

**BỘ GIÁO DỤC VÀ ĐÀO TẠO
TRƯỜNG ĐẠI HỌC DÂN LẬP HẢI PHÒNG**



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KHÓA LUẬN TỐT NGHIỆP

NGÀNH: TIẾNG ANH

Sinh viên : Nguyễn Tiến Thành

Giảng viên hướng dẫn: Th.S Đào Thị Lan Hương

HẢI PHÒNG - 2019

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TRƯỜNG ĐẠI HỌC DÂN LẬP HẢI PHÒNG**

**AN INVESTIGATION INTO THE ENGLISH
TRANSLATIONAL VERSIONS OF TRINH CONG
SON'S SONGS IN TERMS OF SEMANTIC AND
SYNTACTIC FEATURES.**

**KHÓA LUẬN TỐT NGHIỆP ĐẠI HỌC HỆ CHÍNH QUY
NGÀNH: TIẾNG ANH**

**Sinh viên : Nguyễn Tiên Thành
Giảng viên hướng dẫn: Th.S Đào Thị Lan Hương**

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TRƯỜNG ĐẠI HỌC DÂN LẬP HẢI PHÒNG**

NHIỆM VỤ ĐỀ TÀI TỐT NGHIỆP

Sinh viên: Nguyễn Tiến Thành Mã SV: 1312751036

Lớp: NA1801 Ngành: Tiếng Anh

Tên đề tài: An investigation into the English translational versions of
Trinh Cong Son's songs in terms of semantic and syntactic features

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: Đào Thị Lan Hương

Học hàm, học vị: Thạc Sĩ

Cơ quan công tác: Trường Đại Học Dân Lập Hải Phòng

Nội dung hướng dẫn: An investigation into the English translational versions of Trinh Cong Son's songs in terms of semantic and syntactic features.

Người hướng dẫn thứ hai:

Họ và tên:

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

Sinh viên

Đã giao nhiệm vụ ĐTTN

Người hướng dẫn

Hải Phòng, ngày tháng.....năm 2019

Hiệu trưởng

GS.TS.NGŨT *Trần Hữu Nghị*

CỘNG HÒA XÃ HỘI CHỦ NGHĨA VIỆT NAM
Độc lập - Tự do - Hạnh phúc

PHIẾU NHẬN XÉT CỦA GIẢNG VIÊN HƯỚNG DẪN TỐT NGHIỆP

Họ và tên giảng viên:

Đơn vị công tác:

Họ và tên sinh viên: Chuyên ngành:

Đề tài tốt nghiệp:

Nội dung hướng dẫn:

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

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2. Đánh giá chất lượng của đề 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)

CỘNG HÒA XÃ HỘI CHỦ NGHĨA VIỆT NAM
Độc lập - Tự do - Hạnh phúc

PHIẾU NHẬN XÉT CỦA GIÁO VIÊN CHĂM PHẢN BIỆN

Họ và tên giảng viên:

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 chăm phản biện

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2. Những mặt còn hạn chế

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3. Ý kiến của giảng viên chăm phản biện

Được bảo vệ Không được bảo vệ Điểm phản biện

Hải Phòng, ngày ... tháng ... năm

Giảng viên chăm phản biện

(Ký và ghi rõ họ tên)

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This graduation paper is my sincere thanks to all of you.

Haiphong, November 1st 2018

Nguyen Tien Thanh

LIST OF ACRONYMS:

SL Source language

TL Target language

ADJ Adjective

ADV Adverb

NNoun

NPNoun phrase

ProPronoun

PrepPreposition

QWQuestion word

SLSource language

ST Source text

TLTarget language

TT Target text

V Verb

VPVerb phrase

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PART ONE: INTRODUCTION

1. Rationale of the study:

Trinh Cong Son (28 February 1939 - 1 April 2001) is a Vietnamese musician. He is considered one of the great musicians of pop music, New Vietnamese music with many popular works. There is currently no accurate record of his work (estimated at no less than 600 songs) . However, his songs are widely known for 236 songs (both lyrics and music). Trinh Cong Son's music is performed by many singers, but most successful are Khanh Ly and Hong Nhung. In addition, he is considered a poet, painter, singer and amateur actor.

Son's songs will be immortal in people's hearts not only in Vietnam but also in many countries like: France, Japan and America, etc. People love to sing his songs. Many of those songs have been translated into many languages, most of them are in English, French and Japanese with different versions. For examples:

- + Biết Đâu Nguồn Cội (Unknown origin)
- + Lặng Lẽ Nơi Đây (The quiet world of mine / So silent here)
- + Một Cõi Đi Về (My own lonely world / A realm of return / A place for leaving and returning)
- + Cát bụi (Dusty sand / Sand and Dust)
- + Đời gọi em biết bao lần (Life has called you many times)
- + Em đến từ nghìn xưa (You've come a long time)
- + Gàn như niềm tuyệt vọng (Something like despair)
- + Lời buồn thánh (Sad Sunday eve)
- + Tuổi đời mênh mông (In too large life)

As a fan of Trinh Cong Son's music, I find it very interesting to study the English translations of Son's songs. However, up to now, just a few researches on the lyrics of the English translational versions have been found.

It is clear that there are many difficulties for translators to translate Trinh Cong Son's songs into English. Practically, clarifying the syntactic and semantic features helps us have a clear view about Son's songs and their English equivalences and find out another better way to translate Trinh Cong Son's songs with full ideas of writer obtained.

Theoretically, more than 70 of his songs were translated into English, and many studies in the lyrics and melodies of Trinh Cong Son's songs have done so far. However, researches on the syntactic and semantic features of English versus Vietnamese versions of Trinh have not been carried out. Therefore, it is necessary to do a research on this matter to have a total view about translating Trinh Cong Son's songs into English. "A STUDY OF THE ENGLISH TRANSLATIONAL VERSIONS OF TRINH CONG SON'S SONGS IN TERMS OF SEMANTIC AND SYNTACTIC FEATURES" has been carried out for the reasons listed above.

In theory, more than 70 of his songs have been translated into English, and many studies on the lyrics and melody of Trinh Cong Son's songs have been performed so far. However, studies on the syntactic and semantic features of English compared to the Vietnamese version of Trinh have not been performed. Therefore, we need to study this issue to get an overview of the translation of Trinh Cong Son's songs into English.

2.Aims of the study

Starting from the framework based on the semantic features of lexicon and syntactic features of phrases and sentences between English and Vietnamese, this research will take Trinh Cong Son's English translated versions versus their originals in Vietnamese to investigate the similarities and differences when those songs are translated from Vietnamese into English in order to come to the generalizations of how the translating methods are rendered.

3. Scope of the study:

This study deals with investigating the procedures used in translating the semantic features of lexicon and the syntactic features of phrases and sentences in Trinh Cong Son's songs taken from *Trịnh Công Sơn – The collection of everlasting songs. Music press 1997. (Trịnh Công Sơn – Tuyển tập những bài ca không năm tháng. Nxb Âm Nhạc 1997)* and website <http://www.tcs-home.org/songs-en/songs>.

4. Design of the study

My graduation paper is divided into three parts :

The first part is the **Introduction**, including: the rationale, aims, scope, method and design of the study.

The second part is the **Development** with 3 chapters:

- **Chapter I:** Theoretical background: It focuses on the concepts of translation, terms relating to songs, including the popular construction of terms and some strategies applied in translation
- **Chapter II:** Methodology: This chapter was aimed to clarify the methodology of the research which includes two interrelated phrases. In this chapter, the design of the study, the sample description, the methods and procedures of data collection and analysis would be fully explained.
- **Chapter III:** Finding and discuss: this chapter is divided into 2 parts:
 - + Section 1: The semantic features of lexicon in Trinh Cong son's songs when being translated from Vietnamese into English.
 - + Section 2: The syntactic features of phrases and sentences in Trinh Cong Son's songs when being translated from Vietnamese into English.

The last part is the **Conclusion** in which the author summary what have been discussed in chapter 4 with some comments on the limitations of this study and make suggestions for future studies.

PART II: DEVELOPMENT

CHAPTER 1: LITERATURE REVIEW AND THEORETICAL BACKGROUND

1.1 THEORETICAL BACKGROUND

1.1.1 Translation definitions

Translation has many different definitions. We can find the simplest way is to transfer text from language A into B language. Over time, this understanding has started to become wider and deeper depending on the position of the researchers, though. Usually, although not by any means, it is expressing the meaning of the text into another language in the way that the author intended the text. General psychology tells us that this should be simple, because one must be able to say something in this language as well as another language.

The translation is primarily discussed in terms of conflict between free and literal translation, and the contradiction between its inherent impossibility and its absolute necessity. A translator must be an interpreter or an orator. A good translation is one in which the merit of the original works is completely translated into another language to be understood and strongly felt by a native speaker of the language in which the language belongs. . of original work. Proposed literal translation of the syntax as well as the words, it is said that this sentence is a wall to prevent the language of origin, while the word to translate words is arcade.

Before, people thought that translation is *the replacement of a textual material in one language (source language – SL) by equivalent textual material in another language (target language – TL)*. The equivalent here is the grammatical factors between the SL and the TL. Therefore, at the time with this

view the grammatical equivalent became one of the criteria for assessing the quality of a translation.

Later, according to Newmark (1980) [17, p7], “*translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language*”. So, the *textual material* now changes into the *message* – more communicative.

Based on the generalized grammatical translation theory, translators need to go beyond clear text structures and should see the text as a mere comparison of the respective structures. This leads to another important awareness, language is really a general device, helping translators form in their minds the technique of text analysis. This is not only a technique used to decode source text but also a procedure to select the appropriate structures that are appropriate in the target language.

In addition, translation is a term covers on three distinguishable meanings. That is “translating”, the process (to translate), the activity rather than the tangible object. “A translation” is the product of the process of translating (e.g. the translated text), and the “translation”, the abstract concept which encompasses both the process of translating and the product of that process. [1, p13]

Furthermore, translation is also a communication bridge of two languages. Obviously, language is various and different from country to country as the sameness cannot exist between two languages.

Danica Seleskovitch (2009) [7], a brilliant interpreter and writer, has said: “*Everything said in one language can be expressed in another one - on condition that the two languages belong to cultures that have reached a comparable degree of development*”. The condition she makes is false and misleading. Translation is an instrument of education as well as of truth precisely because it has to reach readers whose cultural and educational level is

different from, and often “lower” or earlier, than, that of the readers of the origin. Beside that, translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other.

As a means of communication, translation is used for multilingual notices, which have at least appeared increasingly conspicuously in public places; for instructions issued by exporting companies; for tourist publicity, where it is too often produced from the native into the “foreign” language by natives as a matter of national pride; for official documents, such as treaties and contracts; for reports, papers, articles, correspondence, textbook to convey information, advice and recommendations for every branch of knowledge. As a technique for learning foreign languages, translation is a two-edged instrument: it has the special purpose for demonstrating the learner’s knowledge of the foreign language, either as a form of control or to exercise his intelligence in order to develop his competence.

1.1.2 Equivalence in translation

Vinay and Darbelnet (1995) view equivalence-oriented translation as a procedure which replicates the same situation as in the original, whilst using completely different wording.

With regard to equivalent expressions between language pairs, Vinay and Darbelnet claim that they are acceptable as long as they are listed in a bilingual dictionary as full equivalents. However, later they note that glossaries and collections of idiomatic expressions can never be exhaustive. They conclude by saying that the need for creating equivalences arises from the situation, and it is in the situation of the SL text that translators have to look for a solution. Indeed, they argue that even if the semantic equivalent of an expression in the SL text is

quoted in a dictionary or a glossary, it is not enough, and it does not guarantee a successful translation.

Roman Jakobson's (1959) [12] study of equivalence gave new impetus to the theoretical analysis of translation since he introduced the notion of 'equivalence in difference'. On the basis of his semiotic approach to language and his aphorism 'there is no signatum without signum' [12, p232], he suggests three kinds of translation:

- Intralingual (within one language, i.e. rewording or paraphrase)
- Interlingual (between two languages)
- Intersemiotic (between sign systems)

Jakobson claims that, in the case of interlingual translation, the translator makes use of synonyms in order to get the ST message across. This means that in interlingual translations there is no full equivalence between code units. According to his theory, translation involves two equivalent messages in two different codes. Jakobson goes on to say that from a grammatical point of view languages may differ from one another to a greater or lesser degree, but this does not mean that a translation cannot be possible, in other words, that the translator may face the problem of not finding a translation equivalent. He acknowledges that whenever there is deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions. Jakobson provides a number of examples by comparing English and Russian language structures and explains that in such cases where there is no a literal equivalent for a particular ST word or sentence, then it is up to the translator to choose the most suitable way to render it in the TT.

There seems to be some similarity between Vinay and Darbelnet's theory of translation procedures and Jakobson's theory of translation. Both theories stress the fact that, whenever a linguistic approach is no longer suitable to carry out a translation, the translator can rely on other procedures such as loan-

translations, neologisms and the like. Both theories recognize the limitations of a linguistic theory and argue that a translation can never be impossible since there are several methods that the translator can choose. The role of the translator as the person who decides how to carry out the translation is emphasized in both theories. Both Vinay and Darbelnet as well as Jakobson conceive the translation task as something which can always be carried out from one language to another, regardless of the cultural or grammatical differences between ST and TT.

Nida argued that there are two different types of equivalence, namely *formal equivalence* - which in the second edition by Nida and Taber (1969/1982) [20] is referred to as *formal correspondence* - and *dynamic equivalence*. Formal correspondence 'focuses attention on the message itself, in both form and content', unlike dynamic equivalence which is based upon 'the principle of equivalent effect' [20, p159]. In the second edition (1982) of their work, the two theorists provide a more detailed explanation of each type of equivalence.

1.1.3. Types of equivalence

Based on Nida's theory, equivalents are divided into two kinds: formal equivalent and dynamic equivalent. Formal equivalent focuses attention on the message in form. The message in the receptor language should match as closely as possible the different element in the source language.

Dynamic equivalent, or function equivalent follows the principle of equivalent effect, that is, the relationship between the receptor and the message should aim at being the same as that between the original receptor and the source language message. It attempts to render receptor's words from one language to another, and caters to the receptor's linguistic competence and cultural needs.

According to Koller (1979), there are five types of equivalents:

- Denotative equivalent: the SL and the TL words refer to the same thing in the real world. It is an equivalent of the extra linguistic content of a text.

- Connotative equivalent: This type of equivalent provides additional value and is achieved by the translator's choice of synonymous words or expression.

- Text-normative equivalent: the SL and the TL words are used in the same or similar context in their respective languages.

- Pragmatic equivalent: With readership orientation, the SL and TL text have the same effect on their respective readers.

- Formal equivalent: This type of equivalence produces an analogy of form in the translation by either exploiting formal possibilities of the TL, or creating new forms in TL.

Although equivalence translation is defined with different point of view of theorists, it is the same effective equivalence between SL and TL.

Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. Roman Jakobson introduced the notion of 'equivalence in difference'. He suggests three kinds of translation: • Intralingual (within one language, i.e. rewording or paraphrase) • Interlingual (between two languages) • Intersemiotic (between sign systems) Jakobson claims that, in the case of interlingual translation, the translator makes use of synonyms in order to get the ST message across. This means that in interlingual translations there is no full equivalence between code units. According to his theory, 'translation involves two equivalent messages in two different codes' One can easily see that Nida is in favor of the application of dynamic equivalence, as a more effective translation procedure. This is perfectly understandable if we take into account the context of the situation in which Nida was dealing with the translation phenomenon, that is to say, his translation of the Bible. Thus, the product of the translation process, that is the text in the TL, must have the same impact on the different readers it was addressing. Only in Nida and Taber's

edition is it clearly stated that dynamic equivalence in translation is far more than mere correct communication of information.

Despite using a linguistic approach to translation, Nida is much more interested in the message of the text or, in other words, in its semantic quality. He therefore strives to make sure that this message remains clear in the target text.

Catford's (1965) [5] approach to translation equivalence clearly differs from that adopted by Nida since Catford had a preference for a more linguistic-based approach to translation and this approach is based on the linguistic work of Firth and Halliday. His main contribution in the field of translation theory is the introduction of the concepts of types and shifts of translation. Catford proposed very broad types of translation in terms of three criteria:

- The extent of translation (*full translation vs. partial translation*);
- The grammatical rank at which the translation equivalence is established (*rank-bound translation vs. unbounded translation*);
- The levels of language involved in translation (*total translation vs. restricted translation*).

In *rank-bound translation* an equivalent is sought in the TL for each word, or for each morpheme encountered in the ST. In *unbounded translation* equivalences are not tied to a particular rank, and we may additionally find equivalences at sentence, clause and other levels. Catford finds five of these ranks or levels in both English and French, while in the Caucasian language Kabardian there are apparently only four.

Thus, a *formal correspondence* could be said to exist between English and French if relations between ranks have approximately the same configuration in both languages, as Catford claims they do.

One of the problems with formal correspondence is that, despite being a useful tool to employ in comparative linguistics, it seems that it is not really

relevant in terms of assessing translation equivalence between ST and TT. For this reason we now turn to Catford's other dimension of correspondence, namely *textual equivalence* which occurs when any TL text or portion of text is observed on a particular occasion to be the equivalent of a given SL text or portion of text. He implements this by a process of commutation, whereby 'a competent bilingual informant or translator' is consulted on the translation of various sentences whose ST items are changed in order to observe what changes if any occur in the TL text as a consequence.

House (1977) [9] is in favour of semantic and pragmatic equivalence and argues that ST and TT should match one another in function. House suggests that it is possible to characterize the function of a text by determining the *situational dimensions* of the ST. In fact, according to her theory, every text in itself is placed within a particular situation which has to be correctly identified and taken into account by the translator. After the ST analysis, House is in a position to evaluate a translation; if the ST and the TT differ substantially on situational features, then they are not functionally equivalent, and the translation is not of a high quality. In fact, she acknowledges that a translation text should not only match its source text in function, but employ equivalent situational-dimensional means to achieve that function.

Central to House's discussion is the concept of *overt* and *covert* translations. In an overt translation the TT audience is not directly addressed and there is therefore no need at all to attempt to recreate a second original since an overt translation must overtly be a translation. By covert translation, on the other hand, is meant the production of a text which is functionally equivalent to the ST. House also argues that in this type of translation the ST is not specifically addressed to a TC audience.

House's theory of equivalence in translation seems to be much more flexible than Catford's. In fact, she gives authentic examples, uses complete texts

and, more importantly, she relates linguistic features to the context of both source and target text.

New adjectives have been assigned to the notion of equivalence (grammatical, textual, pragmatic equivalence, and several others) and made their appearance in the plethora of recent works in this field. An extremely interesting discussion of the notion of equivalence can be found in Baker (1992) [1] who seems to offer a more detailed list of conditions upon which the concept of equivalence can be defined. She explores the notion of equivalence at different levels, in relation to the translation process, including all different aspects of translation and hence putting together the linguistic and the communicative approach. She distinguishes between:

- Equivalence that can appear at word level and above word level, when translating from one language into another. Baker acknowledges that, in a bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator. In fact, when the translator starts analyzing the ST s/he looks at the words as single units in order to find a direct 'equivalent' term in the TL. Baker gives a definition of the term *word* since it should be remembered that a single word can sometimes be assigned different meanings in different languages and might be regarded as being a more complex unit or *morpheme*. This means that the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense.

- Grammatical equivalence, when referring to the diversity of grammatical categories across languages. She notes that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. In fact, she claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of

particular grammatical devices in the TL itself. Amongst these grammatical devices which might cause problems in translation Baker focuses on number, tense and aspects, voice, person and gender.

- Textual equivalence, when referring to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST which can help the translator in his or her attempt to produce a cohesive and coherent text for the TC audience in a specific context. It is up to the translator to decide whether or not to maintain the cohesive ties as well as the coherence of the SL text. His or her decision will be guided by three main factors, that is, the target audience, the purpose of the translation and the text type.

- Pragmatic equivalence, when referring to implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message across. The role of the translator is to recreate the author's intention in another culture in such a way that enables the TC reader to understand it clearly.

Popovic (1970) [20], in his definition of translation equivalence, distinguishes four types:

- *Linguistic equivalence*: where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.

- *Paradigmatic equivalence*: where there is equivalence of “the elements of a paradigmatic expressive axis”, i.e. element of grammar, which Popovic sees as being a higher category than lexical equivalence.

- *Stylistic (translational) equivalence*: where there is “functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning.

- *Textual (syntagmatic) equivalence*: where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

1.1.4. Literary translation

Literary translation, also known as “musicocentrism” initiated by Gorlée (2005), on the other hand, was music-centered that it was to “reproduce the formal elements of the original text, such as rhyme and meter, and to convey connotations and subtexts” (Apter & Herman, 2016). In this method, the song’s lyrics and melodies would be harmoniously transmitted from the source culture to the target one.

According to many researchers the translated version of a song must be well-matched with the “pre-existing music – its rhythms, note-values, phrasings and stresses” (Low, 2005) and the language as a “flexible, multi-functional component of the artistic message” (Steinacher, 1997). Besides, Mateo (2012) regarded the music as the “axis” for translators and the verbal text as a subsidiary to the music, thus the notes-value and rhythm must be considered during translation. It is obvious that the non-linguistic components are pivotal parts of the meaning and controlling the texts, which means they must be preserved to achieve the communicative purpose of the song.

A literary translation is the translation of literature such as novels, plays and poems. The translation of literary works is considered by many one of the highest forms of translation as it involves so much more than simply translating text. A literary translator must be capable of also translating feelings, cultural nuances, humour and other subtle elements of a piece of work.

However, there has been a hot-debated controversy between many different scholars over whether song translation should be literal or literary translation. Literal translation, also known as “logocentrism” initiated by Gorlée (2005) was meaning-centered that the lyrics would be translated “word by word, phrase by phrase, or sentence by sentence, depending on the intended use of the translation” (Apter & Herman, 2016). With the literal translation method, the translator has been supposed to pay attention to the semantic meaning and ignore most the musical values such as rhythm, notes-value or prosody which make contribution to the successful conveying of the musician’s message.

Anderson (2005), Frenandez (1978), and Saleh (1978) believed that the merely concentration on music was always a possible way of degrading the specific feature or quality which any original poem, “however mediocre may have in and by itself”. Plus, according to Levin (1943) and other researchers, a piece of work designed for the musical stage was made up of words and music, and modifying either or both was disloyal to the original. Consequently, in singable translations, there is unavoidably a linguistic mismatch between the original and the translated; however, the singability and the true musical values of the song would compensate for the loss of meaning. In fact, many audiences reported that they could somehow comprehend the meaning of a foreign song without being subtitled or translated.

In a nutshell, some opponents did not take the interrelationship between the music and lyric but separate the music and lyrics. When the music is preserved but the content does not get along with the music, it is impossible that the audience could understand the translated version, not mention to recognize the aesthetics of the original song. The translation is always the process of loss and gain; therefore, in the scope of this study, the researcher will apply the literary translation methods into assessing both the translated versions of “Em gai mua” composed by Mr. Siro so all the semantic, musical elements and their relationship will be taken into consideration.

1.5. Vietnamese – English translation

Translation with translation issues has been handled by many famous linguists in both English and Vietnamese. The study of translation originated in Rome, and its mission was to translate literary works of the time. It also refers to the role of context, grammar and pragmatism in translation. In general, his work primarily studies translations on aspects of theory.

The quality of English translations of Vietnamese people is increasingly concerned in Vietnam. Some people are known by reputable translators as a

disaster of translation art. Indeed, translation practice is not only a craft, but also a science and art, need to be constantly improved with the aim of bringing Vietnamese popular culture to a new level. In particular, English is the language of billions of documents available in all fields, academic or popular. Therefore, it is hardly surprising that many scholars and lecturers who teach translation at universities do not regret the effort to overcome the common errors in English - Vietnamese translation as well as techniques Translation pills can be used to avoid them. However, the field of research in Vietnam has started relatively recently and the number of published works is still modest. While some research focuses on basic theory of translation, other work has sought to show different examples of translation techniques or provide sample translations.

The majority of jobs published for internal circulation within universities emphasize the previous aspect, which is the theoretical basis of translation. Featured publications of this type (in Vietnam) include Translation Books and Translation Courses (Bui Bao Bao & Dang Xuan Thu, 1999) [3], Translation Theory (Huynh Trung Tin & Nguyen Ngoc Tuyen, nd) [10] and some scattered academic essays found on the Internet. Unlike international books on translation theory, these publications are closely related to the English - Vietnamese translation. Written by experienced translators, who have spent many years practicing translation as a career and working with students learning translation skills, the books focus on solving theoretical problems. important. Translation learners meet in Vietnam. This can be a solid base to begin any further study of translation practice in Vietnam. For example, in the translation and translation theory, the authors mentioned the basic translation process with the four-level method.

Another trend of coping with translation issues in Vietnam is to figure out what are the weaknesses lingering in translation work and suggest specific techniques to help translators avoid repeating frequently made mistakes. This kind of approach can be seen in *Hướng dẫn kỹ thuật dịch Anh – Việt* (English – Vietnamese Translation Techniques) (2005) by Nguyễn Quốc Hùng [19] and Lê

Văn Sự's *Translation and Grammar* (2003) [15]. Both books are practical and useful for readers as translation learners if they are to develop their translation skills and ability to deal with thorny situations. The authors base their arguments on verified studies by well-known scholars over the world and their scope of study is broad.

1.2. TRANSLATION METHODS AND PROCEDURES

1.2.1. Translation procedures

The translating procedures, as depicted by Nida and Taber (1969/1982) are as follows:

I. Technical procedures:

- analysis of the source and target languages;
- a thorough study of the source language text before making attempts to translate it;

- Making judgments of the semantic and syntactic approximations.

II. Organizational procedures:

Constant reevaluation of the attempt made; contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target language readers to evaluate its accuracy and effectiveness and studying their reactions.

Krings (1986:18) [13] defines translation strategy as "translator's potentially conscious plans for solving concrete translation problems in the framework of a concrete translation task," and Seguinot (1989) [26] believes that there are at least three global strategies employed by the translators: (i) translating without interruption for as long as possible; (ii) correcting surface errors immediately; (iii) leaving the monitoring for qualitative or stylistic errors in the text to the revision stage.

Moreover, Loescher (1991) [14, p8] defines translation strategy as "a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it." As it is stated in this definition, the notion of consciousness is significant in distinguishing strategies which are used by the

learners or translators. In this regard, Cohen (1998) [6, p4] asserts that "the element of consciousness is what distinguishes strategies from these processes that are not strategic."

Furthermore, Bell (1998) [1, p188] differentiates between global (those dealing with whole texts) and local (those dealing with text segments) strategies and confirms that this distinction results from various kinds of translation problems.

Venuti (1998) [27, p240] indicates that translation strategies "involve the basic tasks of choosing the foreign text to be translated and developing a method to translate it." He employs the concepts of domesticating and foreignizing to refer to translation strategies.

Jaaskelainen (1999) [11, p71] considers strategy as, "a series of competencies, a set of steps or processes that favor the acquisition, storage, and/or utilization of information." He maintains that strategies are "heuristic and flexible in nature, and their adoption implies a decision influenced by amendments in the translator's objectives."

Taking into account the process and product of translation, Jaaskelainen divides strategies into two major categories: some strategies relate to what happens to texts, while other strategies relate to what happens in the process.

Product-related strategies, as Jaaskelainen writes, involve the basic tasks of choosing the SL text and developing a method to translate it. However, she maintains that process-related strategies "are a set of (loosely formulated) rules or principles which a translator uses to reach the goals determined by the translating situation". Moreover, Jaaskelainen divides this into two types, namely global strategies and local strategies: "*global strategies refer to general principles and modes of action and local strategies refer to specific activities in relation to the translator's problem-solving and decision-making.*"

The following are the different translation procedures that Newmark, one of the most popular translation scholars, (1988) [18] proposed:

-Transference: it is the process of transferring an SL word to a TL text. It includes transliteration and is the same as what Harvey (2005) [8, p5] named “transcription”.

-Naturalization: it adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.

-Cultural equivalent: it means replacing a cultural word in the SL with TL one. However, “they are not accurate.”

-Functional equivalent: it requires the use of a cultural-neutral word.

-Descriptive equivalent: in this procedure, the meaning of the cultural-based translation (CBT) is explained in several words.

-Componential analysis: it means “comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components.”

-Synonym: it is a “near TL equivalent”. Here economy trumps accuracy.

-Through-translation: it is the literal translation of common collocations, names of organizations and components of compounds. It can be called: *claque* or *loan translation*.

-Shifts or transpositions: Transposition, or shift as Catford calls it, reflects **the grammatical change** that occurs in translation from SL to TL. According to Newmark, **it involves a change in the grammar form SL to TL**, for instance, (i) change from singular to plural, (ii) the change required when a specific SL structure does not exist in the TL, (iii) change of an SL verb to a TL word, (iv) change of an SL noun group to a TL noun and so forth.

-Modulation: With Newmark, it occurs when the translator reproduces the message of the original text in the SL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.

-Recognized translation: it occurs when the translator “normally uses the official or the generally accepted translation of any institutional term.”

-Compensation: it occurs when loss of meaning in one part of a sentence is compensated in another part.

-Paraphrase: in the procedure, the meaning of the CBT is explained. Here the explanation is much more detailed than that of descriptive equivalent.

-Couplets: it occurs when the translator combines two different procedures.

Another popular translation scholar whose work on translation practice is widely adopted is Mona Baker (1992) [16], pointed out 8 strategies for dealing with non-equivalence at word level.

-Translation by a more general word (superordinate): this is one of the commonest strategies for dealing with many types of non-equivalence, particularly in the area of propositional meaning. It works equally well in most, if not all, languages, since the hierarchical structure of semantic fields is not language-specific.

-Translation by a more neutral/less expressive word: this is also one of the commonest ways to set the equivalence between two or more languages by using a word or phrase to get the general meaning.

-Translation by cultural substitution: This strategy involves replacing a culture-specific item or expression with a target-language item which does not have the same propositional meaning but is likely to have a similar impact on the target reader.

-Translation by using a loan word or loan word plus explanation: this strategy is particularly common in dealing with culture-specific items, modern concepts, and buzz words. Following the loan word with an explanation is very useful when the word in question is repeated several times in the text. Once explained the loan word then can be used on its own; the reader can understand it and it is not distracted by further lengthy explanation.

-Translation by paraphrase using a related word: this strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a

certain form is used in the source text is significantly higher than would be natural in the target language.

-Translation by paraphrase using unrelated word: if the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some contexts. Instead of a related word, the paraphrased may be based on modifying the superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.

-Translation by omission: this strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some contexts. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.

-Translate by illustration: this is a useful option if the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.

At the syntactic level, Catford (1965) [5], another well-known translation studies scholar suggests examining “shifts”, he defines them as departures from formal correspondence in the process of going from the SL to the TL. Catford argues that there are two main types of translation shifts, namely *level shifts*, where the SL item at one linguistic level (e.g. grammar) has a TL equivalent at a different level (e.g. lexis), and *category shifts* which are divided into four types:

- ❖ *Structure-shifts*, which involve a grammatical change between the structure of the ST and that of the TT;

- ❖ *Class-shifts*, when a SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated with a noun;

- ❖ *Unit-shifts*, which involve changes in rank;

❖ *Intra-system shifts*, which occur when SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system. For instance, when the SL singular becomes a TL plural.

Catford was very much criticized for his linguistic theory of translation. One of the most scathing criticisms came from Snell-Hornby (1988), who argued that Catford's definition of textual equivalence is circular, his theory's reliance on bilingual informants hopelessly inadequate, and his example sentences isolated and even absurdly simplistic. She considers the concept of equivalence in translation as being an illusion. She asserts that the translation process cannot simply be reduced to a linguistic exercise, as claimed by Catford for instance, since there are also other factors, such as textual, cultural and situational aspects, which should be taken into consideration when translating. In other words, she does not believe that linguistics is the only discipline which enables people to carry out a translation, since translating involves different cultures and different situations at the same time and they do not always match from one language to another.

1.2.2. Translation methods

Newmark (1988b) [18, p81] mentions the difference between translation methods and translation procedures. He writes that, “*While translation methods relate to whole text, translation procedures are used for sentences and the smaller units of language.*”. He refers to the following methods of translation:

-***Word-for-word translation:*** in which the SL word order is preserved and the words translated singly by their most common meanings, out of context.

-***Literal translation:*** in which the SL grammatical constructions are converted to their nearest equivalents, but the lexical words are again translated singly, out of context.

-***Faithful translation:*** it attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

-*Semantic translation*: which differs from “faithful translation” only in as far as it must take more account of the aesthetic value of the SL text.

-*Adaptation*: which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.

-*Free translation*: it produces the TL text without the style, form, or content of the original.

-*Idiomatic translation*: it reproduces the “message” of the original but tends to distort nuances of meaning by preferring colloquialism and idioms where these do not exist in the original.

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

The terms “*strategy*” and “*procedure*” have not been distinguished clearly by any translation scholars. In this research, we stand on the point of view of John Kearns (2009) in *Routledge Encyclopedia of Translation studies*, edited by Mona Baker and Gabriela Saldanha. He stated that those two terms can be used interchangeably to describe the ways of translating units smaller than text. From this point onwards, in this study, we use the term “*strategy*”.

1.2.3. Song translation

Because of the different kinds of materials which include different forms, structures or styles, some researchers proposed the classification of written translations. Specifically, in 1959, Roman Jakobson in Hatim and Munday introduced his three types of translation as follows: “intralingual” – translation within a single language, including rewording or paraphrasing, “interlingual” – translation of verbal signs in a language by verbal signs into another one and “intersemiotic” – translation of verbal signs by non-verbal signs such as image, music or body language. Thus, to translate a song composed of the lyrics and the musical factors, there must be another type of translation, in which the translator

is supposed to transfer the harmonization of the verbal and musical signs in the source culture to create an equivalent version in the target culture.

As mentioned above, the Catford (1955) or Newmark (1988)'s definition of translation cannot be applied to translating a song, which contains both the verbal and non-verbal factors. Franzon (2008, p.376) assumed that song translation was "a second version of a source song that allows the song's essential values of music, lyrics and sung performance to be reproduced in a target language". Low (2005) distinguished the song translation with the poetry translation due to its simultaneous transmitting of both the linguistic and non-linguistic messages. Many other scholars agreed that translation of songs contained providing the source language meaning for the target audience with the highest level of optimality and reproduced some of the musical aspects of the SL song in order to create a combination of language and music (Drinker 1950; Apter 1985 & Dunbar 2002).

In summary, all these definitions suggested that the song translation entailed transmitting the content of the song (lyrics) and preserving the uniqueness of the song (musical factors). Franzon emphasized the sung performance or singability of the translation, which meant that the translated version of the original must be singable.

CHAPTER 2: METHODOLOGY

This chapter was aimed to clarify the methodology of the research which includes two interrelated phrases. In this chapter, the design of the study, the sample description, the methods and procedures of data collection and analysis would be fully explained.

2.1 Design of the study

For the purposes of investigating the semantic and word features of phrases and sentences between the Vietnamese and English translations by taking Trinh Cong Son's songs as data, we decided to study through the method of description and contrast. Research design is planned to accomplish important things such as:

- Provides some basic theoretical concepts related to translation, semantics, and syntax.
- Collect and classify the semantic features of the vocabulary and syntactic features of phrases and sentences by taking Trinh Cong Son's songs as data.
- Describe and analyze data collected to understand the semantic features of the vocabulary and syntactic features of phrases and sentences based on translation theory.

With the design of a case study, the researcher mainly used the survey method to collect the data from the participants. The data, therefore, were fast and numerously collected compared to the interview.

2.2 Target

To achieve this goal, research will have the following specific objectives:

- Checking the semantic features of the vocabulary as they are translated.
- Checking the syntax features of phrases and sentences as they are translated.

- Checking out some of Trinh Cong Son's songs and their English translations that focus on the semantic features of the vocabulary and syntactic features of phrases and sentences.
- Identify similarities and differences in the semantic and syntactical features between the English and Vietnamese versions of Trinh Cong Son's songs.
- To some considerations and generalizations to translate Trinh Cong Son's songs.

2.3. RESEARCH METHODS

The descriptive method in the study is expressed in describing the semantic features of lexicon and syntactic features of phrases and sentences of Trinh Cong Son's Vietnamese-version and English-translated version songs.

The contrastive method in this study is expressed in comparing the similarities and differences, in terms of semantic features of lexicon and syntactic features of phrases and sentences between Vietnamese and English versions in Trinh Cong Son's songs.

Due to the described and contrasted data, this study will find out the strategies and methods which are used more popularly. Then, it's very important to identify and analyze possible linguistic and non-linguistic factors that influence consciously and unconsciously in choosing each strategy for translating Trinh Cong Son's songs.

2.4. Data collection and description

Vocabulary (words and phrases) as well as phrases and sentences will be tested and identified according to the strategies proposed by Baker, Newmark and Catford.

The data includes 14 songs from Trinh Cong Son - Collection of eternal songs. Journalistic music in 1997. (Trinh Cong Son - Anthem of music 1997) and more than 40 songs are from <http://www.tcs-home.org/songs-en/songs>. All versions are available in Vietnamese and English with different interpreters.

CHAPTER 3: FINDINGS AND DISCUSSION

After used the strategies proposed by Newmark and Baker and Catord, I examined the semantic features of the words and phrases in 14 English translation versions of Trinh Cong Son's songs in contrast to Original texts in Vietnamese. Besides, I also stand on Catford's perspective to run through the syntax features of those 14 songs. All of the typical strategies used by the translator in these 14 songs are illustrated from the highest to the lowest. Finally, as a summary of findings, all metrics will be represented by graphs.

3.1 SEMANTIC FEATURES OF WORDS AND PHRASES IN TRINH CONG SON 'S SONGS.

I have examined the Vietnamese and English collections of the Trinh Cong Son 's collection, which contained 1569 Vietnamese words and 1585 English words, then I found seven strategies. In this section, each strategy with examples will be presented and discussed.

3.1.1.Using omission to translate

I found that this strategy appeared in all 14 songs with the highest appearances: 83 tokens and accounted for almost half the rate in all strategies with 48.5%. Besides, the translation using the missing strategy also has its specific features.

3.1.1.1 *Full omission*

In this section, I am interested in the lack of words and phrases in English translation versions as opposed to Vietnamese lyrics.

We can understand that translating texts that are readable is different from other types, and it is difficult to maintain meaning from the source texts while in harmony with the rhythm of sound. In the entire data warehouse tested, the most common feature of skipping is the meaning of words and phrases that are missing.

For example, in the following examples taken out from the other 13 songs. In the song “**CÁT BỤI – DUSTY SAND**”, the phrase “*trên cao*” are passed by in these pairs of sentences:

(1) Lá úa trên cao rụng đầy
 ↓ ↓ ↓

Dead leaves Ø are falling down

[line 12, Appendix 2]

Translators use only two words to describe the full meaning of Vietnamese phrases. With the English version, the adverbial phrase “*trên cao*” disappears. But, just having the verb phrase “*fall + down*” which means something drops from a high position to a lower position, the prepositional phrase “*trên cao*” is hidden inside.

Listen to the song “**ĐÒI GỌI EM BIẾT BAO LẦN – LIFE HAS CALLED YOU MANY TIMES**”. Although it also sets the tone rhythm balance between the Vietnamese lyric and its English translation, the translator also goes over the meaning of some words and phrases. Here is a typical example:

(2) Bước chân không chờ ai đón
 ↓ ↙ ↘ ↓
 Ø No one is waiting for (you) Ø

[line 3, Appendix 4]

In the song “**LẶNG LẼ NƠI NÀY - THE QUIET WORLD OF MINE**”, the phrase “*xa vắng*” is also omitted:

(3) Tan theo chút tình xa vắng

↓ ↓ ↓

Flies along a little love ∅ [line 12, Appendix 8]

In the song “**MỘT CÕI ĐI VỀ - MY OWN LONELY WORLD**”, the phrase “*vô tình*” is omitted in this sentence:

(4) Con tinh yêu thương vô tình chợt gọi

↓ ↓ ↓

A lover-demon ∅ has just called

[line 16, Appendix 9]

In the song “**QUỲNH HƯƠNG - A LITTLE ROSE, A LITTLE LOVE**”, the phrase “*miệng cười*” is omitted in this sentence:

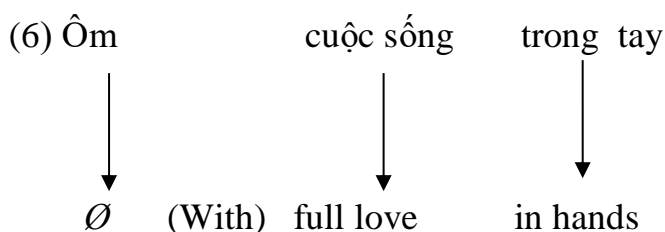
(5) Miệng cười khúc khích trên lưng

↓ ↓ ↓

∅ A chuckle on your lips

[line 4, Appendix 12]

In the song “**TUỔI ĐỜI MÊN MÔNG - IN TOO LARGE LIFE**”, the verb “*ôm*” is omitted in this case:



[line 6, Appendix 13]

The examples above are typical examples of the occurrences of this strategy.

Because trying to make English translations with source text in Vietnamese, many words and phrases can not be conveyed and maintained in full meaning. All of the cases illustrated above are of full omission.

There appear three other cases in which the words and phrases are translated with only one meaning. Some shortcomings apply to nouns, some for verbs, and some for adjectives and adverbs.

3.1.1.2. Partial omission

a. Omission of adjective

In this strategy, the translator *omits the Adjective*.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>	<i>Omission</i>
tình sâu	love	tình	sâu

In this example, the translator uses only one word in love which means love = places gratitude to set the English equivalent, making the target text out of character.

(7) tình sâu (trả nợ một đời chưa hết tình sâu)

→ love (a debt of love has not been paid)

[line 13, Appendix 14]

b. Omission of noun

This is also considered a typical feature. Here are some examples to illustrate.

(8) *ngày vui (nơi em về ngày vui không em)*

→ *all joys (where you are, are there all joys)*

[line 17, Appendix 11]

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>	<i>Omission</i>
ngày vui	all joys	tất cả niềm vui	ngày

In this example, the translator uses only one word “*all joys*” = “*tất cả niềm vui*” to set the English equivalent, which makes the target text drop out the word “*ngày*”.

(9) *nợ người (xin trả nợ người)*

→ *my debt (I pay my debt)*

[line 1, Appendix 14]

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>	<i>Omission</i>
nợ người	my debt	nợ của tôi	người

While translating the phrase “*nợ người*”, the translator uses only one word “*my debt*” = “*nợ của tôi*” to set the English equivalent, which makes the target text drop out the word “*người*”.

c. Omission of verb

(10) *xin làm quán đợi (tôi xin làm quán đợi)*

→ *serve as an inn (I serve as an inn)*

[line 14, Appendix 1]

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>	<i>Omission</i>
xin làm quán đội	serve as an inn	phục vụ như quán trọ	xin / đội

While translating the phrase “*xin làm quán đội*”, the translator uses only one word “*serve as an inn*” = “*phục vụ như quán trọ*” to set the English equivalent, which makes the target text drop out 2 verbs “*xin*” and “*đội*”.

48.5% of the strategies used to translate the 14 songs of Trinh Cong Son, Translating using Omission is a common way, but the fact is that the full conveyance of the source text comes Target writing is a big challenge and seems to be a big challenge never attained.

3.1.2. Translation by using a more neutral/less expressive word

Under these circumstances, the translator can not express the true meaning of the source text by using an exact equivalent in the destination text. Use of this strategy is to help the reader understand some parts about the meaning of the word or phrase in the source text.

(11) *trắng như vôi*(*chợt một chiều tóc trắng như vôi*)

→ *turn white*(*just one day my hair turn white*)

[line 10, Appendix 2]

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
trắng như vôi	turn white	trở nên trắng

“*trắng như vôi*” is an idiomatic phrase in Vietnamese when people compare something with white with lime. In the English version, the translator uses the phrase “*turn white*” – which does not fully express the meaning, but the general meaning is partly transferred and conveyed.

(12) *xuân thì (trong xuân thì thấy bóng trăm năm)*

→ *early years ((In) early years is seen a whole life)*

[line 11, Appendix 6]

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
xuân thì	early years	những năm đầu

Similar to the above translation when using a neutral or less expressive word or phrase to express a part of the meaning inside, the translator in this situation uses this strategy to set the English equivalent. If we consider the deep meaning inside “*xuân thì*” by clarifying the syntax structure of this phrase, we will know the answer for choosing English equivalent of the translator. “*Xuân thì*” is a noun phrase which is the combination of an adjective and a noun “*xuân + thì*”. “*Xuân*”, in this case, “*xuân*” doesn’t mean “*Spring*”, but its connotative meaning “*young*”. *Thì* means *time*. Connect the meaning of these separated words, the English equivalent could be “*the young time*”. Setting “*early*” instead of “*young*”, the translator can only describe some parts of meaning in this phrase.

3.1.3. Translation by using a more general word

This strategy accounted for 11.1% of 19 tokens and ranked third in all strategies and was used in 9 songs / 14 songs. Opposed to a strategy where the translator uses a neutral / less expressive word to describe the source text, in this cases, the translator tries to make the meaning of the source text a more general

word to help the person. listeners / readers or singers understand the general meaning.

(13) *tình phai (nhìn cuộc tình phai)*

→ *old love (for an old love)*

[line 7, Appendix 3]

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
tình phai	old love	tình cũ

“*phai*” could get the English equivalent “*fade*” which means something becomes unclear by seeing or in someone’s mind, someone’s remember. It could be an image, a love affair which no longer goes together with the carrier who burdens that memory. In contrast, the translator chooses “*old*” instead of using “*fade*”. “*Old*” means something is not new, but who can be sure that something old is something fade? However, with a love, it could be. Especially, in this case, the translator one more time uses a general word with the meaning of hyponymy to translate by hiding the word “*phai*” into the word “*old*”.

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
nắng	light	ánh sáng
	warmth	hơi ấm

(14) *một hôm (một hôm biến mất)*

→ *once (once disappeared)*

[line 8, Appendix 3]

<i>Source text</i>	<i>Target text</i>	<i>Back translation</i>
một hôm	once	một lần

“*một hôm*” can get the English equivalent “*one day*”. However, going into deeper, when reading full phrase “*một hôm biến mất*”, we see an image of the sudden, the surprise and the at-fault feeling that we haven’t been ready to get. The translator uses an adverb “*once*” to set the English equivalent for “*một hôm*” with the intention of describing the deeper meaning of this phrase by the means of using general word.

3.1.4. Translation by using expansion

This strategy is appear 11 times with 6.4% and stands on the fifth rank in all strategies used. The translator sometimes ignores the meaning of some words and phrases, but sometimes adds words to support meaning.

(15) *xóa bỏ* (… *xóa bỏ không hay*)
↓
Cross out ↔ *my name* (... *cross out my name*)

[line 20, Appendix 2]

Adding “*my name*” in this case helps readers or singers easier to understand one part of meaning that the writer wants express.

(16) *roi* *xuống* (… *roi xuống bên đời*)
↓ ↓
↓ ↔ ↓
Fall straight down (... *fallen straight down by life*)

[line 2, Appendix 6]

To make the state of falling clearer, the translator adds one more adjective “*straight*” while “*fall down*” is enough for “*roi xuống*”.

(17) *xanh xao* (... *tiếng hát xanh xao*)
↓
Pale *and sad* (... *pale and sad eve song*)
 ←→
[line 3, Appendix 7]

In some cases, this addition makes the meaning deep within words clearer. The translator, in most cases, understands the source text so much that he helps us know what writer - Trịnh Công Sơn wants to describe. In this example, the emotion is expressed out by adding the adjective “*sad*” while “*pale*” can be the English equivalent for “*xanh xao*”. Also using “*sad*”, the 2 examples below shows the same way in expanding the meaning of source text.

3.1.5. Translation by using meronymy

In this method, the translator uses Part – Whole relationship to set the English equivalent for source text in Vietnamese. This strategy appears 4 times with 2.5%.

Instead of using correct English equivalent, the translator chooses “*you*” to describe “*vai*” = “*shoulders*”; “*chân em*” = “*your feet*”.

(18) *vai* (*mây hờn ngủ quên trên vai*)
→ *You* (*angry clouds asleep on you*)

[line 6, Appendix 11]

(19) *chân* (*đường dìu chân em đi*)

(*mùa cây trái níu chân về*)
→ *You* (*they will take you out*)

(season fruits take you back)

[line 16-19, Appendix 13]

3.2. FREQUENCY OF SEMANTIC TRANSLATION STRATEGIES

After studying through 14 songs both in Vietnamese and their English translational versions, using translation strategies suggested by Newmark and Baker, we found that there are 7 strategies most used and their frequency is illustrated in the table below:

Table 3.1: The tokens and percentage of semantic strategies

<i>Strategy</i>	<i>Token s</i>	<i>Percentage</i>
Translation by using omission	83	48.5%
Translation by using a more neutral/less expressive word	37	21.6%
Translation by using a more general word	19	11.1%
Translation by using expansion	11	6.4%
Translation by using co-hyponym	10	5.8%
Translation by paraphrase using unrelated word	7	4.1%
Translation by using meronymy	4	2.5%
	171	100%

In the data, the strategy “*Translation by omission*” appears 83 times and take the highest percentage with 48.5% while the two strategies ““*Translation by a more neutral/less expression word*” and *Translation by a more general*

word (superordinate)” stand on the second and third rank with 21.6% for 37 tokens and 11.1% for 19 tokens.

Staying at the fourth and fifth rank is the two strategies “*Translation by Expansion*” with 6.4% for 11 tokens and “*Translation by using Hyponym and Co-hyponym*” 5.8% for 10 tokens.

Standing at the sixth and seventh rank is the two strategies “*Translation by paraphrase using unrelated words*” with 4.1% for 7 tokens, and “*Translation by using Meronymy*” with 2.5% for 4 tokens.

By examining the frequency of those 7 strategies, the strategy “*Translation by omission*” is most used with nearly a half of proportion.

The percentage of 7 strategies is illustrated as follows:

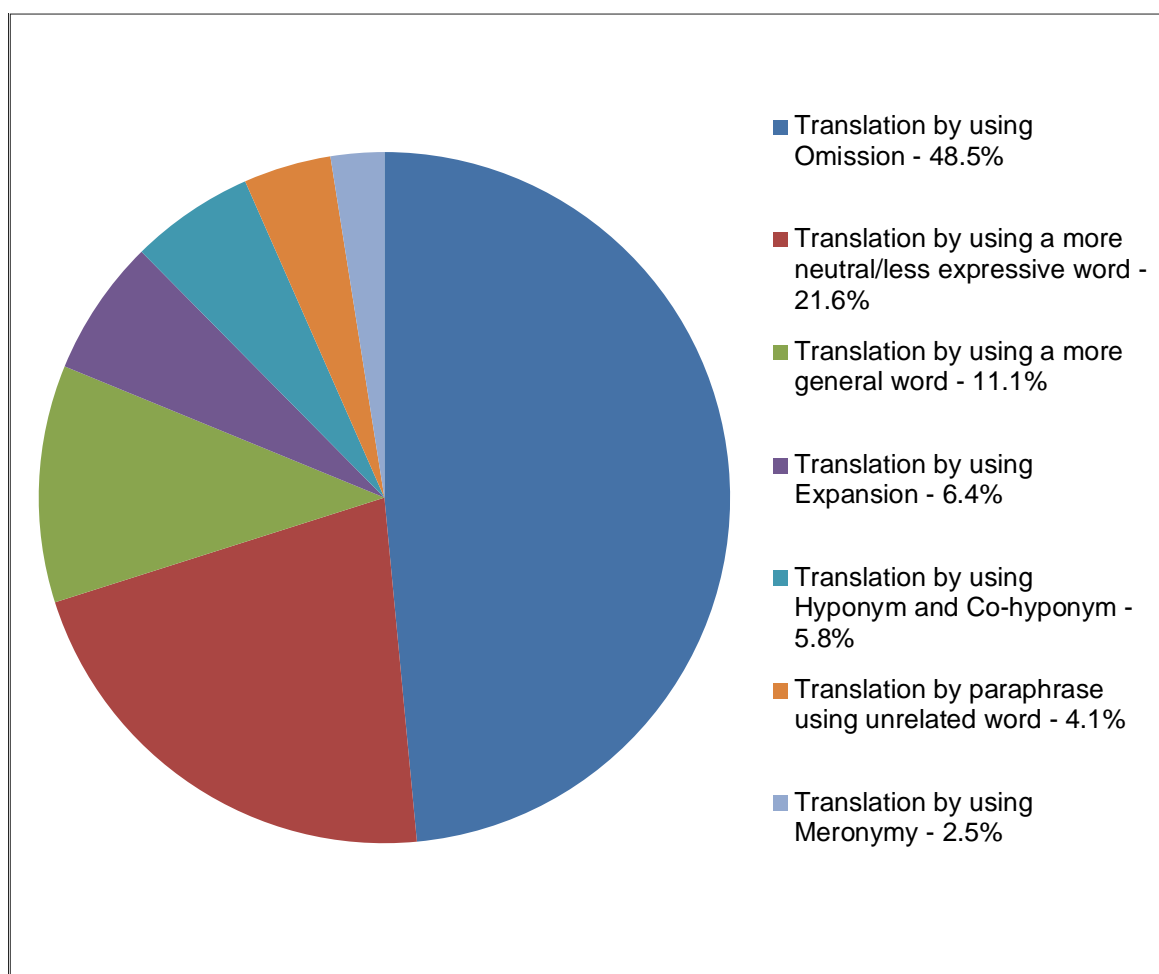


Chart 3.1: The percentage of semantic strategies

(21) *lặng lẽ nơi này (tiêu đề)*

→ a world of mine (the title)

[Title, Appendix 7]

In terms of syntax, we can see that, *lặng lẽ nơi này* is a Adjective phrase which is the combination of Adjective phrase, Noun and Determiner:

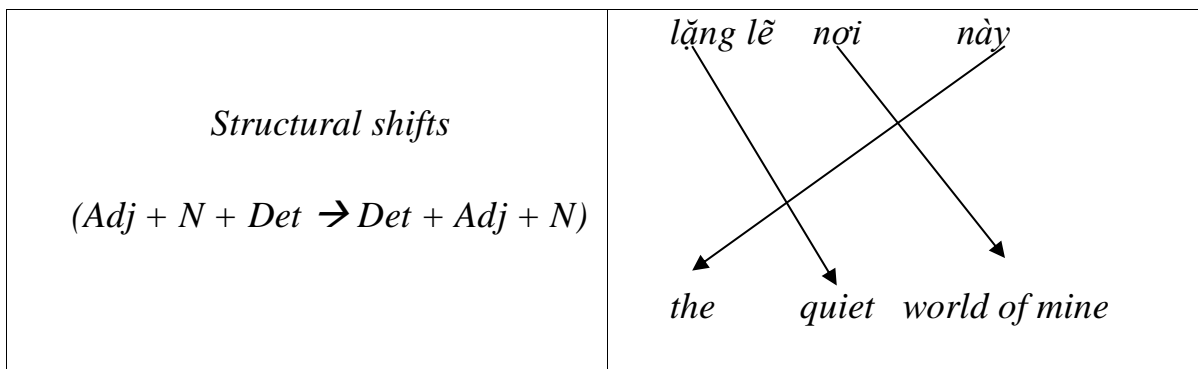
- *lặng lẽ nơi này*

Adjective phrase +Noun +Determiner

In comparison, the title of this song is a Noun phrase which consists of Determiner, Adjective and Noun phrase:

- *the quiet world of mine*

Determiner + Adjective + Noun phrase



(22) *để lại cho ai (tình yêu vô tội, để lại cho ai)*

→ for whom is left (a naïve love, for whom is left)

[Line 15, Appendix 8]

In terms of syntax, there are two main different points between Vietnamese and English. First, while Vietnamese is a To-infinitive phrase, the English translational version is set in Passive voice Verb phrase.

Beside that, the translator also uses Inversion when putting the Prepositional phrase *cho ai* after the To-infinitive, its English version standing before the Passive voice Verb phrase:

-để lại cho ai

Verb phrase (To-inf) + Prepositional phrase

- *for whom is left*

Prepositional phrase + Verb phrase (Passive)

<p><i>Structural shifts</i></p> <p><i>(To-infinitive → Passive)</i></p> <p><i>(V + Prep.P → Prep.P + V)</i></p>	<p><i>để lại cho ai (To-infinitive)</i></p> <p><i>for whom is left (Passive)</i></p>
---	--

(23)ta mang cho em một đóa quỳnh

→a flower here I've brought you

[Line 1, Appendix 12]

By considering the syntactic features, we can see the difference in structure of these two sentences. With the Vietnamese version, it is the SVOO:

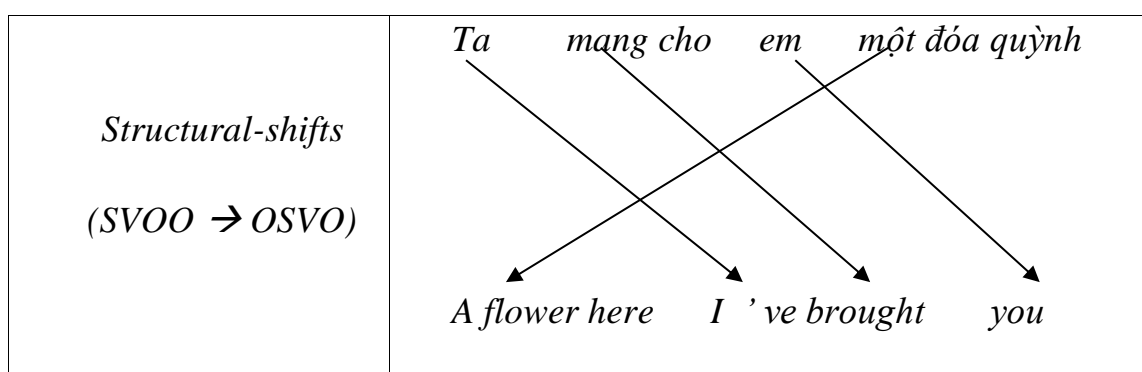
Ta mang cho em một đóa quỳnh

S V O O

With the English translational version, it is the OSVO:

A flower here I 've brought you

O S V O



3.3.2. Intra-system shifts

In a list of the types of translation, as we have given above, one can expect the systematic change of LIP to occur along with the names of the types of translation affecting the basic grammatical types. Other - units, structures and layers. The majority of cases are minor changes in the source text - in Vietnamese - to the plural in the target document - in English.

In Appendix 7, the *Intra-system-shifts* appears with one special case when the translator changes from a Statement in Vietnamese to a Question in English.

+ *Bạn bè rời xa chốn chốn*: This is a statement with the structure of *S + V + O*:

Bạn bè rời xa chốn chốn

Subject (NP) + Verb phrase Object (NP)

In contrast to the Vietnamese lyrics, the translator uses the structure of a question to set the English equivalent for this clause to describe the idea of synonym.

-Where 'r all my good friends?

Question word + Verb (tobe) + Subject

There are 2 main differences between Vietnamese and English versions. First, while the Vietnamese verb is usually far, the English verb tends to be be = are. Second, the noun phrase from the village of isn't translated into English.

(24)

<i>Bạn bè</i>		<i>rời xa</i>		<i>chăn chiếu</i>
<i>S</i>	+	<i>V</i>	+	<i>O</i>
→ <i>Where're all my good friends?</i>				
<i>QW + (tobe) + S?</i>				

[line 22, Appendix 7]

3.3.3. Class – shifts

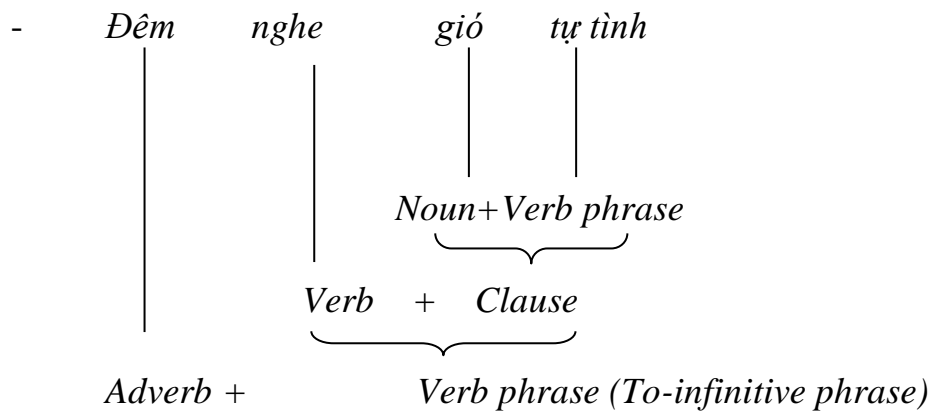
Class-shift occurs when the translation equivalent of an SL item is a member of a different class from the original item.

(25) *đêm nghe gió tự tình*

→ *I hear whispering*

[line 1, Appendix 10]

In terms of syntax, while Vietnamese is a phrase which is the combination of an Adverb and a To-infinitive phrase:



the English translational version is a Clause:

- *I hear whisp'ring*
Subject + Verb + Object

<p><i>Class-shifts</i> <i>(Verb phrase → Clause)</i></p>	<p><i>Đêm nghe gió tự tình</i> <i>Adv + VP</i> <i>→ I hear whisp'ring</i> <i>S + V + O</i></p>
--	--

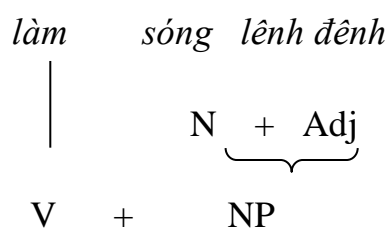
In Appendix 11, this strategy appears 3 times. This is one of those cases:

(26) *làm sóng lênh đênh*

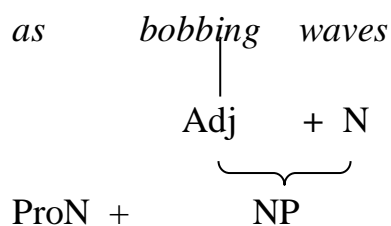
→ *as bobbing waves*

[line 4, Appendix 11]

The syntactic structure these two phrases are different. With the Vietnamese version, it is a VP = V + NP:



With the English translational version, it is a NP = ProN + NP:



<p><i>Class-shifts</i></p> <p><i>(VP → V-ing.P)</i></p>	<p><i>làm sóng lênh đênh</i></p> <p> </p> <p> N + Adj</p> <p> └───┬───┘</p> <p>V + NP</p>
	<p>→ <i>as bobbingg waves</i></p> <p> </p> <p> Adj + N</p> <p> └───┬───┘</p> <p>ProN + NP</p>

(27) *trả nợ một thời*

→ *I pay my debt*

[line 2, Appendix 14]

By considering the syntactic features, we can see the difference in structure of these two versions. With the Vietnamese version, it is a Verb Phrase = V + N + Adv:

Trả nợ một thời

V N Adv

With the English translational version, it is a Clause = SVO:

I paid my debt

S V O

<i>Class-shifts</i> (<i>VP</i> → <i>Clause</i>)	<i>Trả</i>	<i>nợ</i>	<i>một thời</i>
	V	N	Adv
	→ <i>I</i>	<i>paid</i>	<i>my debt</i>
	S	V	O

3.4. FREQUENCY OF SYNTACTIC TRANSLATION STRATEGIES

The frequency of the 4 strategies suggested by Catford in 14 songs examined above is as follows:

Table 3.2: Tokens and percentage of syntactic strategies

<i>Strategy</i>	<i>Tokens</i>	<i>Percentage</i>
Structural-shifts	17	22%
Class-shifts	39	51%
Unit-shifts	0	0%
Intra-system-shifts	21	27%

The table above indicates the frequency order of the 4 strategies suggested by Catford from the highest to the lowest as follows:

<i>Strategy</i>
Class-shifts
Intra-system-shifts
Structural-shifts
Unit-shifts

In the data, the strategy “*Class-shifts*” stays on the first rank by appearing 39 times with 51%. Next to this one, the strategy “*Intra-system-shifts*” possesses the second rank with 27% for 21 tokens. The third runner-up is the “*Structural-*

shifts” strategy for having 17 tokens with 22%. Having no token and 0%, the strategy “*Unit-shifts*” is not used.

The percentage of 4 strategies is illustrated as follows:

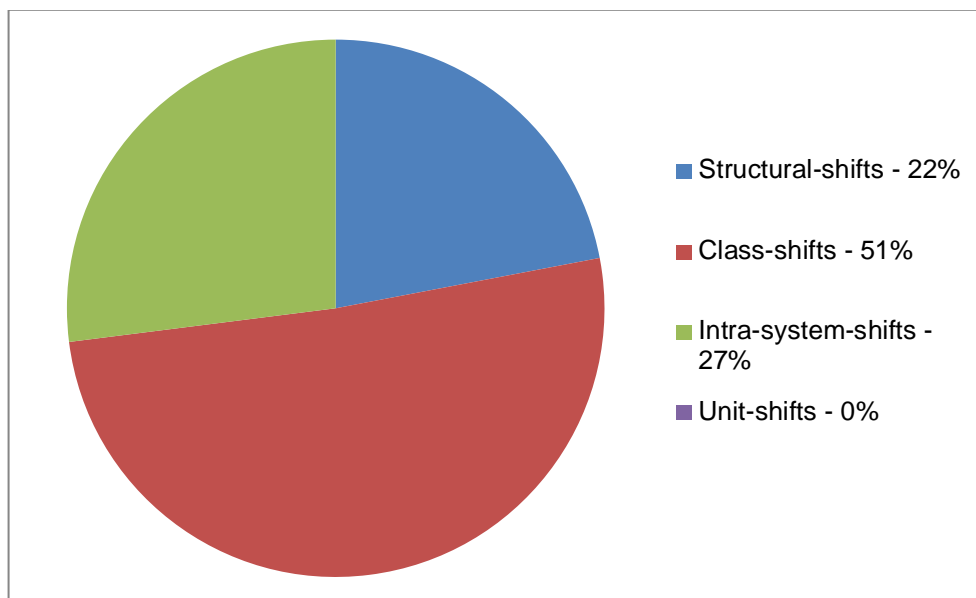


Chart 3.2: The percentage of syntactic strategies

3.5. Summary

Taking a look at 14 of Trinh Cong Son's songs in Vietnamese and their English versions, we came to the conclusion after discovering the semantic and syntactical characteristics that changes when moving from Vietnamese. to English is due to the musical features caused. To make the words in harmony with the sound beats can be heard, the meaning of the source text can not be fully conveyed. In most cases, the translator tries to keep the deep meaning that the writer wants to express by using the method of communication in translation. In addition, the music features also make a difference in the syntactic structure between the source text and the target text. However, there must be such changes to make the English translation versions as vocal and as faithful as possible to the original meaning of the source text.

PART III: CONCLUSION

1. Summary of the findings

According to Baker and Newmark about the difference between translation and translation processes. Using these methods as a framework, we studied the facts and practiced translating Vietnamese words and phrases into English as shown in published translation works. We found all the methods proposed by Baker and Newmark, and they overlap in translating words and phrases from Vietnamese into English. A method can be used in one case, but sometimes, more than two methods are combined in translation.

Furthermore, the study also examines a translation process of Catford with four types. Using these four categories as a framework for studying syntactic features when translating from Vietnamese to English, we see all four types proposed by Catford, but the frequency and popularity are different. Between these categories, we list them as follows

- + Class-shifts
- + Intra-system shifts
- + Structural shifts
- + Unit-shifts

In summary, the study has focused on the answers to the research questions as follows:

(1) How were the semantic features in Trinh Cong Son's collection of songs translated into English?

By using the suggested translation strategies of Newmark and Baker, the semantic features in Trinh Cong Son's collection of songs translated into

English were examined with these typical used strategies in the order of highest to lowest frequency:

<i>Strategy</i>
<p><i>Translation by using omission:</i></p> <p>+ Full omission</p> <p>+ Partial omission:</p> <ul style="list-style-type: none"> - Omission of adjectives - Omission of nouns - Omission of verbs
<p><i>Translation by using a more neutral/less expressive word</i></p>
<p><i>Translation by using a more general word</i></p>
<p><i>Translation by using expansion</i></p>
<p><i>Translation by using co-hyponym:</i></p> <p>+ Volition verbs → Cognitive verbs</p> <p>+ Adjective and Noun in the same group</p>
<p><i>Translation by paraphrase using unrelated word</i></p>
<p><i>Translation by using meronymy:</i></p> <p>+ Part - Whole relationships</p>

(2) How were the syntactic features in Trinh Cong Son's collection of songs translated into English?

By using the suggested translation strategies of Catford, it was found that 3 strategies were used in translating the syntactic features in Trinh Cong Son's collection of songs into English:

+ *Class-shifts:*

* Exclamative → Clause

* VP → Prep.P/ V-ing.P/ Clause/ N

- * NP → Adj.P/ Prep.P/ N
- * Adj.P → VP/ Prep.P
- * V → Adj/ Adv.P
- * Clause → VP/ NP
- + *Intra-system shifts:*
- * Vietnamese in singular → English in plural
- + *Structural shifts:*
- * VO → OV
- * N + Adj → Adj + N
- * QW + S + Aux + V → QW + Aux + S + Adj + V
- * V + S → S + V
- * S + V + Adj → Adj + S + V
- * SVOO → OSVO
- * SVO → SOV
- * VOS → OSV
- *SVAdj → AdjSV
- * Adj + N + Det → Det + Adj + N

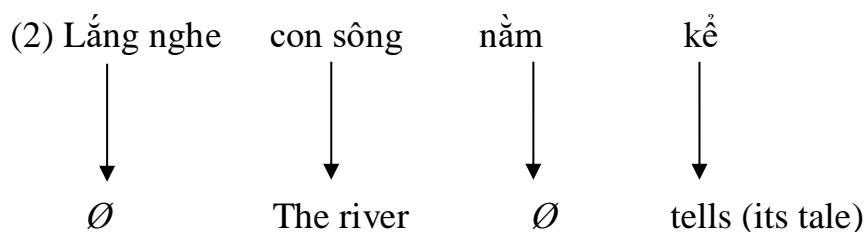
2. Translation implications

Peter Newmark refers to the translation that expresses the meaning of a text into another language in the way the author intended the text. The purpose of translation is that the audience in TL feels and reacts in the same way as the audience in SL. However, it is always a very difficult task to translate a

language into another language effectively and to deliver accurate messages into the target. In particular, translating literary works is one of the most complicated areas of translation because literary works cover many aspects, not just lyrics, poems, etc. but also melodies, melodies and rhymes.

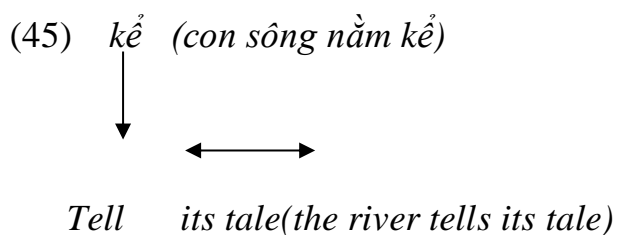
Therefore, to translate them well requires translators to have appropriate methods. In translation theory, there are two different main approaches: the author's center and the second reader center in which the following approach is more likely to produce equivalent effects and is preferred by translators. . However, how the reader center translation really gives the translator many major challenges because it involves factors such as the language context, the context of the situation and the cultural context. Dealing with semantic and syntactic features, it's unacceptable to display them in words. Translators need to pay close attention to semantic elements such as:

+ *The omission*: in the example below, to maintain the 6 sound beats like Vietnamese lyric, the translator omits the phrase “*lắng nghe*” and the word “*nằm*”:



[line 10, Appendix 1]

+ *The expansion*: sometimes, the translator adds words to support the meaning:



[line 10, Appendix 1]

+ *Meronymy*: Instead of using correct English equivalent, the translator chooses “you” to describe “vai” = “shoulders”; “chân em” = “your feet”.

(63) *vai(mây hờn ngủ quên trên vai)*

→ *You(angry clouds asleep on you)*

[line 6, Appendix 11]

, etc. especially to decide which the original meaning of a word is and which is the transferred meanings created by the way of which methods. Besides linguistic factors, translators also need to be aware of the influence of music theory in composing songs. The impact of music theory on choosing the procedure is shown in the two following cases:

+ The procedure of choosing the word which has the same sound beat in the song.

+ The procedure of choosing translation methods to convey the writer’s ideas to get along with the melody and sound beat of the song.

Driven by the influence of linguistic aspects and music theory, choosing the most appropriate strategy in each case requires the translator to have deep and careful thinking, especially strategies. Choose words that have the same beat and choose a translation method to match the melody and sound of the song but convey the writer's idea fully. Therefore, it is necessary for translators to not only capture language associations but also to add musical experience. Moreover, translators need to carefully consider the cultural aspect.

Literary translation in general and translation translation in particular is not an easy task, so it requires translators to learn and study carefully with their best efforts to capture the text. in SL and create a TL text similar to the SL text. Thanks to this thesis, both amateur and professional translators have the

opportunity to enrich their musical translation skills. Moreover, they can facilitate vocabulary learning as well as develop their English vocabulary. At the same time, they can know how to choose words and phrases that match musical melodies and sound rhythms to help them improve and develop a great love in music later.

3. The study limitations

- Among the types of semantic features classified by Newmark and Baker, the thesis focuses on studying the word classes when translating from Vietnamese into English.

- For syntactic features, the thesis has focused on four types of telegraphs categorized by Catford with the proposed strategies focusing only on grammatical structures that prevent us from revealing the transfer of these experience in translating propositions and sentences if this part of the study has been conducted from the perspective of system function grammar.

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APPENDIX

QUỲNH HƯƠNG

By TRINH CONG SON

FLOWER PERFUME

In English: NGUYEN QUANG THANH

Nhẹ nhàng



Ta mang cho Em một đóa quỳnh, Quỳnh
I offer you a flower Yours



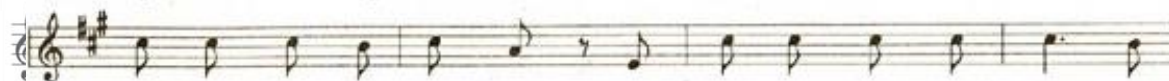
thơm hay môi Em thơm, Em mang cho ta một chút tình, Miệng
or flower's sweet smell You offer me a little love Gigg-



cười khúc khích trên lưng, Đêm này đêm buồn bã với những môi
ling my back behind Night and night If sad with kiss on



hôn, Trong vườn trăng vừa khép những đóa mong manh, Ta
lips Moon garden Just closed some thin flowers I



mang cho Em một chút buồn, Vì ta như sóng lênh đênh, Môi
offer you a little sad I am like floating waves Your



em cho ta một cánh hồng, Lụa là phút ấy chưa quên.
lips give me a nice rose Fairy what a moment



Thôi chào Em về giữa phố xá thành thang
Say goodbye And go back to big streets



Không gì vui, thì hãy gắng nhớ đôi lần.
Nothing please Then remember some times

mù Chuyện ngày xưa heo hút trong mơ. Dù đến rồi... ..trời.
much. The old time's so far in dream. Though come than... ..sky.

Như Một Lời Chia Tay

Trịnh Công Sơn

As A Word of Farewell

In English: Nguyen Quang Thanh

Múa (Arpège)

Những hẹn hò từ nay khép lại, Thân nhẹ nhàng như
Muốn một lần tạ ơn với đời Chút mặn nồng cho
Close from now any appointment Body's light - as
Wish to express my thanks to life Gave me some warm

mây, Chút nắng vàng giờ đây cũng vội khép lại từng đêm
tôi. Có những lần nằm nghe tiếng cười nhưng chỉ là mơ
cloud Even sunshine's now hurry Close each merry
things Sometimes lie and hear the laugh But it's dream

vui. Đừng quên lối từng sớm chiều mong. Bàn chân xưa qua đây ngại
thôi. Tình như nắng với tắt chiều hôm. Tình không xa nhưng không thái
night Yesterday road still wait for Whose wavering feet pass-
only Love's as sun rising setting Love's not far but not too

ngán, Làm sao biết từng nỗi đời riêng để yêu thêm yêu cho nồng
gần, Tình như đá hoài những chờ mong. Tình vu vơ sao ta muốn
-ing How to know heart each others For more love for more deep
close Love's as rocks wait and wait for Love's pointless why I'm so

nàn, Có nụ hồng ngày xưa ướm lại bên cạnh đời tôi
phiền, Tiếng thì thầm từng đêm nhớ lại ngỡ chỉ là cơn
love Left behind yesterday's rose Here beside my
sad Remember whispers at nights Thought it's drunk on-

đây, Có chút tình thoáng như gió vội, tôi chợt nhìn ra tôi. Muốn một...
say, Đóa hoa vàng mỏng manh cuối trời như một lời chia tay.
life Pass a love so quick as wind I realize myself
-ly Far away a flower's yellow As word of farewell

ĐỀ GIÓ CUỐN ĐI

Trịnh Công Sơn (1971)

For The Wind Sweeps Away

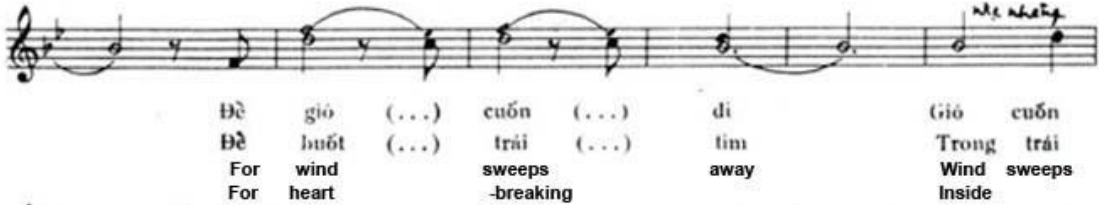
In English: Nguyen Quang Thanh



Sống trong đời sống Cầu có một tấm lòng Đề làm gì
Hãy nghiêng đời xuống Nhìn suốt một mối tình Chỉ lặng nhìn
Live in the life We should need the heart What reason
Incline the life Look at whole a love Look only



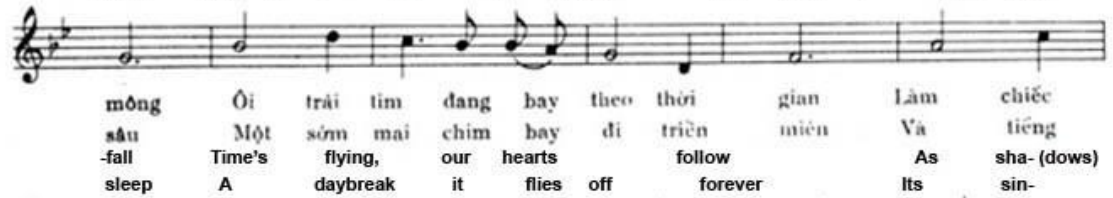
em biết không Đề gió (...) cuốn (...) đi
không nói năng Đề buốt (...) trái (...) tim
do you know For wind sweeps away
say nothing For heart - breaking



Đề gió (...) cuốn (...) đi Gió cuốn
Đề buốt (...) trái (...) tim Trong trái
For wind sweeps away Wind sweeps
For heart -breaking Inside



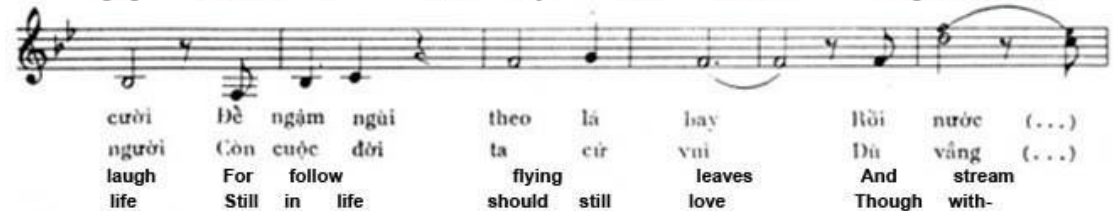
đi cho mây qua giòng sông Ngày vừa lên hay đêm xuống mình
tim con chim đau nằm yên Ngủ dài lâu mang theo vết thương
away for clouds pass rivers Day just rises or darkling night (-fall)
heart there is a sad bird Deeply hurt takes a quiet long



mông Òi trái tim đang bay theo thời gian Lâm chiếc
sâu Một sớm mai chim bay đi trên miền Và tiếng
-fall Time's flying, our hearts follow As sha-(dows)
sleep A daybreak it flies off forever Its sin-



bóng đi rao lời dối gian Những khi chiều tối Cầu có một tiếng
hót tan trong trời gió lên Hãy yêu ngày tối Dù quá mệt kiếp
-dows spread words of lies Once afternoon We should need a
-ging dissolves in wind sky Love tomorrow Thought too tired of



cười Đề ngậm ngùi theo lá bay Rồi nước (...)
người Còn cuộc đời ta cứ vùi Dù vắng (...)
laugh For follow flying leaves And stream
life Still in life should still love Though with-



cuốn (...) trời Rồi nước (...) cuốn (...) trôi
bóng (...) ai Dù vắng (...) bóng (...) ai
sweeps away And stream sweeps away
-out you Though without you

TẠ ƠN-THANKS

Nhẹ nhàng

Dù đến rồi đi tôi cũng xin tạ ơn người tạ ơn
 (Dù đến rồi) đi tôi cũng xin tạ ơn người, tạ ơn
 Though come then go, I al- so thanks to man, thanks to
 Though come then go, I al- so thanks to man, thanks to

đời, tạ ơn ai đã đưa em về chốn này, tôi xây mãi cuộc
 đời, tạ ơn ai đã cho tôi còn những ngày quên kiếp sống lẻ
 life, thanks to whom did bring you to this place, I build hap- pi-
 life, thanks to whom did give me the days to for- get lone- li

vui. Dù đến rồi đi tôi cũng xin tạ ơn người, tạ ơn
 loi. Dù đến rồi đi tôi cũng xin tạ ơn người, tạ ơn
 -ness. Though come then go, I al- so thanks to man, thanks to
 -life Though come then go, I al- so thanks to man, thanks to

đời, tạ ơn ai đã cho tôi còn những ngày ngời mơ ước cùng
 đời tạ ơn ai đã cho tôi tình sáng ngời như sao xuống từ...
 life thanks to whom has gi- ven me the days for dream- ing with
 life thanks to whom has gi- ven me bright love like the star from

1. người. Ôi mênh mông tháng ngày vắng em. Tình như
 you. Oh im- mense, the days no you. Love's like

lá bồng vàng bồng xanh. Em ra đi như thoáng gió thâm Để lại
 leaves just old just young. You have gone like si- lent wind. I then left

đây thành phố không hồn. Qua con sông nhớ người đã xa
 here the un- soul town. Passin' ri- ver miss you in old

Thành phố vẫn nắng vàng, vẫn mưa Cây sang thu lá úa rơi
 The town still sun- shines still rains. Trees in Fall, dead leaves fall

2.
 mù Chuyện ngày xưa heo hút trong mơ. Dù đến rồi... ..trời.
 much. The old time's so far in dream. Though come than... ..sky.