

**THE UNIVERSITY OF DANANG
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LƯƠNG THỊ THẢO NGUYỄN

**A COGNITIVE STUDY OF SENTIMENTAL
EXPRESSIONS CONTAINING COLOURS USED IN
ENGLISH AND VIETNAMESE NOVELS**

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CHAPTER 1

INTRODUCTION

1.1. RATIONALE

In order to complete a successful story, a writer will intentionally choose a lot of useful techniques so that he or she can convey his characters' thoughts and ideas in a wonderful way. One of the most special ways to show the emotions and meanings between the lines is using colours because they themselves not only do hold different meanings following religions and cultures, but they also convey different feelings. Colours themselves have the ability to make people feel certain emotions. Colours are even used as the titles of some famous novels, such as *Blue Highways* (1982), *The White Princess* (2013) and *The Virgin Blue* (1997).

Frankly to say, I am not a bookworm but I am hooked on reading books so I would like to make a further investigation into those ones that I have ever enjoyed. There are so many books successfully written in expressing characters' personalities through colours. Most of them are wonderful and interesting but I am interested in *The Great Gatsby* and *Jane Eyre* together with those Vietnamese versions. There are many reasons for me to choose those ones for representing in this thesis. Firstly, these two authors successfully use colour imagery more frequently throughout their masterpieces than others. In addition, the colour symbolism is employed throughout the whole novel which plays an important role in developing the amazing plots, shaping characters and deepening the themes. Finally, these colours are able to make a deep and huge impression on every reader because they run through the whole novels and they also contain a deep layer meaning wherever they intentionally appear, especially in sentimental expressions of notable characters.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims of the Study

This research aims to investigate how colours are used in sentimental expressions in *The Great Gatsby* and *Jane Eyre* as well as their Vietnamese versions under the cognitive perspective.

1.2.2. Objectives of the Study

The research is to:

- Analyze sentimental expressions containing colours in *The Great Gatsby* and *Jane Eyre* as well as their Vietnamese versions.
- Compare sentimental expressions containing colours in *The Great Gatsby* and *Jane Eyre* versus their Vietnamese versions on the viewpoint of cognitive linguistics.

1.3. SIGNIFICANCE OF THE STUDY

1.4. RESEARCH QUESTIONS

The research will find the answers for these following questions:

- 1) What are the semantic features of colours used in expressing emotions in *The Great Gatsby* and *Jane Eyre* ?
- 2) What are the semantic features of colours used in expressing emotions in their Vietnamese versions?
- 3) What are the similarities and differences in semantic features of colours used in expressing emotions of *The Great Gatsby* and *Jane Eyre* and in Vietnamese versions?

1.5. SCOPE OF THE STUDY

1.6. ORGANIZATION OF THE STUDY

This study will consist of 5 main chapters as follow:

- Chapter 1 : **Introduction**
- Chapter 2: **Literature review and theoretical background**
- Chapter 3: **Research methods and procedures**
- Chapter 4: **Findings and discussion**
- Chapter 5: **Conclusion and Implications**

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

This chapter first reviews prior researches related to the problem under investigation. Then, it explores the concept of sentimental expressions containing colours in English and Vietnamese novels.

2.1. REVIEW OF PREVIOUS STUDIES RELATED TO THE RESEARCH

So far, there have been many researches on colours. In the 1920s, 1930s and 1940s, Edward Sapir (e.g.,1921:219) and B.L.Whorf (e.g.,1956:212) rejected evolutionism for the doctrine of radical linguistic and cultural relativity. Rosch's view was criticized by Lucy and Shweder (1979), who was also challenged her experimental procedure; Lucy and Shweder's experimental procedure was in turn challenged by Kay and Kempton (1984) who supported Rosch's view of the matter. A number of field studies stimulated by Berlin and Kay tended to confirm the main lines of the universal and evolutionary theory, while leading to reconceptualization of the encoding sequence (Berlin and Berlin 1975; Kay 1975).

Early work in the former tradition (e.g., Brown and Lenneberg 1954; Lenneberg and Roberts 1956) is primarily concerned with establishing a correlation between a linguistic variable distinguishing colors (for example, how easy different colours are to name or how easy they are to communicate about) and a nonlinguistic cognitive variable over colours memorability. Besides that, we have another MA thesis in Da Nang University that relate to colour symbolism such as Mai Nguyễn Diệu Khoa (2003) with "An Investigation into

Metaphoric Meanings of Words Denoting Colors in English and Vietnamese”.

2.2. THEORETICAL BACKGROUND

2.2.1. Sentimental expressions

Sentimental expressions or emotional expressions in psychology are those expressions in people while talking observably verbal. Furthermore, they are nonverbal behaviours that communicate an internal emotional or affective state.

2.2.2. Meaning of colours

Colors have been connected with mystic symbols in ancient times, playing an important role in all the world's religions and cultures, sometimes intentional sometimes not. Nowadays colors play an important role in the decoration of business companies, schools and in the design of products...etc.

The term color has different definitions depending on the field dealing with.

Merriam Webster Dictionary defines color as, a phenomenon of light (as red, brown, pink, or gray) or visual perception that enables one to differentiate otherwise identical objects. It is a perception, a response of the brain to data received by the visual systems.

Berlin and Kay (1969), who conduct a landmark research on colour terms, emphasize that English has eleven basic colour terms: black, white, red, green, yellow, blue, brown, purple, pink, orange and gray.

A table of colors will be presented and many of the meanings they tend to evoke, particularly in Western cultures. From this table, we

can infer that colors are able to mean very different things - it is not that the colors themselves have meaning, it is that we have culturally assigned meanings to them.

Table 2.1. Basic meanings of colours in Western countries

Color	Western meaning
RED:	warmth, love, anger, danger, boldness, excitement, speed, strength, energy, determination, desire, passion, courage, socialism, republicans, chaos
PINK:	feminine, love, caring, nurture
ORANGE:	cheerfulness, low cost, affordability, enthusiasm, stimulation, creativity, aggression, food, halloween, liberal (politics)
YELLOW:	attention-grabbing, comfort, liveliness, cowardice, hunger, optimism, overwhelm, Summer, comfort, liveliness, intellect, happiness, energy, conflict
GREEN:	durability, reliability, environmental, luxurious, optimism, healing, well-being, nature, calm, relaxation, Spring, safety, honesty, optimism, harmony, freshness
BLUE:	peace, professionalism, loyalty, reliability, honor, trust, melancholia, boredom, coldness, Winter, depth, stability, professionalism, conservatism, democrats
PURPLE:	power, royalty, nobility, elegance, sophistication, artificial, luxury, mystery, royalty, elegance, magic
GRAY:	conservatism, traditionalism, intelligence,

	serious, dull, uninteresting
BROWN:	relaxing, confident, casual, reassuring, nature, earthy, solid, reliable, genuine, Autumn, endurance
BLACK:	Elegance, sophistication, formality, power, strength, illegality, depression, morbidity, night, death
WHITE:	Cleanliness, purity, newness, virginity, peace, innocence, simplicity, sterility, snow, ice, cold

2.2.3. Symbolism

Symbolism is the use of symbols to signify ideas and qualities, by giving them symbolic meanings that are different from their literal sense. Symbolism can take different forms. Symbols do shift their meanings depending on the context they are used in. In our daily life, we can easily identify objects that can be taken as examples of symbolism, such as the following:

2.2.4. Colour symbolism

The way writers use colors as a symbol in various culture is called colour symbolism. It is undeniable that the use the use of colors and their associations between cultures and even within the same culture in different time periods are diverse. Many different associations within the same culture can appear in the same color at any time. Cristina Gabriela Marin (2017) wrote that:

“Colour symbolism is the use of colour to represent traditional, cultural or religious ideas, concepts, feelings or to evoke physical relations. Colours are believed to create a physical reaction/red has

been shown to raise blood pressure, they also follow trends-in certain periods different colours have been considered fashionable or the attribute of social political categories (as purple representing royalty or red representing communism).

Color expressions are idioms, proverbs, collocations, and metaphors...etc, that comprise color. This study mainly focuses and opts for the the above mentioned expressions.

2.2.4.1. Idioms

The term idiom is generally used in a variety of different senses. Idioms can be considered an integral part of language, “*They give information about conceptions of the world considered by linguistic communities*” (Carine, 2005, p. 495).

Table 2.2. Sample of English and Vietnamese Color Idioms

English Idiom	Vietnamese Idiom
He is a real blue blood	Anh ấy rất có thể lực

2.2.4.2. Proverbs

The term proverb refers to a short sentence or phrase usually known by many people which is commonly experienced by certain culture such as giving advice or telling a truth.

“*A short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorizable form and which is handed down from generation to generation* ” (Meider, 1985, p. 119)

Table 2.3 Sample of English and Vietnamese Color Proverbs

English Proverb	Vietnamese Proverb
All cats are gray in the darkness	Tất đèn nhà ngói cũng như nhà tranh

2.2.4.3 Collocations

“The co-occurrence of two or more lexical items as realizations of structural elements within a given syntactic pattern” (Cowie, 1978, p. 132)

Table 2.4. Sample of English and Vietnamese Color Collocations

English Collocation	Vietnamese Collocation
Sleepless night	Một đêm không ngủ

2.2.4.4 Metaphors

Metaphor is not a merely a part of language, but reflects a fundamental part of the way people think, reason, and imagine (Gibbs, 2006).

Table 2.5. Sample of English and Vietnamese Color Metaphors

English Metaphor	Vietnamese Metaphor
White as snow	Trắng như tuyết

2.2.4.5. Significance of colour expressions

Color expressions are an extremely common part of the normal everyday language use of certain culture's heritage, they are also a

fascinating and innovative part of the language, carry a clear reflection of the people's misery, happiness, poverty, riches, express their emotional state, their daily behaviors and environment.

2.2.5. Cognitive Linguistics

2.2.5.1. Cognitive Linguistic Viewpoint in the study

To have a right viewpoint in the thesis, I would like to study many well-known cognitive linguistics books of many famous cognitive linguists such as L. Janda in *Cognitive Linguistics* (2000); Vyvyan Evans and Melanie Green in *Cognitive Linguistics: An Introduction* [36]; Leonard with “ Toward a Cognitive Semantics” [24]; Gardenfors, P and Allwood, J. (eds) [14] with “ Cognitive Semantics: Meaning and Cognition”; Mouton de Gruyter in “ Cognitive Linguistics: Current Applications and Future Perspectives” [28] and so on.

Although there have been a great deal of cognitive linguistic theories so far I certainly conduct this study basing on the cognitive viewpoints of professor Lý Toàn Thắng and Peter Gardenfors as the major viewpoints of cognitive linguistics in English and in Vietnamese. From that we can find out the underlying reasons in the similarities and dissimilarities between sentimental expressions containing colours in *Jane Eyre* and *The Great Gatsby* together with their Vietnamese versions.

2.2.5.2. Cognitive Semantic Meaning

In “ Cognitive Linguistics: Meaning and Cognition”, Peter emphasized on six tenets of Cognitive Semantics as follow:

- 1) Meaning is conceptualization in a cognitive model (not truth conditions in possible world)
- 2) Cognitive models are mainly perceptually determined (meaning is not independent of perception)
- 3) Semantic elements are based on spatial or topological objects (not symbols that can be composed according to some system of rules)
- 4) Cognitive models are primarily imaged-schematic (not propositional) transformed by metaphoric and metonymic operations (which are treated as exceptional features on the traditional view)
- 5) Semantics is primary to syntax and partly determines it (syntax can not be described independently of semantics)
- 6) Concepts show prototype effects (instead of following the Aristotelian paradigm based on necessary and sufficient conditions)

2.2.6 METAPHOR IN LITERATURE

2.2.6.1. What is metaphor?

A metaphor is a rhetorical figure of speech that compares two subjects without the use of “like” or “as.” Metaphor is often confused with simile, which compares two subjects by connecting them with “like” or “as” (for example: “She’s fit as a fiddle”).

A metaphor asserts a correlation or resemblance between two things that are otherwise unrelated.

2.2.6.2. Significance of Metaphor in Literature

Metaphor is a key component of all forms of literature, including poetry, prose, and drama.

2.2.7. The relationship of culture, language and cognition

2.2.7.1. Concept of culture

Culture has a great deal of notable definitions given by a lot of great researchers. It can be defined as “ *what makes you a stranger when you are away from home. It includes all those beliefs and expectations about how people should speak and act which have become a kind of second nature to you as a result of social learning. When you are with members of a group who share your culture, you do not have to think about it, for you are all viewing the world in pretty much the same way and you all know, in general terms, what to expect of one another*”.

2.2.7.2. Concept of Language

A language is a structured system of communication. Language, in a broader sense, is the method of communication that involves the use of – particularly human – languages.

Kramsch [20,p.3] thinks language is “ the principle means whereby we conduct our social lives”. That means language is regarded as the medium through which a culture is reflected. Saville-Troike [33,p.35] also has the same opinion, which says, “ there is a correlation between the norm and content of a language and the beliefs, values and needs present in the culture of its speaker”.

2.2.7.3. The relationship between language, culture and cognition

Kramsch together with Brown’s and Saville- Troikes have the

same opinion about the relationship between language and culture. In the book *Language and Culture* (1998) written by Kramsch, he proves the correlation by showing the three following functions of language related to culture: language expresses cultural reality; language embodies cultural reality and language symbolizes cultural reality. The close relation between language and culture is totally undeniable. We can regard language as a verbal expression of culture. It is used to maintain and convey culture and cultural ties. Language provides us with many of the categories we use for expression of our thoughts, so it is therefore natural to assume that our thinking is affected by the language which we use. The values and customs in the country we grow up shape the way in which we perceive to a certain extent.

The cultural formation of the person can be regarded to play an essential part in the linguistic shaping of the interpretation and representation of events across cultures (cf. Hofstede, 1980; Marcus & Kitayama, 1991; Mauss, 1993; Semin & Rubini, 1990; Shweder & Bourne, 1982; Triandis, 1989,1994a, 1994b,1995; inter alia). One would therefore expect differences in the accessibility of concrete and abstract predicate categories as a function of the preferential focus to a situation or a person”.

It is true that culture, language and cognition have a close relation with each other. Cultural features have affects on human beings’ cognition and language is the form expressing culture and perception of human beings. Language is a communication tool to display the culture and the perception and vice versa, from studying language and understanding the meaning behind language, we can get deeper

understanding the underlying characteristics of culture and human beings' perception of the world.

2.2.8. Translation

2.2.8.1 The theory of translation

Translation is a mental activity in which a meaning of given linguistic discourse is rendered from one language to another. It is the act of transferring the linguistic entities from one language into their equivalents into another language. . Translation is an act through which the content of a text is transferred from the source language into the target language (Foster, 1958). The language to be translated is called the source language (SL), whereas the language to be translated into or arrived at is called the target language (TL). The language to be translated is called the source language (SL), whereas the language to be translated into or arrived at is called the target language (TL). The translator needs to have a good knowledge of both the source and the target language, in addition to a high linguistic sensitivity as he should transmit the writer's intention, original thoughts and opinions in the translated version as precisely and faithfully as possible

2.2.8.2 Concepts of equivalence in translation

An extremely interesting discussion of the notion of equivalence can be found in Baker (1992) 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.

2.2.9. The Author's Biography

2.2.9.1. *Francis Scott Key Fitzgerald*

The author was named after his ancestor Francis Scott Key. He was born on September 24th, 1896 in St. Paul, Minnesota - United States.

Following the unsuccessful "*Tender is the Night*". A fifth, unfinished novel, "*The Love of the Last Tycoon* " was published posthumously. Fitzgerald wrote dozens of short stories that treat themes of youth and promise along with age and despair. He had been an alcoholic since his college days, and became notorious during the 1920s for his extraordinarily heavy drinking, leaving him in poor health by the late 1930s till he died of a heart attack at the age of 44 on December 21st , 1940 in Hollywood, California, United States.

2.2.9.2. *Charlotte Brontë*

Charlotte Brontë (21 April 1816 – 31 March 1855) was an English novelist and poet. While her first novel, *The Professor*, was rejected by publishers, her second novel, *Jane Eyre*, was published in 1847. The sisters admitted to their Bell pseudonyms in 1848, and by the following year were celebrated in London literary circles.

Brontë was the last to die of all her siblings. She became pregnant shortly after her marriage in June 1854 but died on 31 March 1855, almost certainly from hyperemesis gravidarum, a complication of pregnancy which causes excessive nausea and vomiting

2.2.10. Summary Of The Two Novels

2.2.10.1. *The Great Gatsby*

The novel revolves around Nick Carraway, a young simple

ambition that grew up in the west America, then collides life of luxury were after moving to New York, looking for work. He lived with a mysterious man named Jay Gatsby, who lives in a gigantic Gothic mansion and throws extravagant parties every Saturday night. Nick became closer to Gatsby and enters his world. Nick's life begins to change and the meaning of the new terms of the plunge in the fascinating world of the super-rich and deception, and love. He became a witness to the strange habits and traditions. Nick moves back to the Midwest to escape the disgust he feels for the people surrounding Gatsby's life and for the emptiness and moral decay of life among the wealthy on the East Coast. Nick reflects that just as Gatsby's dream of love was corrupted by money and dishonesty, the American dream of happiness and individualism has disintegrated into the mere pursuit of wealth.

2.2.10.2. Jane Eyre

Jane Eyre is a love story. It tells about a young woman called Jane Eyre who was an orphan and goes to teach a girl named Adele Varens in a far-away house. The master of the house is Mr. Rochester. Jane and Mr. Rochester fall in love, but Jane is horrified when she finds out Mr. Rochester is already married to a crazy woman. She leaves the house, believing that marrying him would now be the same as adultery and that she would be his mistress, not his wife. When she goes away, she becomes sick and almost dies. Three people, Diana, Mary, and St. John Rivers, find her and let her live with them. There, she becomes a teacher and finds out that they are her cousins. She is very happy until St. John wants her to marry him and be a missionary with him. She knows that he does not really love her and thinks she is simply useful, so she

says no. However, he continues to ask her, and she is finally almost persuaded that it is her duty to marry him when she hears Mr. Rochester crying, "Jane! Jane!" She feels that something has happened to him, and quickly goes back to see him. His crazy wife had set his house on fire and died in it. Mr. Rochester, because of the fire, had become blind and wounded. Jane, now that his wife is dead, is happy to marry him, and they get married and have a son.

CHAPTER 3

METHODS AND PROCEDURES

This chapter describes research methods and procedures. It consists of the presentation of the methods used in the study, which supports in collecting and analyzing data. To reach the aims, the study is conducted with qualitative approach using descriptive and contrastive method to carry out analyzing sentimentals expressions containing colours in the two following novels: Jane Eyre and The Great Gatsby.

3.1. RESEARCH DESIGN

It is possible to use various methods in one study, thus in order to reach the goal of the thesis we carry out our investigation based on a combination of qualitative and contrastive methods to describe, analyze, compare and contrast the sentimental expressions containing colours in the two following novels : Jane Eyre and The Great Gatsby.

First, a great number of sentimental expressions containing colours from the two mentioned novels in two languages – English and Vietnamese – have been collected, analyzed and described carefully. Therefore, descriptive method is dealt with in the first stage of the research. Second, contrastive method is used to show the similarities and differences of sentimental expressions containing colours in the two novels as well as their Vietnamese versions under cognitive view. As a result, we discover differences between two cultures.

3.2. RESEARCH PROCEDURES

3.2.1. Data Collection

- The data collection is carried out mainly focusing on the books.

- All those sentimental expressions will be put together in English and in Vietnamese according to colors and symbolisms so that they can be selected easily during our analysis.

3.2.2. Data Analysis

The followings are procedures for data analysis:

- Analyzing sentimental expressions containing colours in English versus Vietnamese in terms of symbolic meanings according to the cognitive linguistic viewpoint.
- Comparing to find out the similarities and differences in sentimental expressions containing colours in the viewpoint of cognitive linguistic. We consider the cultural characteristics of the two languages to point out and give a satisfactory explanation about the similarities as well as dissimilarities existing between English and Vietnamese sentimental expressions containing colours in the two novels.

3.3. RELIABILITY AND VALIDITY

Reliability and validity are two most important criteria to guarantee the quality of the data collection. In terms of reliability, the data used in the thesis is mainly collected from reliable novels where sentimental expressions containing colours are gathered systematically in both languages. Moreover, the results and findings in this study are surely withdrawn from the work with accurate

statistics from data analysis without any prejudices and preconception. In terms of validity, all chosen sentimental expressions containing colours are always compared with the results from the theoretical background to ensure the quality of the study. With the data collected and analyzed as just mentioned, the study is expected to be quite reliable and valid.

CHAPTER 4

FINDINGS AND DISCUSSIONS

In this chapter, we will find out all sentimental expressions containing colours in the two following novels : Jane Eyre and The Great Gatsby as well as their Vietnamese versions. After that, we will try to analyze and conclude the similarities and dissimilarities between these two languages: English and Vietnamese under the viewpoint of cognitive perspective to find out the underlying reasons.

4.1. Sentimental expressions containing colours in the two English novels and their Vietnamese translated versions.

4.1.1 Sentimental expressions containing colours in Jane Eyre and its Vietnamese translated version

The writer Bronte skillfully uses six main colours: red, black, green, blue, purple and grey in order to reflect Jane's **psychological state**. Those notable colors shift the places that Jane goes, from Gateshead to Lowood School, Thornfield, Moor House and finally Ferndean.

4.1.1 Sentimental expressions containing colours in The Great Gatsby and its Vietnamese translated version

Fitzgerald uses symbols as a significant and integral way to make The Great Gatsby a great and wonderful novel. Although there is a variety of aspects that could be carefully investigated, my thesis emphasizes the notable colours used for symbolism in the novel. Those colours are white, black, green, silver, yellow, blue, gray and golden. The author is exactly a painter who makes his novel very visual and wonderful since he mostly uses “ pure” colours, not

shades, to make the picture clearer. Those beautiful colours play an important role in giving every reader a great insight into the characters' emotions in this novel.

4.2 The similarities and differences of those expressions in English and Vietnamese

4.2.1 The similarities

It is proved that colour words are closely related to nationality, culture and history. For example, in Western cultures, the colour red is supposed to be a fiery colour and the colour green is thought to be very soothing. Another popular example is with the two achromatic colours, black and white. The colour black is regarded as the symbolism of mourning in some nations; however, it symbolizes weddings in other ones. (Linton,1991)

4.2.2 The differences

Furthermore, every cultural phenomenon has certain reasons. Western countries and Eastern nations in general or England and Viet Nam in particular, have their own respective cultural backgrounds, which leads to different cultural connotations of the same basic colours. In order to explain the similarities and differences under cognitive linguistic viewpoints, I would like to focus on different language cultures, historical backgrounds, religious beliefs, modes of thinking, political systems, traditional customs and so on in Western and Eastern countries.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

After having classified and analyzed those sentimental expressions containing colours taken from Jane Eyre and The Great Gatsby as well as their Vietnamese novels, I would like to give some conclusions.

In Jane Eyre, I myself find out 40 sentimental expressions containing colours. The six colours chosen are: red, black, blue, green, purple and grey. The colour red, the colour black, the colour purple as well as the colour grey are mainly used for negative aspects in Jane Eyre. Those colours also have different connotations with positive meanings in Vietnamese.

In the Great Gatsby, 47 sentimental expressions containing colours are carefully chosen. Those eight colours are white, black, green, silver, yellow, blue, gray and golden.

Western countries and Eastern nations in general or England and Viet Nam in particular, have their own respective cultural backgrounds, which leads to different cultural connotations of the same basic colours. Under cognitive linguistic viewpoints, different language cultures, historical backgrounds, religious beliefs, modes of thinking, political systems, traditional customs and so on in Western and Eastern countries are the correct answers for these similarities and dissimilarities.

5.2. IMPLICATIONS

In reality, it is difficult for Vietnamese learners of English to learn to interpret sentimental expressions containing colours. The learners

will be possibly confused at clarifying the meanings of colours because colours are symbolic. In addition, in daily life communication the native speakers have a tendency to use colour widely, which may become obstacle in carrying communication if they do not know what the speakers means through colours. That is more terrible because it may cause misunderstanding. In order to help Vietnamese learners of English to overcome the above problems, we would like to give some suggestions for language teaching and learning.

Firstly, colour symbolism should be introduced to language learners at all levels. However, they should be introduced in different ways for different levels.

For elementary levels, commonly used colour symbolism should be presented; infrequent and highly colloquial ones should be avoided. For the intermediate and advanced levels, activities encouraging production of colour symbolism through conversations and discourses should be used to help learners grasp it in a communication way. Reading and listening materials relating colour symbolism should also be picked fro teaching.

Secondly, teachers should be sensible in dealing with cultural differences to have more precise explanation for the learners.

Thirdly, the learners should be helped to use idioms in different communicative skills especially in speaking and writing.

Last but not leats, to understand the meanings of colours, one only has the basis knowledge of language but also have to know much more about culture, belief or knowledge of mental states such as

interests, goals, opinions... which are considered as barriers in their language acquisition.

5.3. LIMITATIONS

In spite of the fact that I have tried my best to search for necessary materials, there could leave the possibility that the following shortcomings can not be avoidable:

- Firstly, this paper could not cover all constructions as well as sentimental expressions containing colours in English versus Vietnamese novels under discussion due to the limitation of time, lack of relevant materials relating to this topic in both English and Vietnamese.
- Secondly, I myself can not find out all the possible reasons for the similarities and dissimilarities in colour symbolism between English and Vietnamese.

5.4. SUGGESTION FOR FURTHER RESEARCH

In this thesis, we have confined ourselves to the study of a humble part of colour symbolism in English versus Vietnamese under the viewpoint of cognitive perspectives to find out the similarities and differences. As a result, many other aspects need to be studied in further researches. For example, the research of the idioms related to the concept of colour in English versus Vietnamese may be carried out in term of Pragmatic features under the viewpoint of cognitive perspectives.