

**MINISTRY OF EDUCATION AND TRAINING
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**AN INVESTIGATION INTO LINGUISTIC
FEATURES OF CONCEPTUAL METAPHORS IN
ENGLISH AND VIETNAMESE**

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

Metaphor is for some people a matter of language not thought and a poetic and rhetorical device. The “appearance” and the “nature” of metaphor has been in the historical process more and more clearly exploited, especially conceptual metaphor is a matter of thought, not merely in language and pervasive in our ordinary everyday way of thinking, speaking and acting. Lakoff and Johnson [18] say that “*metaphor is primarily a matter of thought and action and only derivatively a matter of language*” and “*the locus of the metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another.*” In other words, one complex concept (typically abstract) is presented in term of some other concept (usually more concrete). Let us consider the following examples of conceptual metaphors

LOVE IS A JOURNEY

- We are *at the crossroads*.
- Our relationship has *hit a dead-end street*.
- We can't *turn back* now.
- Look *how far we've come*.
- We may have to *go our separate ways*.
- *Our relationship is off the track*.

[18, p.64]

Here love is being conceptualized as a journey, with the implication that the relationship is stalled, that the lovers cannot keep going the way they've been going, that they must turn back, or abandon the relationship altogether. When I speak of the LOVE IS A JOURNEY metaphor, I am using a set of correspondences between

SOURCE DOMAIN and TARGET DOMAIN that characterize a mapping namely:

THE LOVE-AS- JOURNEY MAPPING

- The lovers corresponds to travelers.
- The love relationship corresponds to the vehicle.
- The lover's common goals corresponds to their common destinations on the journey.
- Difficulties in relationship corresponds to impediments to travel.

This is not an isolated case. English has many everyday expressions that are based on the conceptualization of abstract concepts. These are ordinary, everyday English expressions. They are not poetic nor are they necessarily used for special rhetorical effect.

Everyday abstract concepts like love, life, death, time, states, change and purpose turn to be metaphorical. Among these abstract concepts, I would like to take a careful investigation of *conceptual metaphors for “life, death and time”* in poems, songs and statements due to the following reasons. First, life, death and time are abstract concepts about people's philosophy and outlook of life that have been concerned for a long time and are commonly used in English and Vietnamese with high frequency. Second, these abstracts have close relationships. Life and death are encompassing matters. We live our life and we shall die in one day. Hence, in this case, time has been seen as playing a causal role. Finally, it is important to distinguish the way we conceive metaphorically of such things as life, death and time from the way poets may express such thoughts in language. For example, when Robert Frost says,

In the middle of life road

I found myself in a dark wood

[16, p.9]

We understand, by virtue of the LIFE IS A JOURNEY metaphor, that somewhere during maturity, the speaker found himself in a condition of being “lost”, that is, without clear purpose in life or a clear path to his purpose.

From the reasons mentioned above, I think it is essential and worthwhile to take an investigation into *conceptual metaphors for “life, death, and time”* in English and Vietnamese. It is hopeful that this investigation will bring about some contribution not only to the contemporary theory and the comprehension of conceptual metaphors but also to the translation work as well.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims of the Study

1.2.2. Objectives of the Study

1.3. SCOPE OF THE STUDY

With limited time, space and our own ability, in this thesis we just investigate the semantic features of “life, death, and time” in the frame of linguistic cognitivism and practically analyze the *conceptual metaphors for “life, death and time”* expressed in poems, songs and statements in the light of Cognitive Semantics raised by G. Lakoff and M. Johnson [18]. We also try our best to find out the similar and different expressions of *conceptual metaphors for “life, death, and time”* in English and Vietnamese in terms of the cognitive linguistic frame and provide some practical suggestions for teaching, learning and translating conceptual metaphors.

1.4. RESEARCH QUESTIONS:

1. What are the semantic features of “life, death and time ” in the frame of linguistic cognitivism?

2. How do *conceptual metaphors for “life, death and time”* work in poems, songs and statements?

3. What are the similar and different expressions of *conceptual metaphors for “life, death, and time”* in English and Vietnamese?

4. What are the implications for the use of conceptual metaphors in teaching, learning and translating?

1.5. SIGNIFICANT OF THE STUDY

1.6. ORGANIZATION OF THE STUDY

This thesis is divided into five chapters:

Chapter 1, “Introduction” deals with the introduction of study, in which the rationale, the aims and objectives, the scope and the organization of the study are presented. The research questions are also included in this chapter as a guide to the following sections of the thesis.

Chapter 2, “Literature review and theoretical background”, make a review of previous studies on metaphors in general and conceptual metaphors in particular. Theoretical matters related to the study such as definition of cognitive semantics, main tenets of cognitive semantics, traditional treatment of metaphors, metaphors in cognitive linguistics, definition of conceptual metaphors, its classification and metaphorical mappings are carefully mentioned.

Chapter 3, “Methods and procedures”, presents the methodology and procedures of the study. Especially, the procedures of the research are clearly described in logical order. Data collection and data analysis are also mentioned in this chapter.

Chapter 4, “Discussion of findings”, deals with the findings of semantic features of “life, death and time” in the frame of linguistic cognitivism and the *conceptual metaphors for “life, death and time”*

expressed in poems, songs and statements on the background of cognitive semantics in English and Vietnamese, the discussion and analysis on the similar and different expressions of *conceptual metaphors* “*life, death, and time*” in English and Vietnamese.

Chapter 5, “conclusion and implications”, summarizes the main points discussed in chapter 4 and provides some implications for teaching, learning and translating conceptual metaphors in English and Vietnamese. Last but not least, some suggestions for further studies are mentioned on.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

The main aspects of this approach were first formulated in Lakoff and Johnson’s *Metaphor We Live By* [18], and subsequently elaborate in Johnson and Lakoff [17].

Lakoff, George & Mark Turner (1989) *More than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press, Turner, Mark [26]. *Death is the Mother of Beauty: Mind, Metaphor and Criticism*.

In Vietnamese, there have been a number of scholars inspired and interested in this. They are: Lý Toàn Thắng, Phan Thế Hưng, Nguyễn Lai, Nguyễn Đức Tồn, Phan Văn Hòa.

2.2. THEORETICAL BACKGROUND

2.2.1. Cognitive Semantics

2.2.1.1. Definition of Cognitive Semantics

2.2.1.2 Main tenets of Cognitive Semantics

2.2.2. Metaphors

2.2.2.1. The Traditional Treatment of Metaphors

2.2.2.2. Metaphor in Cognitive Linguistics and Poetics

2.2.2.3. The Cognitive Account of Poetic Metaphors

Lakoff and Turner [18] explicate the ways in which poets aim at poetic effects from conventional cognitive metaphors. According to them, there are four techniques: *extending* a conventional metaphor in a novel way, *elaborating* the image-schemas by filling special or unusual cases, *questioning* the limitations of conventional metaphors and offering new one, and

forming composite metaphors by the nonconventional combination of multiple conventional metaphors for a given target domain.

2.2.3. Classification of Conceptual Metaphors

2.2.3.1. Structural Metaphors

2.2.3.2. Ontological Metaphors

2.2.3.3 Orientation Metaphors

2.2.3.4. Conduit Metaphors

2.2.4. Metaphoric Mappings

2.2.4.1. Mapping Principles

There are two main roles for the conceptual domains posited in conceptual metaphors:

- **Source domain:** the conceptual domain from which we draw metaphorical expressions (e.g., love is a *journey*).
- **Target domain:** the conceptual domain that we try to understand (e.g., *love* is a journey).

A **mapping** is the systematic set of correspondences that exist between constituent elements of the source and the target domain. Many elements of target concepts come from source domains and are not preexisting. To know a conceptual metaphor is to know the set of mappings that applies to a given source-target pairing. The same idea of mapping between source and target is used to describe analogical reasoning and inferences.

2.2.4.2. Mapping Types

There are two main kinds of mapping: conceptual mappings and image mappings.

- *Conceptual mappings:*
- *Image mappings:*

2.2.4.3. Image Schemas

CHAPTER 3

METHODS AND PROCEDURES

3.1. RESEARCH DESIGN

On the purpose of making an investigation, the study is carried out through qualitative approach. In addition, to achieve the set goal, descriptive and analytical methods are chosen. The research design is planned to carry out such important things as:

- Providing a literature review and the theoretical background of conceptual metaphors for the study.
- Describing and analyzing the collected data for finding out the semantic features and the *conceptual metaphors for “life, death, and time”* through descriptive and analytical methods.

3.2. RESEARCH SUBJECT

3.3. RESEARCH METHODOLOGY

In order to meet the requirements of the aims and objectives in chapter One, the study will be carried out by using descriptive and analytical methods.

3.4. RESEARCH PROCEDURES

The process of our research follows the steps:

- We collect as many materials related to the research possible and then we examine 1000 English and 1000 Vietnamese samples of conceptual metaphors in short poems, songs and statements.
- We investigate and find out semantic features of “life, death, and time” and the *conceptual metaphors for “life, death, and time”* in English and Vietnamese.
- We discuss the result of practical analysis above, compare and contrast the similar and different expressions of *conceptual*

metaphors for “life, death, and time” in English and Vietnamese poems, songs and statements then give explanation to these.

- We suggest some implications for teaching and learning language as well as using and comprehending conceptual metaphors.
- Finally, we suggesting further research.

3.5. DATA COLLECTION AND DATA ANALYSIS

3.5.1. Data Collection

The study is carried out over 1000 English and 1000 Vietnamese samples of *conceptual metaphors for “life, death and time”* are collected from short poems, songs and statements on internet, in newspaper and publication printing. In order to investigate the use of conceptual metaphors chosen for the study we find out all *conceptual metaphors for “life, death, and time”*. Besides, we pick up all expressions containing *conceptual metaphors for “life, death, and time”* in these sources to analyze.

3.5.2. Data Analysis

From more than 1000 samples taken from various sources in both English and Vietnamese, we try to choose the most interesting and concrete ones to illustrate important points under our investigation.

From the discussion of findings, we point out the similar and different expressions of *conceptual metaphors for “life, death, and time”* in English and Vietnamese poems, songs and statements. And then we suggest some implications for teaching, learning the language as well as the translation work.

CHAPTER 4 DISCUSSION OF FINDINGS

4.1. SEMANTIC FEATURES OF LIFE, DEATH AND TIME

4.1.1. Semantic Features of Life

“Life” is a noun having singular and plural form. “Life” is a polysemous word, having at least twelve senses described in the following table:

Table 4.1: Brief Description of the Semantic Features of Life

Noun	English Meanings	Vietnamese Meanings
Life	<ul style="list-style-type: none"> - [U] the ability to breathe, grow, reproduce, etc. which people, animals and plants have before they die and which objects do not have - [C,U] the state of being alive as a human; an individual person's existence - [U] living things - [C,U] the period between somebody's birth and their death; a part of this period -[C] (used with an adjective) a period of somebody's life when they are in a particular situation or job - [C] the period of time when something exists or functions - [U] the punishment of being sent to 	<ul style="list-style-type: none"> - sống, sức sống - sinh mệnh, tính mệnh - vật sống, sự sống, sự biểu hiện của sự sống - cuộc đời - đời sống - tuổi thọ, thời gian tồn tại - chung thân,

prison for life; life imprisonment - [U] the experience and activities that are typical of all people's existences - [C,U] the activities and experiences that are typical of a particular way of living - [U] the quality of being active and exciting, energy or enthusiasm - [C] a story of somebody's life	suốt đời - kinh nghiệm sống - cách sống, cách sinh hoạt - sinh khí, sinh lực, sức sống - tiểu sử, thân thể
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4.1.2. Semantic Features of Death

All four senses of death are deeply showed in the following table:

Table 4.2: Brief Description of the Semantic Features of Death

Noun	English Meanings	Vietnamese Meanings
Death	- [C] the fact of somebody dying or being killed - [U] the end of life, the state of being dead - [U] the permanent end or destruction of something - [U] the power that destroys life, imagined as human in form	- cái chết, qua đời, bị chết - sự tử vong, sự kết thúc - sự tiêu tan, sự chấm dứt, sự kết liễu, sự sụp đổ - thần chết, tử thần

4.1.3. Semantic Features of Time

Time as a noun has ten senses and five senses as a verb. Its meanings are deeply shown in the following table.

Table 4.3: Brief Description of the Semantic Features of Time

Time	English meanings	Vietnamese meanings
Noun	- [U] what is measured in minutes, hours, days, etc	- thời gian
	- [U] the time shown on a clock in minutes and hours	- thời điểm được nói lên bằng giờ phút trong ngày, giờ
	- [U] the time measured in a particular part of the world	- giờ của một khu vực nào trên thế giới
	- [U,C] the time when something happens or when something should happen	- giờ cụ thể một sự kiện nào xảy ra.
	-[U] an amount of time; the amount of time available to work, rest, etc	- thời lượng
	- [SINGULAR] a period of time, either long or short, during which you do something or something happens	- khoảng thời gian
	- [U, PLURAL] a period of history connected with particular events or experiences in people's lives	- thời kì, thời
	-[C] an occasion when you do something or when something happens	- lúc, lần
	- [U,C] how long somebody takes to	- thời gian kết

	run a race or complete an event - [U] the correct speed and rhythm of a piece of music the number of beats in a bar/measure of music	thúc cuộc đua, hay một sự kiện - nhịp
Verb	- to arrange to do something or arrange for something to happen at a particular time - to measure how long it takes for something to happen or for somebody to do something - time something to hit or kick a ball at a particular moment in a sports game	- sắp đặt thời gian, chọn thời điểm để làm gì - bấm giờ, tính giờ - (thể thao) đánh (đá) vào đúng lúc

4.2. CONCEPTUAL METAPHORS FOR LIFE, DEATH, AND TIME

we are going to investigate all expressions containing *conceptual metaphors for “life, death, and time”* in poems, songs and statements to analyze in two levels: generic level and specific level .

4.2.1. Generic-Level Metaphor

A. EVENTS ARE ACTIONS exists explicitly “to change events to actions, often by making non agents to agents” (Lakoff and Turner 1989:82). These agents usually take human features.

In the following examples time is seen as a living agent, as the entity responsible for the effects of the passing time.

(64) Yet do thy worst, old time [58]
And make time’ spoils depised everywhere.
Give my love fame faster than time wastes life.
(*Shakespeare - Sonnet 76*)

B. STATES ARE LOCATIONS. The abstract concepts of feelings, emotions and states are conceptualized in terms of concrete objects situated at a determining point or location. As we can see in the following examples:

(65) And nothing ‘gainst time’s scythe can make defence
Save breed to brave him when he takes thee hence.
(*Shakespeare – Sonnet 12*) [58]

C. CHANGES ARE MOVEMENTS. If states are locations, it is a direct consequence that changes of state are movements, that is, changes of location. Thus, we can analyze one of the already seen metaphors as based also in the conceptual mapping: CHANGES ARE MOVEMENTS.

(67) Nativity, once in the main of light
Crawls to maturity, wherewith being crown'd,
(*Shakespeare – Sonnet 60*) [49]

4.2.2. Specific-Level Metaphor

4.2.2.1. Metaphors for “Life”

Conceptual metaphors for “Life” is summarized in the following table:

Table 4.4: A Summary of Conceptual Metaphors for Life in Poems under Discussion

CONCEPTUAL METAPHORS	
LIFE	EXAMPLES
- Life is a journey	- <i>Two roads diverged in a wood, and I- I took the one less traveled by</i> [16, p.3]
- Lifetime is a day	- <i>Sunset and evening star And one clear call for me!</i> [16, p.12] - <i>Tuổi đời đã giữa ban trưa Rung rung ngân lệ giọt mưa giữa đời.</i> [39, p.95]
- People are plants	- <i>Is fallen into the sere, the yellow leaf. And that which should accompany old age,</i> [58] - <i>Hoa hồng nở hoa hồng lại rụng Hoa tàn hoa nở cũng vô tình.</i> [41, p.116]
- Lifetime is a year	- <i>Neither spring, nor summer beauty hath such grace, As I have seen in one Autumnal face</i> [16, p. 18]
- Life is a play	- <i>All the world's a stage</i> [58] <i>And all the men and women merely players,</i>
- Life is a burden	- <i>O, who shall from this dungeon raise A soul enslaves so many ways. With bolts of bones, that fettered stands</i> [49] - <i>Trên đời vạn nghìn cay đắng Đau khổ chi bằng mất tự do.</i> [41, p.51]

- Life is bondage	- <i>My life's burden's for me light and shone, I won't you to be baffled or wound; And not God, who had thought on a stone</i> [48]
- Life is a flame	- <i>Yet she must die, else she'll betray more Put out the light, and then put out the light:</i> [49] Một người - đâu phải nhân gian? Sống chăng, một đóm lửa tàn mà thôi! [34, p101]

4.2.2.2. Metaphors for "Death"

Conceptual metaphors for "Death" is summarized in the following table:

Table 4.5: A Summary of Conceptual Metaphors for Death in Poems under Discussion

CONCEPTUAL METAPHORS	
DEATH	EXAMPLES
- Death is a departure	- <i>"You know how little while we have to stay, And, once departed, may return no more."</i> [16, p. 17] - <i>Suốt mấy hôm rày đau tiễn đưa Đời tuôn nước mắt, trời tuôn mưa</i> [34, p.112]
- Death is going to final destination	- <i>Surely, goodness and mercy shall follow me all the days of my life: a and I will dwell in the house of the Lord forever.</i> [16, p. 6] - <i>Khô đau đói rét, hét phương sống rồi Sáng nay anh đã về nơi suối vàng</i> [41, p. 64]

- Death is rest	- As after sunset fadeth in the west; Which <i>by and by black night doth take</i> <i>Death's second self that seals up all in rest.</i> [58]
- Death is sleep	To be, or not to be: that is the question: ... Or to take arms against a sea of troubles, And by opposing end them? <i>To die: to sleep;</i> <i>No more; and by a sleep to say we end</i> [58]

4.2.2.3. Metaphors for “Time”

Conceptual metaphors for “Time” is summarized in the following table:

Table 4.6: A Summary of Conceptual Metaphors for Time in Poems under Discussion

CONCEPTUAL METAPHORS	
DEATH	EXAMPLES
Time is a changer	
- Time is a thief	- How soon hath time, <i>the subtle thief of you</i> <i>Stolen on his wing my three and twentieth</i> <i>year!</i> [58]
- Time is a reaper	- <i>What inexorable cause</i> <i>Make Time so vicious in his reaping</i> [16, p. 35]
- Time is a destroyer	- <i>Does it really exist, Time, a destroyer</i> When will it crush the fortress on the peaceful height? [16, p. 42]
- Time is a devourer	- <i>Time, the devourer of all things.</i> Time, motion and wine cause sleep. [16, p. 42]

- Time is an evaluator	- <i>Time! the corrector where our judgement</i> <i>err.</i> [48]
- Time is a healer	- <i>Time is the great physician.</i> [51]
- Time moves	- <i>Time hath, my lord, a wallet at his back</i> Wherein he puts alms for Oblivion, [16, p. 45]
- Time is pursuer	- <i>But at my back I always hear</i> <i>Time's winged chariot hurrying near.</i> [16, p.46]

4.3. SIMILARITIES AND DIFFERENCES IN EXPRESSIONS OF CONCEPTUAL METAPHORS FOR “LIFE, DEATH, AND TIME” IN ENGLISH AND VIETNAMESE

❖ SIMILARITIES:

- Life is often viewed as a journey, a day, plants' life, a play, a bondage, a burden and a flame in English and Vietnamese.
- Death is conceptualized as a departure, going to final destination, a sleep and a rest in English and Vietnamese.
- Time is conceptualized as a changer, a destroyer, a healer and moving in English and Vietnamese.

❖ DIFFERENCES:

- In Vietnamese, life is also viewed as a river in life-as-a-river metaphor, God's predetermination, realm of return. Vietnamese people also consider that life is predetermined by God. Everyone has a fate. But we do not find these ones in English.
- More interestingly, I find out that there is death-a-return-sand and dust metaphor (Chết là về với cát bụi) and this metaphor can not be found in English.

CHAPTER 5
CONCLUSION, IMPLICATIONS AND
RECOMMENDATIONS

5.1. CONCLUSION

The research conceptual metaphors for “life, death and time” in English and Vietnamese in the light of cognitive semantics raised by Lakoff and Turner [18] has also shown us interesting knowledge about conceptual metaphors in English and Vietnamese, similarities and differences in expressions of *conceptual metaphors for “life, death and time”* and implications for teaching, learning English and translation will be elicited from the study.

Firstly, Life, death and time are intangible abstract and polysemous. Life has twelve senses, death has four senses and time has ten senses as a noun and five senses as a verb. Therefore, these nouns are very rich concepts for us. Life death and time are all-encompassing matters that there can be no single conceptual metaphor that will enable us to comprehend them. In conceptual metaphors, metaphor is a set of conceptual correspondences or more technically, called, mappings, between two conceptual domains, a source and a target one. In other word, the correspondences between a source domain and a target domain make up a conceptual metaphor.

Secondly, in comparison with conceptual metaphors in Vietnamese we found out some similar and different expressions of *conceptual metaphors for “life, death, and time”*. For example, life is conceptualized as a journey, a day, plants life, a year, a bondage, a burden, and a flame in English and Vietnamese. Death is viewed as a departure, going to final destination, a sleep and a rest and Time is conceptualized as a changer, a destroyer, a healer, a moving in

English and Vietnamese. However, interestingly, life is also conceptualized as a river, a predetermination of God, a realm of return in Vietnamese. This can not be found in English. Besides, death is viewed as a return of dust and sand in Vietnamese. This metaphor origins from Buddhist insight about life “vô không”, “vô thường”. Time is conceptualized as a thief, a reaper, a devourer, an evaluator and a pursuer in English, meanwhile time is viewed as a river in Vietnamese.

Finally, conceptual metaphors work in two levels: generic level and specific level. The former is likely to be universal and “lifeless” and the latter is likely to be complex and various with a cultural consideration. Culture, especially, religions, beliefs, time consideration and society, plays a crucial role in creating conceptual metaphors. For example, for Christian, the final destination is the heaven, death is going to the heaven whilst for Buddhist, the final one is “chín suối” or “suối vàng”. Last but not least, with their unique creations and skills, poets use the conventionalized metaphors and then extend them, elaborate them and combine them in way that go beyond the ordinary . And, we, the readers are doing the extending, elaborating and combining in ways that we take to be indicated or at least suggested by the poem.

5.2. IMPLICATIONS

5.2.1. Implications for Learning and Teaching Conceptual Metaphors

Teachers have taught them that Cultural awareness is at the heart of intercultural communication. A lot of this has to do with language and behavior; with pragmatics, beliefs and values, for example. But intercultural communication should also highlight the

areas of commonality as well as divergence in terms of cultural and linguistic behavior. All too often culturally stereotypical behavior is objectified and described with insufficient reference to underlying factors that help explain and elucidate. A conceptual approach to language can draw into focus areas of divergence and commonality at another level of awareness and provides an extra dimension to the understanding of linguistic and cultural norms. More specifically, advanced learners in particular need to develop a "metaphoric competence" if they are to attain a level of proficiency in English that will equip them for professional lives that require a high level of language awareness, knowledge, understanding and resourcefulness. For these students attaining a grasp of the conceptual nature of language is likely to be a revealing and enriching challenge.

5.2.2. Implications for Translating Conceptual Metaphors

Let consider the following examples in Vietnamese source text and how is it translated in English target text:

- (1) Thằng ấy là Mã Giám Sinh đấy.
- (2) He is Ma Giam Sinh.
- (3) He is Donjuan.

In linguistic-level, (2) seems to be reproduced more closely to (1) than (3) in terms of form and word. In fact, in conceptual level (3) is likely to be the closest in terms of content.

When we say “Thằng ấy là Mã Giám Sinh đấy”. there is a metaphorical mapping between “Ma Giam Sinh”, source domain, and “he”, target domain. Here I would like to mention the ‘foci characteristic” Ma Giam Sinh that is unfaithful and roguish. This foci characteristic is mapped onto the characteristic of the agent “he”. It means that “he” is unfaithful and roguish, too. Vietnamese people are

taught and share this knowledge in Vietnamese literature. And literature also belongs to culture. Ma Giam Sinh can not be found in western literature as well as in western culture.

5.3. LIMITATION AND SUGGESTIONS FOR FURTHER RESEARCH

We have tried to find out the similarities and differences in the use of conceptual metaphors for life, death and time in English and Vietnamese. However, this is just a minor part in the research of on conceptual metaphors. Actually, there are still more conceptual metaphors for *love, happiness, sadness and fear* that should be investigated in further researches. Moreover a cross-cultural study of conceptual metaphors should be investigated more. Hopefully, the study will bring about some contribution to not only the theory and the appropriate use of conceptual metaphors but the translation work as well.