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**THE SEMANTICS OF METAPHORS  
OF LOVE IN ENGLISH AND  
VIETNAMESE SONGS**

**Field: THE ENGLISH LANGUAGE  
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**M.A. THESIS IN THE ENGLISH LANGUAGE  
(A SUMMARY)**

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## CHAPTER 1 INTRODUCTION

### 1.1. RATIONALE

In all of those rhetorical devices, I am especially interested in ways of implicit comparison of metaphor such as:

When the morning light *shines* down on me  
With you, my love I want to be [172]

Mặt trời ngày mùa xuân xanh thắm  
*Mặt trời* của em

đẹp dịu dàng mà không chói lóa [104]

The image the sun mentioned in these examples above through the words such as *light*, *shine*, *mặt trời*, *chói lóa*, etc. The sun is an important source of natural energy. The love is also an important mental source of living for us. Therefore, the meaning of the sun here is transferred into the love. This is a transference of meaning between the source domain (the sun) and target domain (the love). The sun here means the lover, the love of couple. This transference of meaning is called *metaphor*.

Metaphors, which are traditionally believed to be associated with literacy or poetic language, now invade to music's domain. English songs become an ideal land for us, who study English in a non-native environment, to explore. Understanding metaphors of love in English songs and Vietnamese ones help us master an effective stylistic device to improve our communication, discover composers' point of view about love and learn how to share and multiply the comprehension of the images of love among the community.

As a teacher of English as a foreign language, I have noticed that teaching English through songs make great interest for the learners and thanks to fascinating melodies and unique performances of music stars, along with the power of metaphor, messages of love becomes easier to acquire.

Moreover, new theory of metaphors suggested by Lakoff has attracted many other authors and people who study stylistic devices. I would like to take a chance to introduce and apply this theory into a new area that is music lyrics.

### 1.2. AIMS AND OBJECTIVES

#### 1.2.1. Aims

This study examines how metaphor is used in English and Vietnamese love songs and help Vietnamese learners of English understand and acquire the beauty of music lyrics through the metaphors of love in English songs and Vietnamese ones.

#### 1.2.2. Objectives

- To find out typical metaphorical images of love used in English songs and Vietnamese ones by famous bands and singers.
- To examine the value of metaphorical images in term of traditional and contemporary views.
- To discover the similarities and differences of metaphorical images in love songs in English and Vietnamese.

### 1.3. RESEARCH QUESTIONS

- What are the typical metaphorical images of love used in English songs and Vietnamese ones ?
- What is the semantic mechanism of these metaphors of love?

- How can traditional and contemporary approach of metaphors be applied to understand and create metaphors of love?

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

This study will examine metaphors of love of couples in famous English and Vietnamese songs from two different views that are traditional views and contemporary ones.

#### **1.5. ORGANIZATION OF THE STUDY**

This study includes five chapters:

Chapter 1: Introduction

Chapter 2: Literature Review and Theoretical

Background

Chapter 3: Method and Procedure

Chapter 4: Results and Discussion

Chapter 5: Conclusion -Implications - Limitations -

Suggestions for Further Study.

## **CHAPTER 2**

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

#### **2.1. PREVIOUS STUDIES**

##### *The similarity view*

This is the traditional way of analyzing metaphors, from the time that Aristotle introduced it in the fourth century until the recent past. It confirms that a metaphor is a departure from the literal use of language which serves as an elliptical simile. Metaphor involves an implicit comparison between two disparate things.

##### *The interaction view*

In “The philosophy of Rhetoric” [40] Richards introduced the term “vehicle” for the metaphorical word and “tenor” for the subject to which the metaphorical word is applied. He proposed that a metaphor works by bringing together the disparate “thoughts” of the vehicle and tenor.

Twenty years later, the philosopher Max Black refined and greatly expanded Richard’s treatment. He proposed that each elements of a metaphor have a “system of associated commonplaces”.

##### *The pragmatic view*

In “What metaphor mean” [18], Davidson mentioned the question of metaphor is pragmatic, not semantic. It is the use of literal statement in such a way to “suggest”, or “intimate” or “lead us to notice” what we might otherwise overlook. Searle [42] also proposed that to explain the meaning of metaphors, we must distinguish between word or sentence meaning and speakers’ utterance meaning

##### *The cognitive view*

In “More than cool reason” Lakoff and Tuner [26] acted for contemporary theory of metaphors. They point out that “the word has come to mean across domain mapping in the conceptual system”

Besides, there are many writers have generalized and researched metaphors from different view such as: Stylistics [19], Contexts of metaphor [23]. In 1995, Lakoff examined metaphor, morality and politics in which metaphor has something to do with morality and conservative politics. In English Guides Metaphor [15], Alice Deignan studied many English words used metaphorically. Clair [14] did a research on Visual Metaphor, which is, according to

him , a term that shows how visual space is organized as a mean of sharing cultural and social knowledge.

In Việt Nam, Đinh Trọng Lạc, Nguyễn Thái Hòa [6] in *Phong Cách Học Tiếng Việt* referred to metaphor of all kinds.

In 2002, there are two remarkable works “The translation of Metaphors in English newspaper articles” by Lâm Thị Hồng Đào [4] and “An Investigation into the Metaphoric devices” by Lê Thị Mỹ Nhật in English and Vietnamese proverbs [7]. The two studies have brought about benefits to the learning of metaphor, which is a commonly used stylistic device.

Recently, Phạm Thị Lê Vân [11] has dealt with the conceptual metaphor of love in her BA Graduation thesis “Metaphors of love in English songs” examined metaphorical images of love in English songs.

## 2.2. THEORETICAL BACKGROUND

### 2.2.1. Concepts and Definitions of Metaphors

- “Metaphor is the application of a strange term either transferred from the genus, or from one species to another or else by analogy.” [48]

- Metaphor is for most people a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action [25]

- “A figure of speech in which a word or phrase denoting me kind of object or action is used in a place of another to suggest a likeness or analogy between them: an implied comparison in contrast to the explicit comparison of the simile” [47].

- “A metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of the two corresponding concepts.” [1].

- “An implied analogy, which imaginatively identifies one object with another and ascribes to the first one or more of the qualities of the second or invests the first with emotional of imaginative qualities associated with the second” [27].

- A metaphor is essentially implicit comparison in which a comparative clause is absent, a compared one is present. Therefore, metaphor is the mechanism of transferring meaning from one object to another, based on similarity between the two objects.

### 2.2.2 Classification of metaphors

An **absolute metaphor** is one in which there is no discernible point of resemblance between the idea and the image [43, p.197].

An **active metaphor** is one which is relatively new and has not become part of everyday linguistic usage. The audience knows that a metaphor has been used (also known as: **live metaphor**) [36, p.88].

A **complex metaphor** is one which mounts one identification on another [43, p.197].

A **compound metaphor** is one that catches the mind with several points of similarity (also known as: **loose metaphor**) [43, p.197].

A **dead metaphor** is one in which the sense of a transferred image is not present [43, p.197].

A **dormant metaphor** is one in which its contact with the initial idea it denoted has been lost [36, p.88].

An **extended metaphor** is one that sets up a principal subject with several subsidiary subjects or comparisons [44, ix].

An **implicit metaphor** is one in which the tenor is not specified but implied [50].

A **mixed metaphor** is one that leaps, in the course of a figure, to a second identification inconsistent with the first one [44, viii].

A **root metaphor** is one which is basic or pervasive in human thought [43, p.197].

A **simple metaphor** is one in which there is but one point of resemblance between the tenor and the vehicle (also known as: **tight metaphor**) [43, p.197].

A **submerged metaphor** is one in which the vehicle is implied, or indicated by one aspect [43, p.197].

### 2.2.3 Classification of conceptual (cognitive) metaphors:

According to Lakoff and Johnson in *Metaphors We Live By*, there are four kinds of conceptual metaphors: structural metaphors, orientational metaphors, ontological metaphors and container metaphors (conduit metaphors).

#### a. Structural metaphors:

Structural metaphors is generally understood conceptual metaphors where one concept is metaphorically structured in terms of another.

#### b. Orientational metaphors:

There is also another kind of metaphorical concept, one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another. We will call these *orientational metaphors*.

#### c. Ontological metaphors:

Spatial orientations provide an extraordinarily rich basis for understanding concepts in orientational terms.

#### d. Container metaphors:

We are physical beings, bounded and set off from the rest of the world by the surface of our skins, and we experience the rest of the world as outside us. Each of us is a container, with a bounding surface and an in-out orientation.

### 2.2.4. The relationship between metaphors and similes:

Metaphors and similes are the two of the best known stylistic devices. In poetic language as well as the language of music, we can find out many kinds of metaphors and similes and they have enabled these kinds of language to be more attractive, more creative and charming.

Metaphors in English love songs:

Example: You're my heart, you're my soul [8]

Metaphor in Vietnamese love songs:

Example: Đêm chờ ánh sáng  
Mưa dòi con nắng [58]

Simile:

Example: Like a river it will grow

I can't die because I'm so devoted to you [8]

Example: Tình yêu như trái phá

Con tim mù lòa [132]

### 2.2.5. The relationship between metaphors and metonymies

Metaphors are used to transfer some quality from one subject to another, metonymies do not. They transfer the whole set of associations from the first element to the second one.

### 2.2.6. Metaphor and culture

How culture might figure in the conceptual domain-to-domain mappings that characterize **metaphor** has gone largely unaddressed. On the one hand, this is because anthropologists who study **metaphor**, and who belong to the interpretivist school and its offshoots, take the position that culture resides in metaphors, as it does in other symbols - and not in the use and sense people make of these. These scholars draw on literary criticism, semiotics, structuralism, and the like to interpret metaphors and other tropes [32].

Moreover, the important role of culture in metaphor is also clarified via two kinds of metaphors: structural metaphors and orientational metaphors. In structural metaphors, one concept can structure another concept, while in orientational metaphors, a whole system of concepts is used to build another concept [25].

### 2.2.7. Traditional and modern view of metaphors

According to Lakoff [28], in classical theories of language, metaphor was seen as a matter of language not thought where metaphorical expressions were assumed to be mutually exclusive with the realm of ordinary everyday language. Everyday language had no metaphor, and metaphor used mechanisms outside the realm of everyday conventional language. The classical theory was taken so much for granted over the centuries that many people didn't realize that it was just a theory. The theory was not merely taken to be true, but came to be taken as definitional.

Let us now turn to the discussion of poetic metaphor only after I have discussed the conventional system, since knowledge of the conventional system is needed to make sense of most of the

poetic cases. The evidence for the existence of a system of conventional conceptual metaphors is of five types:

- Generalizations governing polysemy, that is, the use of words with a number of related meaning.
- Generalizations governing inference patterns, that is, cases where a pattern of inferences from one conceptual domain is used in another domain.
- Generalizations governing novel metaphorical language (see, [26]).
- Generalizations governing patterns of semantic change (see, [45]).
- Psycholinguistic experiments (see, [20]).

### 2.2.9. Parts of a metaphor

#### *Tenor*

The *tenor* in a metaphor is the original subject. If I say 'you are a dog', then you are the tenor. If I say 'It's a dog day', then the tenor is the day.

#### *Vehicle*

The *vehicle* in a metaphor is both the words and concepts that are invoked by the words.

#### *Connecting verb*

The tenor and the vehicle are generally connected by a verb that somehow equates them. The verb 'to be' is by far the most common verb used, as it effectively says 'the tenor is the vehicle'.

#### *Dimension*

The vehicle has a number of *dimensions*, *attributes* or *variables* which may be mapped or transferred back onto the tenor and hence create new meaning.

## CHAPTER 3 METHOD AND PROCEDURE

### 3.1. RESEARCH DESIGN

This is a mainly descriptive and qualitative study executed with a contrastive analysis, using both qualitative and quantitative information.

### 3.2. RESEARCH METHOD AND PROCEDURE

#### 3.2.1. Sampling

The data for analysis are mainly samples taken from the corpus of famous love songs of all time; the Beatles' collections; the Carpenters' collections; Trinh Cong Son's songs and Duong Thu's songs. The major method to collect data is survey with the observation of instances of linguistic expressions used to signal metaphors.

*Table 3.1. Summary of Metaphorical Samples in English and Vietnamese love songs*

| TT | Composer       | Number of samples | Sources quoted |
|----|----------------|-------------------|----------------|
| 1  | Trịnh Công Sơn | 210               | [9]            |
| 2  | Dương Thụ      | 50                | [258]          |
| 3  | Carpenters     | 175               | [257]          |
| 4  | The Beatles    | 55                | [259]          |

#### 3.2.2. Data analysis

We collect metaphors of love in English and Vietnamese love songs. All the collected data are descriptively and qualitatively processed. The samples are interpreted contextually with the reference to the traditional linguists' maxims and contemporary ones'

to check if these metaphors should be analyzed in the most preferable and reasonable way. Metaphors are divided into different categories according to the procedure of transferring meanings from the vehicles to the tenors.

Then we seek other metaphors that belong to the same catalogue and study their meanings to find out the inter-relationship between them. If there is a cognitive relationship between these metaphors, they are looked from contemporary view. If there is not, the traditional views are used. Therefore, metaphors are divided into two groups from two different views.

Afterwards, we find out the similarities and differences of metaphors of love in English and Vietnamese love songs.

After we obtain the taxonomy of the linguistic devices carrying these semantic features, we suggest some ways of perceiving metaphors and look for their distribution in the value of songs. The information obtained will be used for studying the similarities and differences between the two views and drawing one procedure of comprehending metaphors.

### 3.3. RELIABILITY AND VALIDITY

Our corpora are not big enough and this may not allow us to discover more types of metaphors along with the linguistic devices apart from those that have traditionally been employed. Also, the data analysis based mostly on our inference from the linguistic context may lead to subjective decision on the metaphors.

## CHAPTER 4

## RESULTS AND DISCUSSION

## 4.1. METAPHOR OF LOVE IN THE TRADITIONAL VIEW

## 4.1.1. Love is a concrete, a real object

A metaphor consists of two main parts: the tenor and the vehicle. The tenor is the subject to which the metaphor is applied and the vehicle is the metaphorical term through which the tenor is applied.

“Love” is a concrete thing. So we can use senses to perceive it. We can possess it. Therefore, we can use this knowledge to reason for “love is a concrete thing” metaphor.

People have five senses: sight, hearing, smell, taste and touch to receive knowledge of things in the world around.

We can use our eyes to catch the images of love in these examples below:

- (1) Here's the morning that my heart had *seen* [237]

*In Vietnamese:*

- (2) Con mắt còn lại *nhìn* cuộc tình phai [63]

We can enjoy the sweet taste of love through the song lyrics in English and Vietnamese:

- (3) The *sweet* and tender love we used to share [162]

*In Vietnamese:*

- (4) Tình yêu *mật ngọt, mật ngọt* trên môi [101]

## 4.1.2 Love is a living creature

## 4.1.2.1 Love has a life cycle

## 4.1.2.2. Life circle of a love

*For example:*

- (5) I've tried too hard just to keep love *alive* [202]

*In Vietnamese:*

- (6) Ru em chờ em nói trên môi tình *thoát thai* [124]

## 4.1.2.3. The daily life of love

*For example:*

- (7) That I had your love and let it go [242]

*In Vietnamese:*

- (8) Từng ngày tình *đến* thiết tha ân cần [119]

## 4.1.3. Love is a natural phenomenon

## 4.1.3.1. Love is the sun

The love-sun is often conceptualized in terms of space. The details are really interesting.

*For example:*

- (9) You came along, just like a song  
And *brightened* my day [167]

*In Vietnamese:*

- (10) Tạ ơn ai đã cho tôi tình *sáng* ngời [127]

## 4.1.3.2. Love is the moon/ the stars

“Love is the moon, the stars” seem to be used rarely in both of English and Vietnamese songs’ lyrics. This is shown by examples like:

- (11) The *moon* that rose now descended,  
And the love one shared now had ended [159]

*In Vietnamese:*

- (12) Con sông là quán trọ và *trăng* tên lãng du  
*Trăng* muôn đời thiếu nợ mà sông không nhớ ra [56]

Moreover, in Vietnamese we also collect the metaphorical image of a natural phenomenon. “*sương*” in Vietnamese

love songs is transferred into love. It makes love look more beautiful and romantic. For examples:

- (13) Từng giọt *suong* thu yêu em thật thà [85]

#### 4.1.3.3 Love is a fire / a flame

Love relationship can be described as followed:

- (14) The fire is slowly dying  
And, my dear, we're still goodbying  
But as long as you love me so [207]

*In Vietnamese:*

- (15) Ngoài phố mùa đông  
Đôi môi em là *đốm lửa* hồng [121]

## 4.2. METAPHOR OF LOVE IN THE CONTEMPORARY VIEW

### 4.2.1. Love is a journey

“Love is a journey” mapping is a set of ontological correspondences between “journey” and “love”. In order to understand all concepts of love, we must map knowledge about journey onto knowledge about love.

|                                  |  |
|----------------------------------|--|
| Target domain: Love              | Source domain: Journey                     |
| The lovers                       | Travelers                                  |
| The love relationship            | The vehicle                                |
| The lovers' common goals         | Their common destination<br>on the journey |
| Difficulties in the relationship | Impediments to travel                      |

#### 4.2.1.1. Lovers are travelers

*For example:*

- (16) *Walks* along the waves of velveteen  
His only thought was love for me [168]

*In Vietnamese:*

- (17) Một chiều kia có người tình trẻ  
Đi *lang thang* quanh ngôi thành cổ [114]

#### 4.2.1.2. Difficulties in the relationship are impediments to travel

*For example:*

- (18) Although we are *oceans* apart  
I can't make you open your heart [187]

*In Vietnamese:*

- (19) Có chớm lạnh lòng trên môi nồng nàn  
Có thoáng *gập ghềnh* trên con đường mòn [112]

#### 4.2.1.3. Other metaphorical expressions

1) *Process of love*

##### •Start

*For example:*

- (20) You're the only one who knows my heart  
So let's take it right back to the start [242]

##### •Being on the way of love

*For example:*

- (21) Doesn't matter what they say  
I'm gonna love you any old *way* [161]

*In Vietnamese:*

- (22) Và từ đó có em thì thầm  
Lời *quạnh hiu suốt con đường tình* [114]

##### •End

*For example:*

- (23) That love is ours to share tonight  
And it might never end [212]

*In Vietnamese:*

(24) Hãy khóc đi em cuối cuộc tình còn đâu những mặn nồng [92]

2) *Problems arising from the relationship are the distance or the lost between travelers*

*For example:*

(25) No matter how *near* you'll be  
You'll never belong to me [187]

*In Vietnamese:*

(26) Em đi qua tôi qua tôi  
Dáng trông lặng lẽ thật xa xa vời [82]

3) *Making a decision is standing between 2 ways or at a crossroad/T-junctions*

*For example:*

(27) I'm caught between goodbye and I love you  
Falling *both ways*, nowhere to land [202]

*In Vietnamese:*

(28) Những cuộc đời ngỡ vắng đi tìm ai  
Phố ồn ào những *ngã tư* buồn vui [51]

4) *To solve the problems is to find a way*

*For example:*

(29) That's all I want to say  
Until I *find a way* [214]

5) *The third person is a stranger they meet*

*For example:*

(30) She's the *uninvited guest* who lives in our house.  
She's the other woman whose on your mind [233]

#### 4.2.2. Love is a heaven

We have the mapping:

“Love is the heaven”

Target domain: Love                      Sourcedomain: Space

The happy dreams                      Miraculous scenery

The person falling in love              An angel

*For example:*

(31) *Heaven* is that moment when I look into your eyes [189]

*In Vietnamese:*

(32) Dưới đường phố kia có người nhớ em  
Nằm mộng suốt đêm trong *thiên đường* [62]

#### 4.2.3. Love is a three-dimension scenario

#### 4.2.4. Love is a game

“Love is a game” metaphor is embodied through the mapping below.

Target domain: Love                      Source domain: Games

Lovers                                      Game players

Rules                                      Promises

Achieving the goals                      Winning the game

Being apart                              Losing the game

1) *Promises are rules for playing games*

*For example:*

(33) If I fell in love with you  
Would you *promise* to be true ? [199]

*In Vietnamese:*

(34) Từng người tình bỏ ta đi như những dòng sông nhỏ  
Ôi những dòng sông nhỏ *lời hẹn thề* là những cơn mưa [133]

2) *Achieving the goals is winning the game*

*For example:*

(35) Imagine I'm in love with you

But I'll get you; I'll *get* you in the end [194]

3) *Being apart is losing the game*

*For example:*

(36) Lại gần em gần em để nói mãi ta không *xa rời* nhau [100]

#### 4.2.5. Love is a war

We have the mapping:

**Target domain:** Love                      **Source domain:** War

Lovers    Soldiers

Love relationship                              Weapons

Being hurt mentally                            Being hurt physically

Achieving the goals of love                Winning the war

Being apart                                      Losing the war

1) *Being mental hurt as the consequence of the fight*

*For example:*

(37) You told me you don't want my loving any more  
That's when it *hurt* me [195]

*In Vietnamese:*

(38) Một *vết thương* thôi riêng cho một người [93]

2) *Love relationship is a weapon*

*For example:*

(39) Happiness is a warm *gun*  
Happiness is a warm *gun* [180]

*In Vietnamese:*

(40) Mùa xuân lốt lá em nằm  
Lốt đầy hố hầm, lốt lời *đạn bom* [88]

3) *Achieving the goals of love is winning the war*

(41) Hey, you've got to hide your love away  
How can I even try, I can never *win* [255]

4) *Giving up is losing the war:*

(42) *Giã từ giã từ* chiều mưa giông tới

Em ơi em ơi! [71]

### 4.3. DISCUSSION OF FINDINGS

#### 4.3.1. The procedure of transferring meaning through metaphors

#### 4.3.2. Typical differences between traditional views and contemporary ones, strong and weak points of each ones

#### 4.3.3. Linguistic items used metaphorically

#### 4.3.4. Positive images used as metaphors of love

#### 4.3.5. The similarities and differences of metaphor of love in English and Vietnamese love songs

a) Similarities

b) Differences

Table 4.3. Summary of metaphorical images used in English and Vietnamese

| Views        | Metaphorical images     | English |                | Vietnamese |                |
|--------------|-------------------------|---------|----------------|------------|----------------|
|              |                         | Number  | Percentage (%) | Number     | Percentage (%) |
| Traditional  | a. A concrete object    | 47      | 20.61          | 45         | 17.18          |
|              | b. A living creature    | 36      | 15.79          | 29         | 11.07          |
|              | c. A natural phenomenon | 36      | 15.79          | 48         | 18.32          |
| Contemporary | d. A journey            | 77      | 33.77          | 109        | 41.60          |
|              | e. The                  | 5       | 2.19           | 3          | 1.14           |

|                               |     |      |     |      |
|-------------------------------|-----|------|-----|------|
| heaven                        |     |      |     |      |
| f. A three-dimension scenario | 17  | 7.46 | 9   | 3.44 |
| g. A game                     | 6   | 2.63 | 3   | 1.14 |
| h. A war                      | 4   | 1.76 | 16  | 6.11 |
| Total                         | 228 | 100  | 262 | 100  |

#### 4.4. SUMMARY

In short, the research has found out the essence of meaning transferring procedure through metaphors. Besides, typical differences between traditional and contemporary views as well as their success and limitations have been discovered. Moreover, other linguistic features of metaphors such as: parts of speech, positive images have been examined and discussed.

## CHAPTER 5

### CONCLUSIONS AND IMPLICATIONS

#### 5.1. CONCLUSIONS

This study aims at examining metaphors of love in English and Vietnamese love songs and helping Vietnamese students master this effective stylistic device to have a better insight into metaphorical messages in love songs. We have try to find out typical metaphorical images of love used in English and Vietnamese love songs by famous bands and composers and examine the value of traditional and contemporary views on metaphors of love.

After examining more than (200) songs in English and

Vietnamese, we found out that there are eight typical metaphors of love as mentioned in 4.3.5. above. These metaphors include 490 derived metaphorical images.

These metaphors have been analyzed according to the procedure of transferring meaning, linguistic elements, metaphorical images.

In summary, thanks to applied two different views to examine metaphors of love, we came to the conclusion that both of them have their success as well as limitations. Their strong points and weak points can be viewed as the bilateral support to each other. Therefore, readers and listeners should take advantage of the strong points of each one.

- The traditional approach help us with recognizing metaphors immediately through similar images. However, this approach only applied for proper cases in which there is no association between the relevant ideas of the source domain and the target domain.

- The contemporary approach permit us to map the images from the source domain to the target domain. Therefore, we can make relevant expressions belonging to the expression. For example, we have relevant metaphorical expressions derived from the metaphorical concept TIME IS MONEY such as spend the time, waste the time, etc...

#### 5.2. RECOMMENDATIONS

The Vietnamese language is a kind of interesting one. Although it is not very common at this time but it is high regarded by the linguists in the world. Thus, we must pay attention to the development of languages not only in Vietnamese but also in English. We must use the languages in such way that they expose all

of their power of expressing ideas and communicating effectively. Metaphor, a stylistic device often used in literature, poems and music is a valuable source that we have explored.

Understanding metaphors of love in English and Vietnamese love songs helps us perceive the beauty of songs' lyrics. Furthermore, these metaphors used in communication can multiply the effects of speeches. Thus, it helps readers and listeners have a more completed vision of metaphor and expose their effects in writing and daily communication.

### **5.2.1. Implications for finding, comprehending and perceiving metaphors**

After studying metaphors of love in English and Vietnamese love songs, we have found out a procedure of finding and perceiving metaphors in general and metaphors of love in particular.

#### **5.2.1.1. Finding metaphors**

The same expression is a metaphor in this context but in other one, it is not. Because finding a metaphor depends on different context. So, in order to find out a metaphor, we must read thoroughly the text and understand its meaning. Metaphors often cause semantic, not syntactic problems. Thus, when you pick a sentence that is grammatically right but does not seem to have sense, it may contain a metaphor. Moreover, in Vietnamese love songs we can easily find out the metaphors thanks to the references ; the marker “là” or no simile markers.

#### **5.2.1.2. Comprehending and perceiving metaphors**

Perceiving a metaphor from traditional view is familiar with many people. In this research, I want to mention the procedure of comprehending metaphors from contemporary view.

In order to understand a metaphor, we must examine the mechanism of transferring meaning from the source domain to the target one. The procedure include five steps.

- Understanding the literal meaning of the metaphor
- Trying to find out one field that the metaphor belongs to
- Identifying the depending on the context that the expression occurs source and target domains
- Trying to find out a systematic set of correspondences that is the mapping connecting between source domain and target domain.
- Basing on the mapping to find the features transferred from source domain to target domain.

### **5.2.2. Limitation and suggestions for further studies**

Figurative field in general and metaphor in particular are complicated domains that need more researches, explorations and findings. This research mainly focuses on semantic mechanism of metaphors used in English and Vietnamese love songs by famous bands and writers. Thus, there are still some exciting aspects that need further studies:

- Examining metaphors of love in love songs in each period of time.
- Pragmatic features of metaphors of love in love songs.
- Metaphors of love in English and Vietnamese love poems, folk songs, etc...
- Metaphors used in English and Vietnamese short stories.

Hopefully, this research can be helpful for who loves music in general and love songs in particular.