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**AN INVESTIGATION INTO CONCEPTUAL
METAPHORS USED FOR DESCRIBING HAPPINESS
AND SADNESS IN ENGLISH AND VIETNAMESE**

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

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

Current approaches in cognitive linguistics emphasize the importance of metaphor in language, and they consider it an essential and indispensable phenomenon in both language and thought. Metaphor is involved in human cognitive process; it is a perceptual and conceptualizing tool, by which men understand the changing world around. In short, metaphor has actually gone beyond the language and become an essential way by which men live. Metaphor allows us to comprehend a relatively abstract concept by virtue of a more concrete concept, which is thus called conceptual metaphor.

Everyday emotions like happiness, sadness, anger, fear, and love turn to be metaphorical. The basis of this research is relatively small but important for describing happiness and sadness. Metaphor arises when a familiar, well-understood concept (the source) is used to explain or structure another less-familiar one (the target). There is an important connection between poems and emotion metaphors. Consider this short excerpt taken from Bashyam's poem:

The happiness in you
Do not be on a race for happiness
 But grace the world
With the glow of
Happiness within you.
 (*Grace the world with your glow of happiness*)

These lines contain at least two distinct metaphors for happiness, namely HAPPINESS IS AN OBJECT metaphor and HAPPINESS IS LIGHT metaphor: a reference to happiness as a goal in “*Do not be on a race for happiness*” and a reference to happiness as

light in “*With the glow of happiness within you.*” How is happiness conceptualized? and how do conceptual representations for this emotion vary across languages and cultures? Happiness and sadness are basic and fundamental emotions (Ortony and Turner 1990) [19]. And yet, how universal or distinct are expressions and understandings of happiness and sadness across cultures. Therefore, I decide to explore this profound and regaling topic entitled “*An investigation into conceptual metaphors used for describing happiness and sadness in English and Vietnamese.* It is hopeful that this investigation will contribute to the understanding and interpretation of conceptual metaphors in English and Vietnamese poems.

1.2.1. Aims of the Study

The aim of this study is to examine the conceptual metaphors used for describing happiness and sadness in English and Vietnamese poems in the light of cognitive semantics. It also discovers and explains the similar and different expressions of conceptual metaphors in English and Vietnamese poems. Also, this study will be a used reference for those who are interested in conceptual metaphors in poems.

1.2.2. Objectives of the Study

This study is intended to fulfill the following objectives:

- a. To analyze the conceptual metaphors used for describing “*happiness and sadness*” in English and Vietnamese poems.
- b. To discover and explain the similar and different expressions of conceptual metaphors used for describing “*happiness and sadness*” in English and Vietnamese poems.
- c. To make some suggestions for teaching, learning, and translating conceptual metaphors.

1.3. RESEARCH QUESTIONS

In order to achieve the aims and objectives of the study, the following research questions should be answered:

1. How can concepts for *happiness* and *sadness* be metaphorically expressed in English and Vietnamese poems?
2. What are the similar and different expressions of conceptual metaphors used for describing *happiness* and *sadness* in English and Vietnamese poems?

1.4. SIGNIFICANCE OF THE STUDY

1.5. SCOPE OF THE STUDY

In this research, we just investigate the conceptual metaphors used expressing *happiness* and *sadness* in poems in the background knowledge of cognitive semantics.

We also try our best to find out the similar and different expressions of conceptual metaphors used for describing *happiness* and *sadness* in English and Vietnamese in terms of the cognitive linguistic frame. The corpus source for this research is chosen from publications and collections in English and Vietnamese.

1.6. ORGANIZATION OF THE STUDY

This study covers the following 5 chapters:

Chapter 1, “Introduction”: presents the rationale, the aims, objectives and the significance of the study. It is also devoted to the presentation of the research questions, the scope and the organization of the study.

Chapter 2, “Literature Review and Theoretical background”: provides us with fundamental knowledge of 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 theories of metaphor contemporary

theories of metaphors, the cognitive account of poetic metaphors, classification of conceptual metaphors and metaphoric mappings.

Chapter 3, “Method and Procedures”: mentions the methods and the procedures of the research. This chapter also deals with the description of samples and how the data are collected, described and analyzed.

Chapter 4, “Findings and Discussions”: firstly focuses on analyzing and discussing the conceptual metaphors for English and Vietnamese expressions of happiness and sadness. Then, this chapter also compares the similarities and differences in conceptual metaphors used for describing happiness and sadness in English and Vietnamese poems.

Chapter 5, “Conclusion and Implications”: summarizes the study’s results and presents the suggested implications for learning, teaching and translating conceptual metaphors in English and Vietnamese. It also presents some limitations and suggestions for further research.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. PREVIOUS STUDIES RELATED TO THE RESEARCH

In English, there are many linguists such as Kovecses, Z. (1991), Lakoff, George and Johnson, Mark (1980)

In Vietnamese, conceptual metaphors have been also an interesting field for linguists. They are: Lý Toàn Thắng (2005), Nguyễn Đức Tồn (2007), Trần Văn cơ (2007), Nguyễn Lai (2009), Lưu Trọng Tuấn (2009), and so on.

At University of Danang, there are several research papers on conceptual metaphors: Trần Thi Thu Hà (2008) Nguyễn Thi Tú Trinh (2010), Trần Ngọc Hải (2010) so on.

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. Traditional Theories of Metaphor

2.2.2.2. Contemporary Theories of Metaphors

2.2.2.3. The Cognitive Account of Poetic Metaphors

2.2.3. Conceptual Metaphors

2.2.4. Classification of Conceptual Metaphors

2.2.4.1. Structural Metaphor

2.2.4.2. Orientational Metaphors

2.2.4.3. Ontological metaphor

2.2.4.3. Conduit Metaphors

2.2.5. Metaphoric Mappings

2.2.5.1. 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.

2.2.5.2. Mapping Types

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

- *Conceptual mappings*
- *Image mappings*

CHAPTER 3

METHODS AND PROCEDURES

3.1. RESEARCH DESIGN

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

- Providing a literature review and theoretical background of conceptual metaphors.

- Describing and analyzing the collected data for finding out the conceptual metaphors used for describing *happiness and sadness* in English and Vietnamese poems through descriptive and analytical methods.

- Analyzing the samples to discover the similar and different expressions of conceptual metaphors used for describing *happiness and sadness* in English and Vietnamese poems.

3.2. 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.

3.3. RESEARCH PROCEDURES

In order to gain success in our research, the process of our research follows the steps:

- Picking out a sufficient quantity of samples selectively; more than 650 samples in both languages are required.

- Investigating and finding out the conceptual metaphors expressing for happiness and sadness in English and Vietnamese poems.

- Comparing and pointing out the similar and different expressions of conceptual metaphors used for describing “*happiness* and *sadness*” in English and Vietnamese poems, and then give explanation to these.

- Suggesting some implications for teaching, learning and translating conceptual metaphors and for further researches.

3.4. DATA COLLECTION AND DATA ANALYSIS

3.4.1. Data Collection

To conduct this research, more than 650 metaphorical expressions describing happiness and sadness were collected from English and Vietnamese poems on the Internet, in newspapers and in publication printings.

Basic emotions introduced in Kovecses [10] were adopted as the research materials including, happiness and sadness. The model as well as the instrument of the analysis and comparison of the two sets of data collected in the two languages was, however, adopted from Lakoff and Johnson [11] as they have been introduced in their invaluable book of “Metaphor We Live By”.

3.4.2. Data Analysis

Having chosen Lakoff and Johnson’s [11] Conceptual Metaphor Theory and Kovecses [10] as the model of linguistic expressions of Metaphor, data from the study were both qualitatively and quantitatively analyzed. All English conceptual metaphors in describing happiness and sadness were observed in Vietnamese, too.

From more than 650 samples taken from English and Vietnamese poems, 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 “*happiness* and

sadness” in English and Vietnamese poems. And then we suggest some implications for teaching, learning and translating conceptual metaphors.

3.5. SUMMARY

CHAPTER 4

FINDINGS AND DISCUSSIONS

4.1. CONCEPTUAL METAPHORS USED FOR DESCRIBING HAPPINESS AND SADNESS

4.1.1. Conceptual Metaphors Used for Describing Happiness

Conceptual metaphors for “Happiness” in English and Vietnamese poems are summarized in the following table:

Table 4.2: A Summary of Conceptual Metaphors for Happiness in Poems under Discussion

CONCEPTUAL METAPHORS	
Happiness	EXAMPLES
Happiness is up	-My soul is awakened, <i>my spirit is soaring</i> [49] And carried aloft on the wings of the breeze; -Trong mộng thuốc thơm và rượu ngọt, [58] Tinh ra thêm phần chân tinh thần.
Happiness is a plant	-That happiness can <i>flourish</i> here below, [72] And is not always like the cereus' bloom, -Hạnh phúc ở mỗi bàn tay <i>vun xới</i> [45, p.534] Mỗi nụ mầm nở tự lòng ta.
Happiness a fluid in a container	-And then my heart with the pleasure fills And dance with the daffodils [35, p.322] -Ừ cả dây vui <i>tràn đầy</i> chói lọi [45, p. 295] Những trái tim, những ánh mắt, bàn tay!
Happiness is light	-I think of him whose faintes smile [49] Was <i>sunshine</i> to my heart, -Mặt trời mơ đang cầu nguyện trong tôi [47,p.78]

	Chờ một tiếng để <i>bình lên</i> hạnh phúc.	
Happiness is motion	-Happiness feels a lot like sorrow Let it be, you can't make it <i>come</i> or <i>go</i> -Hạnh phúc nào <i>đến</i> tự hư vô ? Ai nữ phụ giọt máu hồng vô giá!	[49] [45, p.639]
Happiness is an object	Hạnh phúc mình lỡ <i>cho nhau</i> Cái vui <i>xẻ nửa</i> , cái sầu chia đôi.	[70]
Happiness is music	How can I not write words of love About the woman who makes <i>my heart sing</i> Vai mẹ gầy nháp nhô làm gỏi Lung đưa nôi và <i>tim hát</i> thành lời .	[49] [58]

4.1.2. Conceptual Metaphors Used for Describing Sadness

Conceptual metaphors for “Sadness” in English and Vietnamese poems are summarized in the following table:

Table 4.3: A Summary of Conceptual Metaphors for Sadness in Poems under Discussion

CONCEPTUAL METAPHORS	
Happiness	EXAMPLES
Sadness is down	- That, at once my strength renewing, [77] Though Despair had <i>crushed me down</i> , -Giọt châu <i>lã chã</i> khôn cầm <i>Cuối đầu</i> chàng những gặt thăm giọt tương

Sadness is darkness	<p>-How foolish, or worse, till our summit is gain'd! [80] And downward, how weaken'd, how <i>darken'd</i>, how pain'd! And defy his deadliest frown. -Bao giờ anh đau khổ [78] Hãy tìm đến với em Lòng anh còn <i>bóng đêm</i> Em hãy là tia nắng.</p>
Sadness is blue	<p>Now I do not know what to do [104] <i>Since I am feeling sorta of blue.</i></p>
Sadness is motion	<p>-'O cast away your sorrow; -- [49] A while, at least, be gay! If grief <i>must come</i> tomorrow, -U sầu chắc hẳn đang <i>nhANH bước</i> [44, p. 650] Lung khòm nghìn năm đến cửa tôi.</p>
Sadness is coldness	<p>-As little know the youthful pair, [84] In mutual love supremely blest, What weariness, and <i>cold</i> despair. -Từ ấy thu rồi thu lại thu quá [44, p.1176] Lòng tôi còn <i>giá đến</i> bao giờ.</p>
Sadness is an illness	<p>-Though tears no longer flow; [49] My eyes are tires of weeping, My heart is <i>sick</i> of woe; -Tim em <i>tan nát</i> từ năm ấy [43,p.191] Những vết thương đau mãi <i>chẳng lành</i>.</p>

Sadness is a natural force	-The night is dark, the waters deep, <i>The storm</i> is in my soul. -Nếu phải cách xa anh Em chỉ còn <i>bão tố</i> .	[64]
	-He <i>was seized</i> by a fit of depression Before the beginning of years	[94]
Sadness is an opponent	There came to the making of man Time, with a gift of tears; -Trường có nhau ai ngờ vẫn xa nhau, Em ác quá! Lòng anh như <i>tự xé</i> ..	
Sadness is death	-Em <i>chết</i> trong nỗi buồn. <i>Chết</i> lặng thầm âm ỉ đón đau.	
Sadness is a captive animal	-The rain is falling hard. I wonder if I'm ever going to <i>get free from this pain</i> . -Giá trời bão dậy mưa tuôn Còn hơn cứ <i>giữ</i> nỗi buồn lặng thinh.	[96]
Sadness is a fluid in a container	-And chase this silence from the air <i>That filled my heart with sadness!</i> -Sầu <i>đong</i> càng lác càng đầy Ba thu dồn lại một ngày dài ghê.	[55]
Sadness	- <i>The grief that pressed my aching breast</i> Was heavier far than earth can be;	[103]

is a burden	-Tháng Giêng, Mạc-tur-khoa tuyết trắng Một người đi, quên rét buốt xương Từ xa đến... Lòng đau <i>trữ nặng</i> .	[44, p.437]
Sadness is an object	-Lighten up your heart, <i>Throw away all your sorrows,</i> -Bao giọt nước mắt Những ngày không anh <i>Kết thành chuỗi hạt</i> <i>Chuỗi buồn long lanh.</i>	[49] [38, p.109]
Sadness is a person	-My Sorrow, when <i>she's</i> here with me, <i>She</i> loves the bare, the withered tree; <i>She</i> walked the sodden pasture lane. -Xin gọi tên <i>Em</i> là Buồn Buồn ơi buồn hỡi ngọn nguồn Buồn đâu Buồn ơi, Buồn có <i>thương</i> tôi Đừng làm tôi phải <i>mở cõi</i> Nỗi Buồn!...	[33, p.707] [42,p.38]

4.2. SIMILARITIES AND DIFFERENCES IN EXPRESSIONS OF CONCEPTUAL METAPHORS FOR HAPPINESS AND SADNESS IN ENGLISH AND VIETNAMESE

4.2.1. Similarities and Differences in Expressions of Conceptual Metaphors for Happiness in English and Vietnamese.

Table 4.4: Frequency of Conceptual Metaphors for Happiness Between English and Vietnamese poems

Happiness is....		English		Vietnamese	
		Occurrence	%	Occurrence	%
1	up	55	36.91	28	19.44
2	a plant	12	8.05	18	12.50
3	a fluid	43	28.86	45	31.25
4	light	18	12.08	15	10.42
5	motion	13	8.71	16	11.11
6	an object	0	0.00	11	7.64
7	music	8	5.37	11	7.64
Total		149	100	144	100

It can be seen that the metaphors for happiness contain the similarities and differences in both languages as follow:

❖ SIMILARITIES

First of all, the conceptualization HAPPINESS IS UP is applicable in both languages. Statistics shows that this is the most common metaphor of happiness in English with 36.91% of the metaphorical expressions belonging to this type, and it is the second common one in Vietnamese with 19.44 %. In English and Vietnamese, HAPPINESS is conceptualized as UP. Lakoff and Johnson [11] have attempted to explain the experiential basis for this metaphor: “drooping posture goes along with sadness and depression; erect posture with a positive emotional state.”

Second, A FLUID as a source domain for HAPPINESS is also popularly used in English and Vietnamese with 28.86 % and 31.25% of metaphorical expressions of happiness in both languages. Why do we share the same conceptual metaphor of happiness like that between

English and Vietnamese, the answer is that we share the same philosophical experience about happiness in our real world.

Thirdly, as we know, the experience is a product of our body or interactions between us and physical environment or other people within our culture. Cognitive science research shows that early human beings began to recognize the world by themselves, and they regard themselves as the standard to measure the universe. These experiences give rise to the HAPPINESS IS LIGHT metaphor in both languages.

Besides, from the examples given in this section, it can be seen that English does match Vietnamese in the use of HAPPINESS IS MOTION and HAPPINESS IS MUSIC.

❖ DIFFERENCES

The first difference can be detected in the metaphor HAPPINESS IS A PLANT. While Vietnamese poets use a lot of words relating to plant such as *mâm*, *chôi*, *nảy lộc*, *vun xói*, *nở rộ*, *đơm trái*,... to describe the intensity of happiness. In English poems, only two words of this kind such as *bloom and flourish* are found. The second difference lies in container metaphor. Vietnamese tends to utilize more body parts, especially internal organs (*lòng*, *tim*) than English does. Thirdly; to the metaphor HAPPINESS IS AN OBJECT, data collected show that English and Vietnamese do not share this metaphor in expressing happiness.

The conceptual metaphors for happiness resulting from our analysis in poems in English and Vietnamese are clearly presented in the following table:

Table 4.5: A Comparison of Conceptual Metaphors for “Happiness” Between English and Vietnamese

Source Domain	Conceptual metaphor for Happiness	
	English	Vietnamese
1. UP	+	+
2. A PLANT	+	+
3. A FLUID	+	+
4. LIGHT	+	+
5. MOTION	+	+
6. AN OBJECT	-	+
7. MUSIC	+	+

4.2.2. Similarities and Differences in Expressions of Conceptual Metaphors for Sadness in English and Vietnamese

Table 4.6: Frequency of Conceptual Metaphors for Sadness in English and Vietnamese poems

SADNESS IS....		English		Vietnamese	
		Occurrence	%	Occurrence	%
1	a fluid	41	23.16	38	17.27
2	down	33	14.12	25	11.36
3	darkness	17	9.60	15	6.81
4	coldness	4	2.25	22	10.00
5	motion	7	3.95	14	6.36
6	an object	5	2.82	11	5.05
7	a natural force	24	13.55	20	9.09
8	a captive animal	5	2.82	8	3.63
9	an opponent	8	4.51	10	4.54

10	a burden	14	7.90	18	8.18
11	blue	6	3.38	0	0.00
12	an illness	8	4.51	26	11.81
13	a person	5	2.82	8	3.63
14	death	0	0.00	5	2.27
	Total	177	100	220	100

❖ SIMILARITIES

This conceptual metaphor is represented in a variety of conceptions such as down, a fluid in a container, natural force, darkness, an opponent, a captive animal, a burden, coldness, motion, an object, an illness, and a person in English and Vietnamese poems.

❖ DIFFERENCES

Firstly, orientational metaphor of SADNESS IS DOWN is applicable in both languages. Although Vietnamese shares exactly the same metaphorical concept, it has many different lexical expressions that express sadness in terms of downward orientation such as *ũ rủ*, *rủ rượi*, *cuối đầu*, *sụp*, *đổ*, *lã chã*. In Vietnamese, downward orientation is also applied to the body, the face (eyelids, eyes), and the head or inside the body. Data collected show that the rate of occurrence of SADNESS IS DOWN metaphor is more in English with the number 14.12 than that in Vietnamese.

Secondly, “SADNESS IS FLUID IN A CONTAINER metaphor is the most common metaphor in both English and Vietnamese. The rate of occurrence is 23.16% in English and 17.27% in Vietnamese. The interesting finding is that there is no expression of *mind* as a container for sadness found in Vietnamese poems as in English. However, Vietnamese poets tend to use the internal organs (*lòng*, *gan*, *dạ*, *tim*) as a container for the motion sadness than the English ones.

Why does Vietnamese use more internal organs terms in conceptualization of this emotion? Maybe it is due to the theory of Chinese medicine which Vietnamese traditional medicine has influenced for several thousands years.

Thirdly, we live in a colorful world. There are a great variety of color words to describe the colorful things in the world. English and Vietnamese, as languages with a long history, are both abundant in basic color terms. These experiences about colors give rise to the SADNESS IS DARKNESS metaphor in both languages. However, there exist some expressions in which sadness is conceptualized as BLUE. Data collected show that some expressions like “*feel blue*”, or “*blue mood*” can only be found in English to express one’s feeling of sadness or depression.

Fourthly, in the SADNESS –AS – AN OPPONENT metaphor, we can find many expressions like *overcome, conquer, kill, seize, tear...* etc. to describe the loss of control of subject of this emotion. There don’t exist a variety of opponent –related words in Vietnamese poems. We can find many expressions which give rise SADNESS – AS- DEATH in Vietnamese.

Fifthly, In English and Vietnamese, people share the same metaphor SADNESS IS AN ILLNESS where the correspondences between *sadness* and an illness. We can see that feeling of sadness is often expressed in terms of heart trouble in both languages. However, data collected show that Vietnamese exists more descriptive words for SADNESS IS AN ILLNESS than English. Statistics reveal that only 4.51% of English expressions of sadness are assigned to this metaphorical mapping compared with 11.81% in Vietnamese

Finally, sadness can also be conceptualized as coldness. Only 2.25% of coldness expressions in English language was found while

10% of Vietnamese expressions of coldness. It may be concluded that in English this conceptual metaphor is rare expressing the state of sadness.

The following table shows us the similarities and differences in expressions of conceptual metaphors describing sadness in English and Vietnamese.

Table 4.7: A Comparison of Conceptual Metaphors for “Sadness” Between English and Vietnamese

Source Domain	Conceptual Metaphor for Sadness	
	English	Vietnamese
1. DOWN	+	+
2. A FLUID IN A CONTAINER	+	+
3. A NARURAL FORCE	+	+
4. DARKNESS	+	+
5. AN OPPONENT	+	+
6. A CAPTIVE ANIMAL	+	+
7. A BURDEN	+	+
8. COLDNESS	+	+
9. MOTION	+	+
10. AN OBJECT	+	+
11. AN ILLNESS	+	+
12. BLUE	+	-
13. A PERSON	+	+
14. DEATH	-	+

4.3. SUMMARY

CHAPTER 5

CONCLUSIONS, IMPLICATIONS AND LIMITATIONS

5.1. CONCLUSIONS

The research conceptual metaphors used for describing happiness and sadness in English and Vietnamese has also shown us interesting knowledge about conceptual metaphors in English and Vietnamese poems, similarities and differences in expressions of *conceptual metaphors for “happiness and sadness”* and implications for teaching, learning English and translation will be elicited from the study.

There are some similarities and differences in the conceptual metaphors for happiness and sadness in English and Vietnamese. Both languages share “UP, LIGHT, MOTION, A PLANT, A FLUID IN A CONTAINER and MUSIC” metaphors in their conceptualizations of happiness. With regard to sadness, English and Vietnamese have metaphors in common: DOWN, DARKNESS, A FLUID IN A CONTAINER, AN ILLNESS, MOTION, AN OBJECT, A PERSON, AN OPPONENT, A NATURAL FORCE, A BURDEN, A CAPTIVE ANIMAL. The similarities occur due to the universal property of conceptual metaphors. Therefore, it is unsurprising that both languages share the same metaphors and even the same expressions of such metaphors. Despite of similarities, there exist some differences between English and Vietnamese.

The difference observed throughout the study is that Vietnamese tend to utilize more internal organs than English in its metaphors of happiness and sadness. An explanation of this difference between two languages is made on the basis of the Five Element theory from China. Although English and Vietnamese also share the

same metaphor “HAPPINESS IS A PLANT” English poets only use the words *bloom and flourish* to describe happiness. Another interesting difference is that Vietnamese poets tend to conceptualize SADNESS-AS COLDNESS.

Besides, SADNESS IS BLUE, SADNESS IS DEATH metaphors can not be found in English data. The metaphor HAPPINESS IS AN OBJECT data collected show that English and Vietnamese do not share this metaphor in expressing happiness.

5.2. IMPLICATIONS

Conceptual metaphors have not been paid to attention in learning and teaching in English and Vietnamese especially in poetry because we have paid so much attention to traditional metaphors with literal meaning and figurative. In the following we will explore how conceptual metaphors describing happiness and sadness can be applied in English teaching, learning and translating conceptual metaphors

Firstly, teachers should make their students aware of the ubiquity and significance of metaphors in our daily life. Let them understand the nature of conceptual metaphors in general and conceptual metaphors for emotions especially happiness and sadness in poems.

Secondly, metaphor can be used to explain the collocation of words reasonably. According to cognitive linguistics, the structure of cone concept can be used to form another concept. Therefore, many aspects of a word can be used to talk about another concept. For example, “*The storm is in my soul*” is derived from the same conceptual metaphor “SADNESS IS A NATURAL FORCE”. A variety of words originally used to talk about natural force like storm, rain, wind, wave..., etc, can naturally be used to talk about sadness or

misery. The use of this metaphor can help students understand more easily the reason why “storm” and “sadness” can be collocated.

Thirdly, in language teaching, teachers can tell students that all the above metaphoric expressions are based on orientational metaphor of HAPPINESS IS UP, SADNESS IS DOWN. Orientational metaphors usually have a basis in people’s physical and cultural experiences. Just from the fact that drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state; people gained the metaphor HAPPINESS IS UP, SADNESS IS DOWN.

Lastly, metaphor is considered as a common language phenomenon which reflects different cultural models used in different languages and structure of metaphor can vary from culture to culture. Therefore, teachers should provide students with knowledge of culture.

As for translating, to have a good translational equivalent of conceptual metaphors, English learners should be aware of cultural elements that have a great influence on using some expressions of metaphors. For example, the phrases “*feel blue*”, or “*blue mood*” can only be found in many English to express one’s sorrow. Therefore, we can conclude that SADNESS IS BLUE is a special metaphor in English to show one’s sad feeling. When understanding metaphors in cross-cultural communication, we should not translate our own cognitive mode of a metaphor into another; otherwise, misunderstanding in cross-cultural communication will surely occur.

5.3. LIMITATION AND SUGGESTIONS FOR FURTHER RESEARCH

We have done our best to find out the similarities and differences in the use of conceptual metaphors describing happiness

and sadness in English and Vietnamese poems. However, the lack of time, the limitation of knowledge and references make it impossible for the researchers to do process as expected. We also know that this is just a minor part in the research of on conceptual metaphors. Actually, there are still more conceptual metaphors for *fear*, *anger*, *shame*, and *lust* in poetry that should be investigated in further researches.