AN INVESTIGATION INTO
CONCEPTUAL METAPHORS OF
WOMEN IN THE TALE OF KIEU AND
ITS ENGLISH VERSION

Field Study : The English Language
Code : 60.22.15

M.A. THESIS IN SOCIAL SCIENCES
AND HUMANITIES
(A SUMMARY)

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Chapter 1
INTRODUCTION

1.1. RATIONALE

As we all know, metaphor plays an important role in literature. Its function in literature is twofold. The first, and more practical, function is to allow the reader greater understanding of the concept, object, or character being described. This is done by comparing it to an item that may be more familiar to the reader. The second function is purely artistic: to create an image that is beautiful or profound or otherwise produces the effect that the writer desires.

Being lovers of poetry, we all know “The Tale of Kieu” – a famous works written by Nguyen Du (1765 – 1820). In The Tale of Kieu, metaphor is the most ideal and powerful tool perfectly used to describe women. However, researchers and readers have studied women fate in terms of conventional metaphor. In fact, it is more interesting if we perceive and understand the women fate according to cognitive view. This provides us not only a new look about metaphor in poetry but also the women fate. Therefore I carry out this thesis “An Investigation into Conceptual Metaphors of Women in The Tale of Kieu and Its English Version” with the hope that it will help Vietnamese readers and learners recognize and understand metaphor in a new way, and see that conceptual metaphor is something more familiar with us in our life.
1.2. AIMS AND OBJECTIVES

The aim of the study is to study conceptual metaphors of women in cognitive model that G. Lakoff and M. Johnson (1980) presented and clarify linguistic similarities and differences of these metaphors between the two languages. The main objectives are:

- Giving a description of conceptual metaphors of women used in The Tale of Kieu.
- Finding out the similarities and differences in the translation of metaphors of women fate in The Tale of Kieu.
- Giving suggestions for teaching, learning and translating conceptual metaphors of women in English and Vietnamese.

1.3. SCOPE OF THE RESEARCH

The study focuses on the analysis of lexical, semantic and also syntactic features basing on cognitive view raised by G. Lakoff and M. Johnson. Moreover, some practical suggestions for teaching, learning and translating conceptual metaphors are also mentioned.

1.4. RESEARCH QUESTIONS

This research aims to answer the following questions:

1. What are the conceptual metaphors of women in The Tale of Kieu and its English version?
2. What are linguistic similarities and differences (lexical, syntactic and semantic) in the translation of metaphors of women in The Tale of Kieu?
What are the implications for using conceptual metaphors of women in teaching, learning and translating The Tale of Kieu?

1.5. SIGNIFICANCE OF THE STUDY

Metaphors are commonly considered as pathways for language development; therefore, the writer hopes to provide useful information for learners in using metaphoric language creatively. The findings of the study can be potential sources for teachers, learners and translators who are concerned about metaphors.

1.6. ORGANIZATION OF THE STUDY

The thesis is presented in five chapters:

**Chapter 1** is the introduction, which states the background to the study, the statement of the problem, the scope, objectives and research questions.

**Chapter 2** is the review of literature, which presents all necessary literature and studies related to the study.

**Chapter 3** is the method and procedure, which includes research design, procedures for carrying out the study, method of collecting data and data analysis.

**Chapter 4** is the findings and discussions, which present the findings of conceptual metaphors of women in English and Vietnamese version in terms of lexical, syntactic and semantic functions so as to draw out their similarities and differences.

**Chapter 5** is the conclusion where a summary of the findings is presented and some practical implications are put forward.
2.2. THEORETICAL BACKGROUND

2.2.1. Metaphor

So far, many linguists and researchers have given out a variety of definitions of metaphors as follows:
- Metaphor is the transference of meaning (name) from one object to another, based on similarity between the two objects.
- Metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way.

2.2.2. Conceptual Metaphor

In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in term of another conceptual domain. Examples of this include when we talk and think about life in terms of journeys, about arguments in terms of war, about ideas in terms of food, etc. A convenient shorthand way of capturing this view of metaphor is the following: CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B, which is what called a conceptual metaphor.

2.2.3. Conceptual Metaphor versus Linguistic Metaphor

A conceptual metaphor has the form A is B while the metaphorical expressions that characterize A is B formulas are regarded as the linguistic realizations of underlying conceptual metaphors.
2.2.4. Metaphoric Mappings

There is a set of systematic correspondences between the source and the target in the sense that constituent conceptual elements of B correspond to constituent elements of A. Technically, these conceptual correspondences are often referred to as **mappings**.

Now we take the example of conceptual metaphor LOVE IS A JOURNEY first: *We aren’t going anywhere*

Generally, this sentence gives us three constituent elements of journeys: the travelers, the travel or the journey as such, and the destination. However, when we hear this sentence in the appropriate context, we will interpret it to be about love, and we will know that there are no travelers but lovers, no physical journey but the events in a love relationship, and no physical destination at the end of the journey but the goal of the love relationship.

**SOURCE:** JOURNEY  
**TARGET:** LOVE

<table>
<thead>
<tr>
<th>the travelers</th>
<th>=&gt;</th>
<th>the lovers</th>
</tr>
</thead>
<tbody>
<tr>
<td>the vehicle</td>
<td>=&gt;</td>
<td>the love relationship</td>
</tr>
<tr>
<td>the journey</td>
<td>=&gt;</td>
<td>events in the relationship</td>
</tr>
<tr>
<td>the obstacles</td>
<td>=&gt;</td>
<td>the difficulties experienced</td>
</tr>
<tr>
<td>decisions about way</td>
<td>=&gt;</td>
<td>choices about what to do</td>
</tr>
<tr>
<td>the destination</td>
<td>=&gt;</td>
<td>the goal of the relationship</td>
</tr>
</tbody>
</table>

2.2.5. The Importance of Metaphor

Everyday language is peppered with metaphors. We use metaphors when we find it difficult to describe a “thing” or an “experience”. So, we borrow a word or a phrase, which appears
similar to the “thing” or “experience”, which we are trying to
describe. It is also a tool used to get you to really think about
something, to find new meaning in it, to see it from a different angle,
and to enter a different sphere, a different way of thinking. Another
reason that metaphors are important to us is that the expressions that
we use are part of our cultural consciousness, formed over the course
of time. When we say that we “eat our heart out” or “feel it in the
gut,” everyone knows what the phrase means. It is a collective
conscious understanding that when something bothers us, we have
actual, physical symptoms.

2.2.6. Classification of Conceptual Metaphors

a) Structural Metaphor

Structural metaphor is a metaphorical system in which one complex
concept (abstract) is presented in terms of some other (concrete)
concept. In this kind of metaphor, the source domain provides a
relatively rich knowledge structure for the target concept. It means
that structural metaphor will enable speakers to understand target A
by means of structure of source B.

e.g. ARGUMENT IS WAR.

He attacked my argument.

I have never beaten this guy in an argument.

b) Ontological Metaphor

Ontological metaphor gives a new ontological status to general
categories of abstract target concepts and to bring about new abstract
entities. It is a metaphor in which an abstraction, such as an activity,
emotion, or idea, is represented as something concrete, such as an object, substance, container, or person.

e.g. ACTIVITY AS CONTAINER METAPHOR:
How did Jerry get out of washing the windows?
I put a lot of energy into washing the windows.

c) Orientational Metaphor
Orientational metaphor provides a spatial dimension such as up-down, in-out, front-back, on-off, central-peripheral and the like. In orientational metaphor, certain target concepts tend to be conceptualized in a uniform manner. For example, all the following concepts are characterized by an “upward” orientation, while their “opposites” receive a “downward” orientation.

e.g. HEALTHY IS UP; SICK IS DOWN
Lazarus rose from the dead. He fell ill.

2.2.7. The Nature of Metaphor
All structural, orientational and ontological metaphors that we have discussed so far are based on our basic knowledge of concepts, and this basic knowledge of concepts are formed by basic elements which mapped from a source to a target domain. However, there is another kind of conceptual metaphor that we can call image-schema metaphor. It is not conceptual elements of knowledge (like traveler, destination, or obstacles in the case of Journey) that get mapped from a source to a target, but conceptual elements of image-schemas. Now let us take the following examples with the word out:

Get out (ra khoi)
Zone out (lơ đễnh)
Rub out (xóa bỏ)
Pass out (qua đối)
Out of order (hết)

All the phrases listed above indicate a negative state of affairs such as lack of attention, something breaking down, death and absence of something. Not like structural metaphors which are rich in knowledge structure and provide rich set mappings between source and target domains, image-schemas metaphors map relatively little from source to target. Rather, they have skeletal image-schemas such as the one associated with out.

Chapter 3
METHODS AND PROCEDURES

This chapter describes the research design and research methods carried out in the study. It firstly presents the research design indicating how the paper is done. Secondly, it describes the steps which are taken during the process of researching, including choosing data. Next, this is followed by the description of samples. The chapter also describes how data are collected and analyzed.

3.1. RESEARCH DESIGN
3.2 RESEARCH METHODOLOGY
3.3. RESEARCH PROCEDURES
3.4. DATA COLLECTION AND ANALYSIS
3.5. SUMMARY
Chapter 4

FINDINGS AND DISCUSSION

This chapter describes the linguistic features of conceptual metaphors of women in The Tale of Kieu. The results will then be analyzed and compared to English translational version.

4.1. CONCEPTUAL METAPHORS OF WOMEN IN THE TALE OF KIEU

As far as we know, women fate is one of the most topics mentioned in Vietnamese literature, and the author Nguyen Du had successfully described women fate thanks to conceptual metaphor. Conceptual metaphor gives all readers the feeling of something new when associating women fate with normal things in reality. When investigating The Tale of Kieu, we focus on conceptual metaphor of women fate, particularly Kieu’s fate to clarify linguistic features of metaphor in comparison to its English translational version and then find out some similarities and differences between them.

4.2. LINGUISTIC FEATURES OF CONCEPTUAL METAPHORS OF WOMEN IN THE TALE OF KIEU

We do examine these linguistic features in terms of lexical, structural (syntactic) and semantic basis.

4.2.1. Lexical Features of Conceptual Metaphors of Women in The Tale of Kieu

In this section, we discuss the lexical feature of conceptual metaphors denoting women fate in The Tale of Kieu. The main job is
to find out and indicate typical lexical items like nouns and verbs which are metaphorically used to denote women fate.

a) Nouns

Nouns are widely used to depict the women fate. In The Tale of Kieu, women fate is considered as some physical objects like flowers or boats. Examples of conceptual metaphor of women are given:

(1) *Hoa trôi bèo* giật dầm dềnh,
Biệt duyên mình, biệt phận mình, thế thôi!
[28, p.49]

(2) Why is my fate so cruel?
my life’s a *flower* cast on the stream.
[2, p.144]

b) Verbs

Even though nouns are often used to depict the women fate according to the structure of conceptual metaphor A is B, there is some cases we did not base on images of physical things like plants, flowers, boats, etc. but we confirm the conceptual metaphor of women fate by the appearance of some verbs, which helps us recognize there was a hidden metaphor of women.

(3) Tú Bà cùng Mã Giám Sinh,
Đi *mua* người ở Bắc Kinh dura về.
[28, p.557]

(4) Tu-Ba and Ma-Giam-Sinh.
They *bought* a girl from Beijing who was called, I think, Thuy-Kieu;
[2, p.556]

c) Adjectives

In The Tale of Kieu, women are considered as valuable things such as jewelry or even gold. Sometimes, they are also considered as dirty
things. Especially, here we do not see the metaphors through some images formed by nouns, or verbs but they are structured and expressed by adjectives. Look at the following examples:

(5) **Dúc trong**, thân cúng là thân, Yến thơ, vàng chịu trước sân lôi dính.

(6) A body, whether **good** or **ill** remains a body still; though I am frail, yet even so I’d rather undergo the punishment laid down by law.

**[28, p.281]**

**[2, p.280]**

d) **Similarities and Differences between Vietnamese and English Version in Terms of Lexicology**

- **Similarities**: All metaphor nouns, verbs and adjectives were used to create a hidden conceptual metaphor structure A is B. However, metaphor nouns and verbs are used much more regularly than metaphor adjectives in both Vietnamese and English versions. This shows that nouns and verbs are more often used to build metaphorical images of women.

- **Differences**: A little difference between English and Vietnamese version lies in the adjectives. As we see that, adjectives in English and Vietnamese versions denote women fate; nevertheless, the adjectives in English were not metaphorized. For example, in Vietnamese, women fate was seen pure or muddy and we see that these adjectives “pure” or “muddy” here implied that women fate is good or spoiled. In English version, the translator just used some adjectives like “good” or “ill” to express his ideas.
4.2.2. Syntactic Features of Conceptual Metaphors of Women in The Tale of Kieu

The stylistic device of contrast was used frequently in The Tale of Kieu. However, that is also the reason why we cannot compare the original Vietnamese with its English translational version, because in English version, this contrastive syntax is not retained. Moreover, in The Tale of Kieu, Nguyen Du used many idioms and proverbs, for examples, “Hoa trôi bèo đất”, “nước chảy hoa trôi”, “mây trôi bèo nổi”, “hoa rụng hương bay”, “trâm gãyạng tan”, “gìn vàng giữ ngọc”, “buôn phân bán hương”, “bán hùm buôn sói”, “nước deck bụi trong”, “gạn Đức khơi trong”; therefore, when we compared it to the English translational version, we do not see a general equivalence between the two versions, for the reason that these idioms and proverbs were not retained but only meanings.

However, sometimes we mention syntactic features of metaphorical expressions in terms of phrases (not the whole sentence), especially noun phrase or verb phrase to see how syntactic features of metaphorical expressions support their meanings. This can be done in combination with the analysis of semantic features to enrich the thesis.

4.2.3. Semantic Features of Conceptual Metaphors of Women in The Tale of Kieu

With all samples collected, we saw that the domains of both English and Vietnamese samples were conceptualized and these metaphors were categorized into some typical groups depending on
their meaning such as [plants], [flowers], [commodities], [games], [debtor], [passengers], [maidservants], [valuable things], [dirty things], [little creatures], [boats], [water], [mirrors], etc.

a) Plants

In The Tale of Kieu, we catch the image of many trees and plants such as peach, plum, willow, mistletoe, hibiscus or even duckweed. All of these are classified as a group of plant, which metaphorically refers to women fate.

(7) Xót thay **đào lý một cành,**
Một phen mura gió tan thành một phen!
[28, p.345]

(8) It made the girl appear as frail and as pathetic now as **plum** or **peach-tree** bough which had been battered when it rained.
[2, p.344]

b) Flowers

As frail as plants, women are considered as flowers, not only the flowers on the branch but also the flowers on the stream.

(9) Hóa nhi thật có nỡ lòng,
Làm chi giày **tía,** vô **hồng,** làm nau!
[28, p.217]

(10) Oh cruel Destiny!
Why should you seem so to forget this battered **violet** as still to stamp upon her head?
[2, p.216]

(11) Phận sao phân bắc như vậy?
Đã đánh nước chảy, **hoa** rơi lồ làng.

(12) Why is my fate so cruel?
my life’s a **flower** cast on the stream.
c) Commodities

When we mention about goods, obviously we talk about commercial activities of buying and selling. As far as we know, any commercial activity includes goods or service, and in The Tale of Kieu, the good or service here is Kieu which is expressed by verbs.

(13) Chung lừng mở một ngôi hàng, Quanh năm buôn phân bán hương dâ lê.

(14) Their interests coalesced in opening a sort of shop in which, without a stop, they sold made-up and perfumed maids.

d) Games

When we mention about a new aspect Women are Games, it means that we are talking about the game, kind of the game and players.

(15) Còn nhiều ân ái chan chan, Hay gi vây cái hoa tàn mà choi.

(16) ‘Love’ stands on every street to satisfy your appetite; why waste your time tonight caressing such a withered flower?”

e) Valuable things

Sometimes, women are regarded as precious things in the eyes of other people, such as jades, gems, gold, golden toy and perfume, etc. as follows:
(17) Một con mừa gió nắng nè,
Thương gì đến ngọc, tiếc gì đến hương.

[28, p.167]

(18) But what a rough display!
No tenderness for fragile jade,
and no respect was paid
to such a dedicate perfume.

[2, p.166]

f) Dirty things

As we discussed above, Kieu was compared with jade and gold, even
an immortal peach as precious and valuable things. However, these
valuable things sometimes become so dirty in bad guys’ hands.

(19) Bên trời góc bể chơ vor,
Tắm son got rúa bao giờ cho phai.

[28, p.200]

(20) Beneath a far-off unknown sky.
That she may purify
her heart from guilt, what could she do?

[2, p.201]

g) Debtors

With the structure Women are Debtors the author had used these
verbs like “trả”, “thoát”, “dắt”, “mang” in association with some
nouns or noun phrases like “nợ”, “nợ đối”, “nợ đoán trưởng”,
“nghiệp”, “vòng tràn ai”, “công cha nghĩa mẹ”, etc. in order to form
a perfect verb phrase with the conceptual metaphor structure:
Women are Debtors.

(21) Kiếp này nợ trả chưa xong,
Làm chi thêm nợ chồng kiếp sau!

[28, p.197]

(22) Better, she thought, to pay her
debt of suffering here and now than
pay it anyhow accumulated afterwards. [2, p.198]
h) Maidservants
In addition, Nguyen Du made readers feel pity and mercy for her fate through another structure Women are Maidservants. Let us study the following verses:

(23) Vợ chồng chén tạc, chén thù,  (24) Both wife and husband drank;
Bắt nàng đúng chực tri hoài nơi.  Kieu had to *wait* on their repast,

[28, p.363] [2, p.362]

i) Passengers
Surprisingly, here we catch the image of a little woman Thuy Kieu, not as a debtor or maidservant but rather a passenger in a solitary journey.

(25) Mày đưa lối, quý đưa đường,  (26) Some demon in her way
Lại tìm những chốn đoạn trường mà  soon *drives* her to new misery.
dị.

[28, p.519] [28, p.518]

k) Little creatures
Women are also considered as living creatures. In other words, their fates are compared with the fates of small creatures like a bird, an ant, a bee, spider, or a dragonfly as follows:

(27) Nàng rạng: “Đã quyết một bè,  (28) My mind’s made up, said
Nhên này vương lấy to kia máy lần!  Kieu.

[28, p.281]  Never again shall I be caught
[2, p.280] within the *web I’ve wrought*,
l) Boats
Not only was the woman fate considered as something in the sky like a bird, a dragonfly or a bee, woman fate was also something in the water such as a boat:

(29) Nàng rằng: **Chiếc bách sòng** đào,
Nổi chim, cùng mắc lúc nào rủi may.
[28, p.385]

(30) “My storm-tossed life is now”, Kieu answered, “like a fragile **junk**, and whether it is sunk or stays afloat is merely luck,
[2, p.384]

m) Water
Sometimes, we see the fate of women is not only the flower, wooden boat floating on the river, but also the river, the stream or the water, expressed by the following verses:

(31) Tiếc thay **nước** dâ đánh phen,
Mà cho bùn lại vẫn lên máy lần!
[28, p.425]

(32) Why after tedious attempts with alum in the **flood** to clear life’s stream of mud do murky clouds befoul it still?
[2, p.424]

n) Mirrors
Compared to mirror, women in The Tale of Kieu expressed their fate through these metaphor images such as “trâm gậy grong tan”, “grong vớ lại lành”, “grong trong chẳng chút bụi trần”. Here is an example:
(33) Bây giờ **guong** vô lại lành, Khuôn thừng lừa lọc, đã dàn cảnh còn

[28, p.595]

(34) Once broken, now the two clear halves of **mirror** form a pair. Heaven planned the whole affair and chose them for each other then.

[2, p.594]

**Table 4.5: Frequency of occurrence of conceptual metaphors of women in terms of semantics in Vietnamese and English**

<table>
<thead>
<tr>
<th>Semantic Field</th>
<th>Vietnamese and English</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Occurrence</td>
<td>Rate</td>
<td>Occurrence</td>
</tr>
<tr>
<td>1. Plants</td>
<td>11</td>
<td>7.3%</td>
<td>6</td>
</tr>
<tr>
<td>2. Flowers</td>
<td>26</td>
<td>17.4%</td>
<td>28</td>
</tr>
<tr>
<td>3. Commodities</td>
<td>37</td>
<td>24.7%</td>
<td>33</td>
</tr>
<tr>
<td>4. Games</td>
<td>4</td>
<td>2.7%</td>
<td>4</td>
</tr>
<tr>
<td>5. Valuable things</td>
<td>13</td>
<td>8.7%</td>
<td>12</td>
</tr>
<tr>
<td>6. Dirty things</td>
<td>5</td>
<td>3.3%</td>
<td>4</td>
</tr>
<tr>
<td>7. Debtors</td>
<td>14</td>
<td>9.3%</td>
<td>11</td>
</tr>
<tr>
<td>8. Maidservants</td>
<td>3</td>
<td>2%</td>
<td>3</td>
</tr>
<tr>
<td>9. Passengers</td>
<td>18</td>
<td>12%</td>
<td>15</td>
</tr>
<tr>
<td>10.Little creatures</td>
<td>8</td>
<td>5.3%</td>
<td>8</td>
</tr>
<tr>
<td>11.Boats</td>
<td>3</td>
<td>2%</td>
<td>2</td>
</tr>
<tr>
<td>12.Water</td>
<td>5</td>
<td>3.3%</td>
<td>3</td>
</tr>
<tr>
<td>13.Mirrors</td>
<td>3</td>
<td>2%</td>
<td>3</td>
</tr>
<tr>
<td>14.Metaphor lost</td>
<td>0</td>
<td>0%</td>
<td>18</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>150</strong></td>
<td><strong>100%</strong></td>
<td><strong>150</strong></td>
</tr>
</tbody>
</table>
0) Similarities and Differences between Vietnamese and English Version in Terms of Syntax and Semantics

- **Similarities:** As far as we know, in translation, translators are required to keep the original meaning of the original version, not to keep the original words. In *The Tale of Kieu*, the translator Counsell kept the main ideas and meanings of women fate in Vietnamese version; moreover, he also tried to kept metaphor words and phrases when translating it from Vietnamese into English. In other words, metaphor structures such as Women are Flowers, Plants, Goods, Game, Debtors, etc. were found in both Vietnamese and English versions.

- **Differences:** Comparing the English version with the original of Nguyen Du, some different points between the two versions were found as follows:
  
  + Losing ideas when translated into English
  + Gaining ideas when translated into English
Losing metaphor or metaphor image when translated into English  
Metaphor change into Simile when translated into English  
Group of metaphor changes when translated into English  
Most of Vietnamese verses are sentences without subjects; however, when translated into English, most of them have subjects.  
Many idioms and proverbs are used in Vietnamese version

Chapter 5

CONCLUSIONS AND IMPLICATIONS

This chapter reviews the development of this study. Then it discusses a number of implications for practical solutions and also limitations of the study. At the end of the chapter, several suggestions for future research are put forward.

5.1. CONCLUSION

Generally, this study aims at investigating and analyzing conceptual metaphors of women in The Tale of Kieu and its findings can be summarized as follows:

- In terms of lexical choices, both English and Vietnamese versions have same feature. In Vietnamese, the conceptual metaphors denoting women are represented by nouns, verbs and adjectives and we also found the same in English translational version. Among them, nouns and verbs are most widely used to conceptualize the target domain women. A small difference existed between the two versions is that we could not found the correspondence of metaphor adjectives between them. Only adjectives in Vietnamese bear metaphor.
In terms of syntax and semantics, we see that the syntax of metaphor structure in English and Vietnam is quite different; however, this syntax feature is used to make the comparison about the metaphors in both languages and the way of translating these metaphors into English version. In semantic aspect, many source domains are mapped onto the target domain women, namely plants, flowers, commodities, games, valuable things, dirty things, debtors, maidservants, passengers, little creatures, boats, water and mirrors. These conceptual metaphors were classified into groups and found in two languages. Besides, some differences have been pointed. Firstly, some loss and gain were seen in the English. Secondly, some metaphor/metaphor images referring to women were lost when translated into English or even moved to another group, the others were turned into the simile. This is quite popular because the similarities between metaphor and simile. Moreover, other differences were found: most of sentences in Vietnamese version were built without subject, especially when the sentence is a proverb, a soliloquy, a communication between two individuals that only context can determine who they are, a yes/no question or an order/request. In contrast, in English version, most of these verses are translated with complete structure and clear subjects. In addition, many idioms and proverbs are used in Vietnamese version, such as “Hoa trôi bèo đất”, “nuốc chảy hoa trôi”, “mây trôi bèo nơi”, “hoa rụng hương bay”, “gin vàng giữ Ngọc”, “buôn phán bán hương”, “bán hùm buôn sói”, “nuốc Đức bị trong”, “gặm Đức khối trong”.
This is the characteristics of Vietnamese syntax which we cannot find the correspondence in English version.

5.2. IMPLICATIONS

5.2.1. Implications for Teaching and Learning Conceptual Metaphors

To some extent, this thesis will be a valuable contribution to the teaching, learning and translating conceptual metaphors as follows:

- For teaching, teachers can help their students go beyond the framework of traditional metaphors. In teaching The Tale of Kieu, teachers need to exploit and look at women fate from a new perspective in order to gain new insights and make students feel interested in learning Kieu. Besides, they can apply their understanding of conceptual metaphor into other subjects or topics.

- For learning, the learners can master the difference between conventional metaphor and conceptual metaphor. The former bases on the association of similarity between any two objects, whereas the latter bases on the correspondence between the source domain and target domain. Moreover, students can open their minds; gain an in-depth and clearer look at metaphor in a new way. They also do any research with the topic of metaphor by approaching from the cognitive semantics that the author has done in The Tale of Kieu.

5.2.2. Implications for Translating Conceptual Metaphors

Translators may know that no completed similarity exists between any two national languages, but each language has distinct
characteristics. The content translated will be added, removed, or completely different from the original. This is hard to avoid so that the translators need to accept and are flexible in each case.

Moreover, translation is a difficult job; therefore, the translators have to use some basic translation methods to make the translation work easier. We would like to introduce some basic methods. First is alternative method, a method used to transfer the original type of a word into other type, making sentences get smooth. Second, the translators can use the method of meaning transfer. A word in English often has many meanings, the popular meaning (often used and also known as the main meaning) and other meanings. We often remember the popular or the main meaning of a word but forget that in many cases, the word represents a specific meaning. This advantage will create opportunity for us to use and translate text in a flexible manner. Understanding and applying this method appropriately, we can accumulate many different meanings of a word and can use simple words to give translation and interpretation of sentences which seemed very difficult to translate. We can also find synonyms or other words that have the same or equal meaning to translate. However, despite the fact that any method is used, the most important and essential work of translation is to convey the meaning of the original, not the translation of word by word. And more importantly, for the metaphorical translation, the retaining of metaphor and metaphor images - not sentence structure or other factors - was a great success.
5.3. LIMITATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

5.3.1. Limitations of the Thesis

The thesis focuses on studying the use of conceptual metaphors for women in English and Vietnamese in the light of cognitive semantics raised by Lakoff and Turner. However, with limited time and personal ability of the researcher, as well as limited number of samples collected for analysis and reference materials, some weaknesses are inevitable. Besides, the difficulty in classifying metaphor groups is also noticeable.

5.3.2. Suggestions for Further Researches

This is just a minor part in the research of on conceptual metaphors. Actually, there are still more conceptual metaphors that should be investigated in further researches:

2. An Investigation into Contrary Idioms in The Tale of Kieu.