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**A STUDY ON COGNITIVE METAPHORS OF
NEGATIVE EMOTIONS
IN ENGLISH AND VIETNAMESE**

Field Study: The English Language

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

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

We all use metaphors in our writing and speaking, whether we realize it or not. According to the traditional view, metaphorical language is decorative and secondary, while literal language is the primary. However, cognitive linguists have proven that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. Metaphor in modern view is a means of understanding one domain of experience, called the source domain, in terms of the conceptual structure of another domain, called the target domain.

Emotion is a fundamental component of human psyche. Since emotions are unobservable internal states, they are par excellence target domain to be expressed by means of metaphor.

Cognitive linguists have conducted a great number of researches, which study the function of metaphor in the conceptualization of emotions in English. There have also been many detailed investigations on basic emotions including both positive and negative ones in English. Some studies on emotional metaphors have also been carried out by Vietnamese linguists. However, studies regarding a comparison between English and Vietnamese have largely approached positive emotions, especially *love* and *happiness*, leaving negative ones an interesting but less explored land. Therefore, the author decides to conduct a *Study on Cognitive Metaphors of Negative Emotions in English and Vietnamese* which focuses on three negative emotions: ANGER, SADNESS and FEAR.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

This research aims to carry out an investigation into the metaphors of these negative emotions in English and Vietnamese on the background of cognitive theory and to find out the similarities and differences in cognitive metaphors of these negative emotions in English and Vietnamese.

1.2.2. Objectives

The study is intended to fulfill the following objectives:

- investigating cognitive metaphors of three negative emotions ANGER, SADNESS and FEAR in English and Vietnamese based on the theory of cognitive semantics.
- discovering and explaining the similarities and the differences in cognitive metaphors of the three negative emotions in English and Vietnamese.
- suggesting some implications in different areas: translation practice, cross-culture communication, and foreign language teaching.

1.3. RESEARCH QUESTIONS

1. How are the three negative emotions ANGER, SADNESS and FEAR conceptualized in English and in Vietnamese?
2. What are the similarities and differences between metaphors of these three negative emotions in English and Vietnamese?
3. What are the implications for the use of the three negative emotion metaphors in translation practice, cross-culture communication, and foreign language teaching?

1.4. SCOPE OF THE STUDY

Due to the limitation of time and ability, the thesis just investigates metaphors of three negative emotions ANGER, SADNESS and FEAR. Besides, only metaphorical expressions from short stories and novels in English and Vietnamese are taken for investigation.

1.5. ORGANIZATION OF THE STUDY

The study will be organized into five chapters as follows:

Chapter 1: Introduction

Chapter 2: Literature Review and Theoretical Background

Chapter 3: Methods and Procedures

Chapter 4: Findings and Discussion

Chapter 5: Conclusion and Implications

CHAPTER 2 LITERATURE REVIEW

AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

Cognitive metaphor, or conceptual metaphor, as well as a detailed examination of the underlying processes, was first extensively explored by Lakoff and Johnson in *Metaphors We Live By* [16]. This idea has subsequently been elaborated in researches such as *The Body in the Mind* by Johnson [6], *Women, Fire and Dangerous Things: What Categories Reveal about the Mind* [13] and *The Contemporary Theory of Metaphor* by Lakoff [14].

Over the last decades, within the framework of the Cognitive Theory of Metaphor set by Lakoff and Johnson, emotion metaphors figure prominently as one of the best researched domains with famous works by many linguists such as Kövecses, Lakoff, Barcelona, Niemeier, etc.

Cognitive linguistics in Vietnamese has made some contribution to the development of cognitive linguistics with researches by Lý Toàn Thắng (2005), Trần Văn Cơ (2007, 2009), Nguyễn Đức Tồn (2008) and Nguyễn Văn Hiệp (2008).

Besides, investigation in the field of cognitive metaphor has been made by several linguists including Trần Văn Cơ [32], Nguyễn Lai [36], and the subfield emotion metaphors has partly been explored with some minor researches including Phan Thế Hưng [35], Trần Bá Tiến [38], Trần Trương Mỹ Dung [33].

To the best of my knowledge, up to now, there have not been any studies conducted on negative emotion metaphors with a contrast between English and Vietnamese.

2.2. THEORETICAL BACKGROUND

2.2.1. Metaphor

2.2.1.1. Traditional and Modern Metaphor

a. Traditional Metaphor

b. Modern Metaphor

2.2.1.2. Classifications of Cognitive Metaphors

On this basis of the cognitive functions that metaphors perform, three general kinds of cognitive metaphors have been distinguished: *structural, ontological, and orientational* [9].

a. Structural Metaphors

b. Ontological Metaphors

c. Orientational Metaphors

2.2.1.3. Metaphorical Mappings

a. Mapping Principles

b. Image Schemas

2.2.2. Emotion and Emotion Metaphor

2.2.2.1. Emotion

2.2.2.2. Words and Emotion

According to Kövecses [12], emotion language consists of expressive words and descriptive words. Within the category of descriptive emotion words, the terms can be seen as *more or less basic*, or *basic and non-basic* as some of the emotion words are more basic than others. In figurative category, emotion language consists of emotion metaphor and emotion metonymy.

2.2.2.3. The Classifications of Emotions

Generally, emotions are classified into basic and non-basic, negative and positive.

2.2.2.4. Emotion Metaphor and Emotion Metonymy

2.3. SUMMARY

CHAPTER 3

METHODS AND PROCEDURES

3.1. RESEARCH METHODS

In order to achieve the aim, the author uses several methods as follows:

- Qualitative and quantitative methods.

- Statistic and descriptive methods.
- Analytic and synthetic methods.
- Comparative and contrastive methods.

3.2. DATA COLLECTION

960 metaphorical expressions of ANGER, SADNESS and FEAR are collected from different short stories and novels in English and Vietnamese in paper books, ebooks and online stories.

3.3. DATA ANALYSIS

On the basis of 960 metaphorical expressions of ANGER, SADNESS and FEAR, data analysis is carried out following these steps:

- classify collected data into three categories of negative emotions ANGER, SADNESS and FEAR and then subcategories based on the mappings employed in metaphorical expressions.
- investigating cognitive metaphors of three negative emotions ANGER, SADNESS and FEAR in English and Vietnamese based on the theory of cognitive semantics.
- discovering and explaining the similarities and the differences in cognitive metaphors of the three negative emotions in English and Vietnamese

3.4. RESEARCH PROCEDURES

CHAPTER 4

FINDINGS AND DISCUSSION

4.1. SEMANTIC FEATURES OF WORDS DENOTING ANGER, SADNESS AND FEAR

4.1.1. Semantic Features of Words Denoting ANGER IN English and Vietnamese

4.1.1.1. *Semantics Features of Words Denoting ANGER in English*

The list of descriptive words for anger emotion in English consists of *anger* and less basic ones including *annoyance*, *indignation*, *outrage*, *fury* and *rage*.

4.1.1.2. *Semantics Features of Words Denoting ANGER in Vietnamese*

Descriptive words for anger in Vietnamese consist of *giận*, a general one for this emotion, and some others with regard to various levels of anger: *bực*, *tức*, *giận dữ*, *thịnh nộ*, *phẫn nộ*, *căm giận*, *căm hận*, *căm phẫn*.

4.1.2. Semantics Features of Words Denoting SADNESS in English and Vietnamese

4.1.2.1. *Semantics Features of Words Denoting SADNESS in English*

Sadness emotion is manifested in language with many words including *sadness*, *sorrow*, *melancholy* and *grief*.

4.1.2.2. *Semantics Features of Words Denoting SADNESS in Vietnamese*

Sadness in Vietnamese is depicted via words including *buồn*, *đau*.

4.1.3. Semantics Features of Words Denoting FEAR in English and Vietnamese

4.1.3.1. *Semantics Features of Words Denoting FEAR in English*

To denote the fear emotion, we use a lot of words: *alarm*, *fright*, *fear*, *terror* and *panic*.

4.1.3.2. *Semantics Features of Words Denoting FEAR in Vietnamese*

In Vietnamese, words denoting fear include *sợ*, *sợ hãi*, *kinh sợ*, *hãi hùng*.

4.2. COGNITIVE METAPHORS OF ANGER, SADNESS AND FEAR

4.2.1. Cognitive Metaphors of ANGER

4.2.1.1. *ANGER IS A SUBSTANCE IN A CONTAINER*

Many emotion metaphors that we use are motivated by the container image schema with three different structural elements: an interior, an exterior and a boundary. Such metaphors view the body and the body parts as containers and the emotions as substances held in those containers.

a. Subversion 1: ANGER IS FLUID IN A CONTAINER

The metaphor ANGER IS A SUBSTANCE IN A CONTAINER applied to fluid creates the subversion ANGER IS FLUID IN A CONTAINER. Below are two examples with the whole body as a container for anger.

(4.56) *Gurov did not sleep all night, and was filled with indignation.*

And he had a headache all next day. [96]

(4.57) *Tự nhiên trong câu chuyện, một người nói đến những cơn giận tự nhiên đến tràn ngập cả tâm hồn ta và có khi gây nên nhiều cái kết quả không hay.*

[78, p.25]

Besides the body, body parts including *the eyes* and *the heart* appear in a large number of metaphorical expressions of anger in both English and Vietnamese. Below are some illustrations.

(4.61) *His eyes flashed open, their black depths full of anger and pain.*

[61, p.123]

(4.62) *Và mắt của Phúc không bao giờ lằm lũi cúi nhìn, không nề hà chuyện mình có đủ đôi hay không, mắt em luôn lấp lánh sáng, hay háy nguyệt, ứ đầy những hòn giận, thương yêu...*[94]

Besides, HEAD AS A CONTAINER also appears in Vietnamese data, however, this body part container is absent in English corpus.

(4.65) *Con cò đầu bồng nổi lên mù mịt trong đầu anh Thâm. Giọng anh đột nhiên trở nên gay gắt.*

[74, p.34]

In addition, both English and Vietnamese people conceive of the voice as a three-dimensional container into which we can put things and out of which things can emerge.

(4.66) *Anger filled his tone as the relief faded.* [60, p.98]

(4.68) *Hồi bà Hai má dì còn sống, ra đường chạm mặt, tránh không được, cậu mới mở miệng, giọng có một chút hằn học, một chút chua xót, một chút mỉa mai: “Thưa má!”.* [89, p.56]

An interesting finding about body part containers in Vietnamese is the widely use of *lòng* (the stomach/bowels area) which is traditionally viewed as the central part of the whole body which human emotions derive from and accumulate in.

A major attraction of the container metaphor is that it captures a great number of aspects and properties of anger such as intensity, control, loss of control and dangerousness.

There is a correlation between the intensity of emotion and the amount of the fluid kept in the container. Levels of the fluid inside the container indicate intensity of the emotion. Following is an example.

(4.73) *With a swift surge of anger he made as if to crash it down upon the floor.* [91, p.126]

The *rising, building up, surging* or *escalating* of anger is described the same way with the words *lên, nổi lên, dâng lên, nao lên* in Vietnamese as we can see in the example below.

(4.77) *"Một người đã quen sống ở thành phố hàng chục năm như y không thể bỗng dưng thức giấc vì một thứ tiếng ồn vớ vẩn như thế được. Cằm giác tức tối dâng lên ghen cả ngực."*[74, p.397]

A mass of fluid in a container certainly creates pressure on the container. If the fluid is not suppressed, vented or channeled, it escapes from the container as a way to lower the internal pressure. The overflow of the fluid from the container collocates with the angry person's loss of control over their emotion. Let us have a look at the next examples:

(4.79) *"The moodiness of my usual temper increased to hatred of all things and of all mankind; while, from the sudden, frequent, and ungovernable outbursts of a fury to which I now blindly abandoned myself, my uncomplaining wife, alas! was the most usual and the most patient of sufferers."* [95]

(4.80) *Và khi ông Mười ngồi dựa cái cà ràng đốt xấp thư của ba Thọ, nước đã vỡ bờ, nó làm lì xếp hai cái quần cụt với mấy cái áo bỏ xuống bên đống tàu.* [87, p.76]

The falling of the fluid inside a container corresponds to a decrease in the intensity of anger.

(4.81) *I had been so relieved for Marcus that my anger subsided momentarily.* [45, p.318]

(4.82) *Vài ba bận chèo ghe trở lại, cũng chèo ấy lần lui thui quay về, Sáo nghi chắc tại phải chèo xa mệt mỏi nên sự căm thù hao hụt. Nó quyết định ở lại làm công cho bè rau.* [89, p.21]

A fluid of course can be poured into or out of a container. Similarly, an angry person can reduce his own anger by pouring it out somewhere, or even into another container – the body of another person:

(4.87) *He wanted to go after her, to shake her and vent his rage at her for harboring McLain's child in her body; her flesh that belonged to him, damn it!* [54, p.301]

(4.88) *Anh muốn khóc. Anh cảm hận mà không biết trút vào đâu.* [79, p. 351]

b. Subversion 2: ANGER IS AN OBJECT IN A CONTAINER

ANGER IS AN OBJECT IN A CONTAINER is a subversion yielded from the application of ANGER IS A SUBSTANCE IN A CONTAINER into solid. Consider the following examples in both English and Vietnamese.

(4.90) *Concealing her rage so well it surprised her, she turned her attention back to the little rubber wheel in her hand.* [58, p.405]

(4.91) *Những lần như thế tôi giận mẹ lắm, chỉ có điều, tôi giấu cái giận vào trong lòng.* [79, p.143]

The containee in the expressions above is a concrete object that we can see, touch and certainly can hide somewhere so that others cannot see.

c. Subversion 3: ANGER IS A COVER

In the case there are more than one object in a container, the objects can be arranged in different ways. Depending on their actual position, some emotion objects can be hidden behind others, then one emotion becomes a cover for another.

(4.93) *Because, underneath all the anger and the sarcasm, Jacob was in pain. Right now, it was very clear in his eyes.* [59, p.92]

d. Subversion 4: ANGER IS A PURE OR MIXED SUBSTANCE

A substance in a container can be either a pure substance or a mixture of several substances, this characteristic brings about the submetaphors ANGER IS A PURE SUBSTANCE and ANGER IS A MIXED SUBSTANCE.

(4.95) *Pure rage began to build, and push aside the grief.* [53, p.217]

(4.98) *Fear and rage mingled in his chest and swelled until he thought he would choke.* [53, p.55]

4.2.1.2. ANGER IS HEAT

a. Subversion 1: ANGER IS FIRE

When ANGER IS HEAT is applied to solids, the version of metaphor is ANGER IS FIRE. In this metaphor, the source domain is FIRE and the target is ANGER.

(4.101) *I glared at him, annoyance rekindled.* [60, p.407]

The HEAT metaphor highlights the cause of anger, the intensity and the duration and the danger to others.

b. Subversion 2: ANGER IS THE HEAT OF A FLUID IN A CONTAINER

The general metaphor ANGER IS HEAT applied to fluid combining with the metaphor BODY IS THE CONTAINER FOR EMOTION yields the metaphor ANGER IS THE HEAT OF A FLUID IN A CONTAINER.

Most people perceive increasing body heat and increasing blood pressure as physiological effects of anger. Therefore, the rise of anger is manifested via the rise of the hot fluid in the container.

(4.112) *Well, now you've got her boiling mad. And once she gets mad, she stays that way. Like some kind of animal*

Norwegian Wood (Haruki Murakami) [98]

(4.113) *Hôm đó Nhuận cố nén, bây giờ Liên nhắc lại vẫn giữ lẽ phải về mình khiến anh giận sôi lên.* [74, p.316]

Then when there is no heat, the liquid becomes cool and calm. The coolness and calmness of fluid corresponds to lack of anger.

(4.119) *Maybe he'll cool off about it tonight and not go in the morning."*

(4.120) *Và nơi này không bao giờ làm sao nguôi oán giận.* [89, p.22]

The lack of anger is also expressed via the evaporation of the hot fluid. This conceptualization applies in both in English and Vietnamese.

(4.121) *The anger seemed to evaporate, and he pulled back to look at me.* [61, p.274]

(4.122) *Sinh cúi đầu ngấm nghĩ; cái giận dữ đã tan đi, để lại một nỗi buồn rầu chán nản vô cùng.* [78, p.65]

High internal pressure created by a large mass of fluid combined with heat can lead to explosion, as the following examples show.

(4.123) *Garnet thought he would **explode with frustration.*** [54, p.172]

(4.125) *Ở đây nó sẽ tích tụ được những cơn giận dữ, đến khi chúng **căng chặt, nổ tung** thì đường đến căn phòng của tên gian ác cũng gần.* [89, p.21]

Another manifestation of anger in English language deals with the container *veins* and *vessels*. Anger is conceived of as A HOT FLUID *pumping* or *firing* in the vein. The rise in anger results in the rise of blood pressure, when anger goes to extreme, the *vessel* or *vein* container *bursts* or *explodes*.

(4.127) *Anger **fired through his veins.*** [44, p.207]

(4.128) *A touch on the chest silenced me: I am stout, and soon put out of breath; and, what with that and the rage, I staggered dizzily back and felt ready to suffocate, or to **burst a blood-vessel.*** [46, p.65]

4.2.1.3. ANGER IS COLD

The foundation of this mapping is as follows: the angry person puts so much effort into suppressing the anger that temperature goes down, while internal pressure increases.

*The rage built slowly. **It was cold,** but it was powerful.* [53, p.61]

The absence of such metaphorical expressions in Vietnamese corpus show a difference in the way Vietnamese and English people conceive of ANGER.

4.2.1.4. ANGER IS INSANITY

ANGER IS INSANITY implies a loss of mental health. A person who has lost his or her mental health cannot function normally. This is mapped onto the emotion anger, thus a person who is very angry has lost the ability to function normally.

(4.135) *He was **so mad** that his hands were shaking.* [60, p.302]

(4.138) *Chính điều đó đã khiến y **điên tiết.*** [50, p.397]

4.2.1.5. ANGER IS AN OPPONENT IN A STRUGGLE

It is said that anger is the real destroyer of our good human qualities. It is for those reasons ANGER is depicted as AN OPPONENT.

(4.140) *He **battled visibly with his anger.*** [44, p.150]

In Vietnamese, such expressions exist mostly in articles providing counsel on dealing with anger and others, other than short stories and novels, sources of data which this study covers.

4.2.1.6. Similarities and Differences in Metaphor of ANGER in English and Vietnamese

a. Similarities:

Two languages share a large proportion of cognitive metaphors in describing the emotion anger.

First of all, the conceptualization ANGER AS A SUBSTANCE IN CONTAINER, either as a fluid or a concrete object, appears in both English and Vietnamese with a large number of expressions. In deed, this is the second mostly used metaphor of anger in English with 22.95% of the metaphorical expressions belonging to this type, and it is the most popular one in Vietnamese with a percentage of 43.7%.

Second, our experience of anger accompanied by such physiological reactions as increase in the body temperature, blood pressure, etc. gives rise to the metaphor ANGER IS HEAT with two subversions ANGER IS FIRE and ANGER IS HEAT OF A FLUID IN CONTAINER in both languages.

Thirdly, loss of mental health in anger is widely applied in both languages with the metaphor ANGER IS INSANITY. Metaphorical expressions pertaining to this type occupy 12.55% in English and 10.37% in Vietnamese data.

b. Differences:

Noticeable differences between the two languages are concerned with the container in the metaphor ANGER IS A SUBSTANCE IN A CONTAINER. Firstly, while writers of English tend to use the body as a container for the emotion anger, Vietnamese authors favor the use

of parts of the body rather than the body as a whole. Statistics reveal that only 12.12% of Vietnamese expressions of anger are assigned to this metaphorical mapping compared with 40.7% in English. Secondly, HEAD AS A CONTAINER metaphor is not found in English data while a small number of metaphorical expressions of this kind do appear in Vietnamese. What is more, up to 37.88% of Vietnamese metaphorical expressions pertaining to the mapping ANGER AS SUBSTANCE IN CONTAINER and ANGER AS HEAT OF FLUID IN CONTAINER take *lòng* or *dạ* as the container. This is due to traditional view of the Eastern in general, and the Vietnamese in particular. *Lòng* or *dạ* literally refers to the part of the body below the chest, which is reckoned to represent human psychology, emotion, will and spirit. *Lòng* (*dạ*) is treated as the central part of human body, and as a place where human emotions are generated and stored. As a result, it is seen as the principal container for the substance that corresponds to anger.

Also related to BODY PARTS AS CONTAINER, *nostrils*, *veins* and *vessels* are some parts that are utilized in English metaphorical expressions in regard to anger but not found in Vietnamese corpus. When a person is angry, the negative emotion quickly activates the "fight or flight response" in which stress hormones speed up the heart rate, blood pressure and respiration. This results in quick and short breath with more air coming out from the nostrils. This body experience catches attention of western people and gets into use in describing anger in the English language. The absence of *vessels* or *veins* in Vietnamese language in this case is due to their knowledge of medicine. In developed countries in general and English speaking countries in particular, the rate of people suffering from heart diseases is always high, and this is one of the most popular causes of death. Knowledge in medicine helps them aware that fierce anger creates high blood pressure, which easily leads to vessel breaking. Modern knowledge of medicine which is deep rooted in English speakers drive them to the use of such expressions. It is a difference in Vietnamese culture, which was

for a long time influenced by knowledge of Eastern medicine whose view of the body places little emphasis on anatomical structures, but is mainly concerned with the identification of functional entities (which regulate digestion, breathing, aging etc.). According to Eastern traditional medicine, health is perceived as harmonious interaction of these entities and the outside world, disease is interpreted as a disharmony in interaction. Finally, the final difference is the absence of the metaphor ANGER IS COLD and ANGER IS AN OPPONENT IN A STRUGGLE in Vietnamese.

4.2.2. Cognitive Metaphors of SADNESS

4.2.2.1. SADNESS IS A FLUID IN A CONTAINER

In the process of cognition, human beings usually consider their bodies to be containers, with the structure and properties of exterior, interior, capacity and limit projected onto those of other concepts. Consider the following examples.

(4.150) *I read Naoko's letter again and again, and each time **I would be filled with that same unbearable sadness I used to feel whenever Naoko herself stared into my eyes.*** [98]

Again the container for sadness can be the whole body or the body parts such as *the head*, *the eye*, *the heart* and even intangible thing like *the voice*.

Most of the body parts conceived as containers in English are also applicable in Vietnamese except *the head*. It seems that Vietnamese culture does not perceive the head, a place conventionally concerned with rational thoughts rather than emotions, as a place where sadness can settle. Similar to anger metaphors, the body part *lòng* appears in most metaphorical expressions about sadness, rendering *lòng* the most frequently used body part in the data.

In the conceptualization SADNESS AS A FLUID IN A CONTAINER, emotion can *fill* someone, when its volume exceeds the capacity of the container, it *overflows*, or one can *give vent* to the emotion. If the fluid

exceeds the capacity, there will be an *outburst*, a violent expression of great sadness.

4.2.2.2. SADNESS IS DOWN

In this metaphor, the downward oriented bodily posture is mapped to the emotional state. This body-based metaphor is resulted from the fact that one has his posture erect when feeling happy and droop when suffering from sadness. Below is an example of this metaphor.

(4.168) *And I felt awkward and depressed, and it seemed to me that I was deceiving the man. And at the same time it was pleasant to me.*

Terror (Anton Chekhov) [99]

All the metaphorical expressions in this category are partially the same in Vietnamese; that is, they represent the conceptual metaphor SADNESS IS DOWN, but their linguistic manifestations are not the same.

(4.172) *Ông Tư Môt ra chiều thông cảm, vẻ mặt cố tỏ ra không buồn nhưng hàm râu xuôi xị.* [87, p.19]

The downward orientation in Vietnamese is applied to parts of body rather than the whole body as in English. Vietnamese people's sadness is in most cases expressed via *the eyes, face, shoulder, back* and even *the mustache*. Besides, the orientation words are not simply *down* or *low* but various with the ones like *xuôi xị, chảy xuống, cong oằn, sụp xuống*, etc.

4.2.2.3. SADNESS IS A MOBILE ENTITY

In this metaphor, SADNESS is conceived as A MOBILE ENTITY which can come to and move away from us. As can be seen in the example below, sadness *comes* to a person unexpectedly.

(4.176) *Sorrow had come upon the turner unawares, unlooked-for, and unexpected, and now he could not get over it, could not recover himself.*

Sorrow (Anton Chekhov) [99]

We can also see expressions of this metaphor in many Vietnamese writers' works. Just like English, the coming and leaving of SADNESS is depicted with *đến, qua, biến đi, thay thế* and *trở lại*.

(4.168) *Nàng không muốn nghĩ vợ vẫn nữa. Cái buồn ghê gớm chỉ chực kéo đến giày vò nàng, Liên vội cười lên.* [78, p.23]

4.2.2.4. SADNESS AS AN OPPONENT IN A STRUGGLE

As an unexpected negative emotion which leaves bad effects on our physical and mental health, SADNESS is conceptualized as AN OPPONENT IN A STRUGGLE. As detected in the data, the conceptualization of SADNESS as AN OPPONENT is vividly depicted with a wide range of words: *crash over, struggle/ fight with, conquer, overcome, seize, overpower, elude*, etc.

An interesting finding is that no linguistic evidence of this metaphor is found in Vietnamese data though we may see or hear expressions like *vượt qua, chiến thắng, đánh bại, etc. nỗi buồn* in some other genres or in non-poetic contexts. Instead, data found show that Vietnamese writers conceive SADNESS as A COMPANION. Though sadness is expected by no one, we sometimes have to accept its presence instead of fighting. This way may bring consolation to us in some cases.

(4.192) *Bà chấp nhận nỗi buồn nhưng không chịu được tủi thân hay uất ức.*

4.2.2.5. SADNESS IS AN ILLNESS

SADNESS IS AN ILLNESS is another metaphor that the two languages share. The ground for the conceptualization of SADNESS as AN ILLNESS is the bad effects it brings to us. Sadness does harm to our psychological life just as an illness does to our physical health. That is why the word *sadness* or *sorrow* collocates with words like *cure, trị* in both English and Vietnamese.

(4.195) *What I learned from Naoko's death was this: no truth can cure the sadness we feel from losing a loved one.*

Norwegian Wood (Haruki Murakami) [98]

(4.195) *Tôi lật lịch kẻ cười, má à, có những nỗi buồn không ai trị được đâu. Nó day dứt tháng năm, nó dài dằng dặc.* [79, p.74]

Vietnamese data also contain other expressions illustrating the SADNESS AS ILLNESS mapping. SADNESS is considered AN ILLNESS in

the sense that we have to suffer (*chịu đựng*) and that it can spread to others (*buồn lây*). Vietnamese often use *đỡ* to talk about the lessening of suffering, such as *đỡ đau, đỡ bệnh, etc.* However, *đỡ* also collocates with *buồn* in many metaphorical expressions.

4.2.2.6. SADNESS IS DARK

When people become sad, their complexions often lose brightness and turn dark. Contrary to a metaphor of HAPPINESS, which is depicted in terms of LIGHT, SADNESS is conceptualized as DARK in both languages. This metaphor SADNESS IS DARK in English can be found in the following expressions:

(4.203) "*My heart is sore,*" *Snettishane answered, "and my days and nights be black with sorrow."* [56, p.122]

(4.204) "*Liên ngồi yên lặng bên mấy quả thuốc sơn đen; đôi mắt chị bóng tối ngập đầy dần và cái buồn của buổi chiều quê thấm thía vào tâm hồn ngây thơ của chị.*" [78, p.28]

4.2.2.7. SADNESS IS A BURDEN

The association between SADNESS and BURDEN has a cognitive foundation: both concepts have an overall negative cognitive connotation. Both imply an unpleasant experience, emotionally in the case of SADNESS and physiologically in the case of BURDEN.

(4.204) "*Whether Catherine had spent her tears, or whether the grief were too weighty to let them flow, she sat there dry-eyed till the sun rose.*" [46, p.201]

(4.208) "*Những hồi ức lại ùa về theo mùi hương quen thuộc. Một nỗi buồn vô hạn, một nỗi đau sâu thẳm khiến tim cô nặng trĩu.*
Nỗi buồn sâu thẳm (Phan Hạ) [92]

4.2.2.8. Similarities and Differences in Metaphors of SADNESS in English and Vietnamese

In general, most sadness metaphors that exist in English are also applicable in Vietnamese. Data analyzed show that the two languages share the same conceptualization and language manifestation in most metaphors. However, there are still some dissimilarities. Firstly, the metaphor

SADNESS IS DOWN IS present in both languages; however; the language use in Vietnamese is different. In Vietnamese, writers don't simply use *low* or *down*; downward orientation is also applied to body parts like the mustache, the face, the back and the words are various with *xuôi xi, chảy xuống, cong oằn, etc.* The second difference can be detected in the metaphor SADNESS IS AN OPPONENT IN A STRUGGLE. While English writers use a variety of opponent-related words to describe sadness, no expressions of this kind are found in Vietnamese data. Instead, there exist many expressions in which SADNESS is conceptualized as A COMPANION. The third difference lies in container metaphors: the head, a body part considered as a place for rational thoughts rather than emotions by Vietnamese, is the only exception to BODY PARTS AS CONTAINERS in Vietnamese. Finally, to the metaphor SADNESS IS AN ILLNESS, data collected show that there exist more descriptive words for SADNESS AS AN ILLNESS in Vietnamese than in English, thus a conclusion can be made at this point: Vietnamese writers tend to conceptualize SADNESS as AN ILLNESS more frequently than English ones do.

4.2.3. Cognitive Metaphors of FEAR

4.2.3.1. FEAR IS A FLUID IN A CONTAINER

This is the metaphor used most frequently in both English and Vietnamese. The collected data in English revealed that CONTAINER may be the whole body or body parts such as the heart, the chest and the eyes. Below is an example of this metaphor.

(4.211) *Jasper had silently erased all the panic and tension in my body with his curious talent of controlling emotional atmospheres.* [61, p.88]

The body and those body parts as containers for fear also appear in Vietnamese. However, English writers tend to use body as a whole as a container more than Vietnamese ones. Vietnamese writers, differently, favor the use of body parts. Besides the heart, the chest and the eyes, they also use other parts like *liver* and *gall* as places where fear is located. Following is an illustration.

(4.218) *Nhưng dù thế nào, có **sợ đến vỡ mật** đi chẳng nữa, mà lực của họ vẫn khiến chúng tôi ngày nào cũng phải mò xuống chợ xem họ biểu diễn.* [85, p.34]

The use of *heart, liver and gall* as containers for fear results from the theory called *lực phủ ngũ tạng* in Vietnamese traditional medicine. According to this theory, the internal organs fall into two categories. The first one is assumed to be of primary importance, including organs of liver, heart, spleen, lungs, and kidneys. The second one is assumed to be of secondary importance, including organs of gall, small intestines, stomach, large intestines, bladder and triple burner. These organs are reckoned to be the central part of human body where human emotions are generated and located.

Just like ANGER AS A FLUID IN A CONTAINER, the quantity of the fluid held in a container correlates with the intensity of fear. Simultaneously, it also captures the control aspect of this emotion. The large amount of the fluid held in the container corresponds to the high level of the intensity of fear. When the fluid overflows the container, fear is out of control. However, when the fluid is kept inside the container, fear is under control.

The metaphor in Vietnamese is not employed to describe so many aspects of fear as it is in English. Data collected in Vietnamese contain only expressions denoting rising level of fear.

4.2.3.2. FEAR IS COLD

The metaphor FEAR IS COLD is based on the following physiological reaction: when one feels fear, his body reacts to this emotion as it reacts to cold. This physiological phenomenon has spread to the understanding of psychological nature of the feeling. The reaction of the mind to fear becomes conceptualized as the reaction of the body to cold. Below are some examples of this metaphor in English and Vietnamese.

(4.225) *The child was staring out through the open window with a dazed horror in her eyes. **In a chill shock of nameless fear** Framton swung round in his seat and looked in the same direction.* [90]

(4.230) *Nửa đêm, Chín lần vô, vừa chạm vào con nhỏ thì bỗng nghe một cảm giác **lạnh buốt nhói thấu tận chân tóc.*** [90]

4.2.3.3. FEAR IS AN OPPONENT IN A STRUGGLE

Just like anger and sadness, fear is a negative emotion which no one wants to experience and all try their best to avoid facing it. Therefore, it is conceptualized as an opponent that we have to fight with. FEAR IS AN OPPONENT IN A STRUGGLE IS present in the research data in both English and Vietnamese.

(4.237) *She **fought a lurch of panic**, and instead concentrated on his last statement.* [53, p.163]

(4.247) *Hoan trả lời nhát gừng, sử dụng vài từ tiếng Anh, thói quen khi **cô lảng tránh sự sợ hãi hoặc cảm xúc khó kiểm soát.***

[74, p.545]

4.2.3.4. FEAR IS AN ILLNESS

Fear is a negative emotion which leaves bad effects on both physical and mental health. That is why FEAR is conceptualized as AN ILLNESS, which also makes us suffer. This metaphor accounts for 6.2% of metaphors of fear in English. However, this mapping is not found in Vietnamese data. It seems that Vietnamese writers favor other source domains for fear rather than illness. Below is an example of this metaphor.

(4.251) *I ran into the yard, **sick with terror**; and called for Zillah, as loud as I could.* [46, p.98]

4.2.3.5. FEAR IS INSANITY

FEAR IS INSANITY, a metaphor implying a loss of mental health, appears in English with 5.00%. It is, however, not found in Vietnamese corpus. Instead, Vietnamese people prefer to use expressions such as *hết hồn, mất hồn* which indicate a loss of soul. Following are some examples in the two languages,

(4.252) *He shrieked, **mad with pain and fear.*** [54, p.7]

(4.255) *Thấy vậy, Hồng Hoa **sợ hết hồn.*** [66, p.45]

In western culture, people believe in the combination of soul and body, in which soul cannot independently exist without body.

Hence, the loss of soul means the end of life. But in Vietnam, a country much influenced by Buddhism, *hồn* (soul) is regarded as a kind of substance that can still exist while leaving the body. Therefore, in Vietnamese *hết hồn, mất hồn, etc.* can be used to portray the state of great fear.

4.2.3.6. Similarities and Differences in Metaphors of FEAR in English and Vietnamese

The analysis of English and Vietnamese metaphorical expressions of fear shows that both English and Vietnamese writers favor the conceptualization of FEAR as A FLUID IN A CONTAINER and this metaphor is the mostly used in both languages. COLD as a source domain for FEAR is also popularly used in both languages with 21.49% and 33.33% of metaphorical expressions of fear in English and Vietnamese belonging to this type respectively.

Despite much similarity, there are also some differences. The first difference is the wider use of FEAR AS AN OPPONENT in English compared with Vietnamese and the absence of the metaphor FEAR IS AN ILLNESS AND FEAR IS INSANITY in Vietnamese. The second difference is concerned with the container metaphor. While English writers prefer the use of the whole body as a container for fear, Vietnamese tend to use body parts. *Gall* or *liver* are some of the body parts connected with fear in Vietnamese but cannot be found in English. Finally, influence of Buddhism religion results in the use of soul, i.e. *loss of soul*, in the conceptualization of fear in Vietnamese.

4.3. SUMMARY

Similarities and Differences in Metaphors of Negative Emotions in English and Vietnamese

a. Similarities:

It is common knowledge in cognitive linguistics that some conceptual metaphors encountered in one language have their counterparts in other languages. Such metaphors have a near-universal status. The embodied character of human cognition is responsible for the existence of such

metaphors. Cognitive linguists have convincingly proven that some common bodily reactions that are experienced by people universally provide an experiential grounding for near-universal metaphors. This accounts for existence of some common metaphors in both English and Vietnamese.

b. Differences:

Though the primitive understanding of human bodies and emotions are similar, English and Vietnamese cultures differ along their way of development and distinct features are formed in the two cultures.

A difference between English and Vietnamese negative emotion metaphors is that Vietnamese tends to utilize more body parts than English in conceptualization. It is due to the influence of traditional medicine which views body organs as the center of humans where emotions are generated and located. Besides that, container metaphors in Vietnamese are closely related to the body part *lòng* (the stomach/bowels area). It results in a large number of *lòng* container metaphorical expressions in Vietnamese. In contrast, English metaphor deals mostly with body container. What's more, and as a result of the influence of modern medicine, there exist some body parts specific to English such as *nostrils*, *vessels* and *veins* and some specific to Vietnamese only such as *liver*, *gall*. As an influence of Buddhism, soul with the metaphor LOSS OF SOUL is used to describe fear in Vietnamese.

Besides, some metaphors of negative emotions popular in English cannot be found in Vietnamese data. They include the conceptualization of ANGER and SADNESS as AN OPPONENT and FEAR as AN ILLNESS and INSANITY.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

Metaphor has been regarded as a figure of speech for a long time by traditional metaphor theories, while cognitive metaphor theory holds that it is a cognitive phenomenon, a significant way of thinking. It is an activity which allows people to comprehend or interpret the experience

of one domain by virtue of that of another domain.

According to cognitive linguists, metaphor not only is an important tool in human cognition and thought, but also plays a vital role in the conceptualization of emotion. Therefore, emotion concepts have close relations with cognition. Abstract concepts like human emotions are largely comprehended and expressed in terms of cognitive metaphors.

With the conceptual metaphor theory as the theoretical framework, the author attempts to find out the similarities and dissimilarities of English and Vietnamese negative emotion metaphors, with SADNESS, ANGER and FEAR chosen, and provides some explanation of the cognitive universality and cultural specificity in the conceptualization of these negative emotions.

The research of the conceptual systems of negative emotion metaphors in English and Vietnamese and the exploration of respective underlying cultural influence in this study have supported and reinforced the modern cognitive theory of metaphor.

Firstly, metaphor is pervasive in emotion conceptualization and description in both English and Vietnamese.

Secondly, English and Vietnamese share some common cognitive metaphors of negative emotions which can serve as evidence supporting Lakoff and Kövecses's (1987) suggestion that emotional concepts are embodied, that is, they have a basis in bodily experience.

Thirdly, the dissimilarities of English and Vietnamese negative emotion metaphors have relations to cultural models. It is obvious that cultural models play a major role in constituting our understanding of the world and constrain the selection of metaphors. As the study shown, culture-specific elements such as the theory named *lục phủ ngũ tạng* in Vietnamese traditional medicine and Buddhism shape the different ways the English and Vietnamese see the world.

5.2. IMPLICATIONS

5.2.1. Implications to Translation Practice

In the previous chapter, the author has mentioned that physical

effects and human organs can play a role in the conceptualization of negative emotions in English and Vietnamese. English use less internal organs to depict their emotion concept, while Vietnamese abounds in emotion-related expressions that employ a variety of internal organs, like the *heart, gall, liver, the eye* and a special organ named *lòng* in Vietnamese. Therefore, when faced with such translation tasks, we should convert some organs or body-parts into more common words in English.

5.2.2. Implications to Cross-cultural Communication

According to Kövecses, people, living in a certain kind of habitat, are familiar with things and phenomena that are characteristic of that habitat; and they will make use of them for the metaphorical comprehension and creation of their conceptual universe. Therefore, we should pay attention to the dissimilarities to avoid misunderstanding and to enhance understanding in the cross-culture communication, thus eliminating obstacle and cultivate cross-cultural communication capabilities.

5.2.3. Implications to Foreign Language Teaching

Non-native students seldom think in English way; they know little about the cognitive metaphors which are pervasive in English. To solve the problem, besides teaching the students the meanings and usages of certain word of expression, teachers should pay more attention to leading student to think in English, and to help establish a conceptual system of the target language.

5.3. SUGGESTIONS FOR FURTHER RESEARCH

The thesis studies three basic negative emotions SADNESS, ANGER, and FEAR in English and Vietnamese in the light of cognitive semantics raised by Lakoff and Johnson [16] and Kövecses [12]. However, due to the limited time and the author's lack of experience in academic practices, some problems are unavoidable in the present study in terms of both breadth and depth. Therefore, it is hoped that there will be further researches on the three emotions to bring about a more comprehensive view on the conceptualization of these emotions in both languages. Besides, there are still many other negative emotions such as *jealousy, guilt, shame*, etc. that need a comparative study.