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**CONCEPTUAL METAPHORS
EXPRESSING LOVE AND HATRED
IN TRINH CONG SON'S AND BOB DYLAN'S SONGS**

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CHAPTER 1

INTRODUCTION

1.1. RATIONALE

Originating from life, music is something close, realistic to human beings. Music composers, with original styles of composing and vivid imagination, make music become a mirror reflecting soul where everyone can find himself or herself through lyrics, images in works. Trinh Cong Son is such a composer. Poetry in lyrics and humanism in ideas help Trinh Cong Son's songs touch the listener's heart. Above all, *love* expressed in romantic songs as well as *hatred* described in antiwar songs when he witnessed innocent people writhing under war's bomb have brought him to the pinnacle of his success.

It is impossible to talk about love and protest songs without mentioning Bob Dylan. Hailed as the idol of the young generation, especially in the 1960s, the American singer and composer exerted his influence on the global music circles in the last half of the twentieth century. The fact that two persons are at once composers and poets, coming from two different countries but sharing the joint interest in love as well as war in the 1960s is the enjoyable reason for the simultaneous undersigned, Trinh Cong Son and Bob Dylan, in this study.

These two composers seem to know the way to win the listener's heart like the back of their hands. It is metaphor, one of the efficient tools, which helps them achieve these. The significance of metaphor in music, specifically in lyrics, is undeniable. Current researches in cognitive linguistics consider metaphor an indispensable phenomenon not only in language but in thought and action [16, p.8].

Metaphor is pervasive in Trinh's and Dylan's songs. Let us consider the following extract taken from "Đóa hoa vô thường":

"Tàn đông con nước kéo lên [49]
Chút tình mới *chớm* đã viên thành"

In this example, the *Love is a Flower* metaphor is found. The developing periods of love, at this time, are parallel with the developing periods in a flower's life circle. In another example, we recognize the *Hatred is a Natural Force* metaphor. Bob Dylan considers hatred as a thunder or a wave and when hatred grows, it also roars out or drowns anything:

"I heard *the sound of a thunder*, it *roared out* a warnin' [59]
I heard *the roar of a wave* that could *drown* the whole world"
(A hard rain's a-gonna fall)

Inspired by the interesting and creative conceptual metaphors in these two talented composers' love and protest songs, I decide to choose the topic, "*Conceptual Metaphors Expressing Love and Hatred in Trinh Cong Son's and Bob Dylan's Songs*" as the focus for my research.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

- examine the conceptual metaphors expressing *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs in the light of cognitive semantics.

- find out the similarities and the differences in expressions of conceptual metaphors of *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs

- present the factors effecting the way to form metaphorical images in these songs.

1.2.2. Objectives

- investigate the conceptual metaphors used for expressing *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs.

- discover the similarities and the differences in expressions of conceptual metaphors of *love* and *hatred* in these two composers' songs.

- analyze the factors effecting the formation of metaphorical images in Trinh Cong Son's and Bob Dylan's songs.

- make some suggestions for teaching and learning conceptual metaphors, especially conceptual metaphors in songs.

1.3. RESEARCH QUESTIONS

(1) How are the conceptual metaphors of *love* expressed in Trinh Cong Son's and Bob Dylan's songs?

(2) How are the conceptual metaphors of *hatred* expressed in Trinh Cong Son's and Bob Dylan's songs?

(3) What are the similarities and the differences in expressions of conceptual metaphors of *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs?

(4) What are the factors effecting the formation of metaphorical images in Trinh Cong Son's and Bob Dylan's songs?

1.4. SCOPE OF THE STUDY

This paper concentrates on investigating conceptual metaphors expressing *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs in terms of cognitive semantics as well as presenting the factors effecting the formation of metaphorical images in these songs.

1.5. SIGNIFICANCE OF THE STUDY

By analyzing conceptual metaphors in the study, the researcher hopes to make a contribution to understanding the crucial role of

metaphors, not only is the rhetorical figure in literature, poetry, music and so on but is an extra important mechanism which supports people perceive the world. Especially, the findings of the study, to some extent, can satisfy the reader desiring to discover the connection between language and human thought. Besides, implications of the thesis can be a useful reference for those who are interested in teaching and learning conceptual metaphors.

1.6. ORGANIZATION OF THE STUDY

Chapter 1: Introduction

Chapter 2: Literature Review

Chapter 3: Research Design and Methodology

Chapter 4: Findings and Discussions

Chapter 5: Conclusions and Implications

CHAPTER 2

LITERATURE REVIEW

2.1. PREVIOUS STUDIES RELATED TO THE RESEARCH

Since Aristotle discussed metaphor in The *Poetics* and The *Rhetoric*, metaphor has become a considerable interest in linguistics and other fields. Especially, Lakoff and Johnson [17] and Kövecses [16] brought metaphor study into a new *cognitive perspective* and highlighted the role of metaphor in language and the mind.

Lakoff and Turner [18] set off the crucial role of metaphor in poetry and had a part in waking poetry's importance up. Zbikowski [34] used conceptual models to examine whether theories of music are specialized in their domain or in the cognitive processes they involve.

Lý Toàn Thắng [50] gave an overview of cognitive linguistics. Phan Văn Hòa and Hồ Thị Quỳnh Thu [39] brought the interesting

article presenting a profound analysis of how love is conceptualized as the journey in English and Vietnamese.

Nguyễn Thị Thanh Huyền [41] has presented the valuable study to understand more about Trinh Cong Son's world outlook and philosophy of life. Trần Thị Thanh Thảo [30] in her M.A. thesis surveyed the value of metaphorical images in love songs in English and Vietnamese in terms of traditional and contemporary views.

Many linguists have so far paid attention to cognitive linguistics and conceptual metaphors. However, this is the first time that the contrastive analysis of conceptual metaphors expressing *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs is conducted. Through this, the researcher, to some extent, expects to give a deeper understanding of conceptual metaphors of *love* and *hatred* in these two talented composers' songs as well as add the voice to the variety of conceptual metaphors.

2.2. PROFILES OF BOB DYLAN AND TRINH CONG SON

2.2.1. Bob Dylan's Life and Career

2.2.2. Trinh Cong Son's Life and Career

2.3. THEORETICAL BACKGROUND

2.3.1. Cognitive Semantics

a. Definition of Cognitive Semantics

Cognitive linguistics is a modern school of linguistics that understands language *creation, learning* and *usage* as best explained by reference to human cognition [56]. Cognitive semantics is one of the subfields of cognitive linguistics. Cognitive semantics refers to a way of approaching linguistics that deals with the way the mind processes language in relationship to its meaning, or conceptual content, within a given context. Unlike traditional approaches to

linguistics, cognitive semantics cannot be easily broken down into branches of study such as phonetics, syntax, pragmatics, etc., because it sees all of these as interrelated to meaning [57]. Instead, scholars working in cognitive semantics investigate it on two branches: *knowledge representation* (conceptual structure) and *meaning construction* (conceptualization).

In general, semantics refers to the branch of linguistics that settles how language conveys meaning. It is closely related to pragmatics, the relationship of language to its real-life context. In the field of cognitive semantics, however, it is impossible to separate these two concepts from all other areas of linguistics. This approach to language tries to demonstrate the ways that the mind uses language to organize experience, and vice-versa [57].

b. Main Tenets of Cognitive Semantics

2.3.2. Conceptual Metaphors

Lakoff and Johnson [17, p.5] argued that most of our ordinary conceptual system is metaphorical in nature. It is found that metaphor is pervasive in everyday life, not just in language but in thought and action. For these reasons, it can be said that the human conceptual system is metaphorically structured and defined. Let us consider some expressions below reflecting the concept LOVE and the conceptual metaphor LOVE IS A JOURNEY:

- Look *how far we've come*.
- We're *at a crossroads*.
- I don't think this relationship is *going anywhere*. [17, p.44]

The above expressions are named for *metaphorical linguistic expressions*. These expressions help us gain an understanding of the

nature of metaphorical concepts as well as the metaphorical nature of our activities [17].

In cognitive linguistics, metaphor is defined as understanding and experiencing one conceptual domain in terms of another conceptual domain. Conceptual metaphor is assumed to supply a means for comprehending abstract concepts (the target domain) in terms of concrete concepts (the source domain). In the above examples, the source domain JOURNEY which is more concrete is utilized to make easier for understanding the target domain LOVE which is more abstract.

In the conceptual metaphor LOVE IS A JOURNEY, there is the correlative mapping as follows:

JOURNEY	LOVE
Travellers	⇒ the lovers
The vehicle	⇒ the love relationship
Their common destination on the journey	⇒ the lovers' common goals
Impediments to travel	⇒ difficulties in the relationship

There are systematic correspondences in the constituent elements of the source domain and the target domain. Mapping knowledge about the source domain onto knowledge about the target domain allows us to understand concepts of the target one.

2.3.3. Classification of Conceptual Metaphors

a. Structural Metaphors

b. Orientational Metaphors

c. Ontological Metaphors

d. Conduit Metaphors

2.3.4. Metaphorical Mappings

a. Mapping Principles

b. Mapping Types

2.4. SUMMARY

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN

Descriptive research provides the frequency of the conceptual metaphors expressing *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs. Causal research helps the researcher determine and clarify the cause and effect relationship between the examined variables and the factors effecting the formation of metaphorical images in these two composers' songs. Besides, the contrastive analysis using both qualitative and quantitative information is executed to explore the similarities and the differences in expressions of conceptual metaphors of *love* and *hatred* in these songs.

3.2. SAMPLING

The samples under investigation are selected from 54 love songs for each composer with more than 160 conceptual metaphors of love for Trinh and more than 130 ones for Dylan.

With regard to conceptual metaphors of hatred, the investigation is conducted via 23 and 5 anti-war songs for Trinh and Dylan respectively. In spite of the inequality in quantity, there is the rationality of rate with 23 Trinh's anti-war songs per 69 ones in total [55] and 5/14 protest songs of Dylan [70], [71].

3.3. DATA COLLECTION

The data for analysis are taken from love songs and antiwar songs of Trinh Cong Son and Bob Dylan, then are ranked following

the linguistic expressions of conceptual metaphors of *love* and *hatred* in turn in Trinh Cong Son's songs and Bob Dylan's songs.

3.4. DATA ANALYSIS

- Analyzing the samples carefully based on the theory of conceptual metaphor of Lakoff and Johnson [17], [18] as well as Kövecses [16] and then ranking them into different categories of conceptual metaphors of *love* and *hatred*.

- Pointing out and analyzing similarities and differences in expressions of conceptual metaphors of *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs, exploring the factors effecting the formation of metaphorical images in these two composers' songs.

3.5. RESEARCH PROCEDURES

- Collecting the data after the topic of the thesis is chosen.
- Finding out and analyzing the conceptual metaphors expressing *love* and *hatred* in lyrics of Trinh Cong Son's and Bob Dylan's songs.

- Contrasting to detect similarities and differences in expressions of conceptual metaphors of *love* and *hatred* in Trinh Cong Son's and Bob Dylan's songs.

- Investigating the factors effecting the way to form metaphorical images in Trinh Cong Son's and Bob Dylan's songs.

- Giving some implications for teaching and learning conceptual metaphors, especially conceptual metaphors in songs.

- Making some suggestions for further research.

3.6. RELIABILITY AND VALIDITY

3.7. SUMMARY

CHAPTER 4

FINDINGS AND DISCUSSIONS

4.1. CONCEPTUAL METAPHORS EXPRESSING *LOVE* IN TRINH CONG SON'S AND BOB DYLAN'S SONGS

4.1.1. Love is a Flower

The source (flower) and the target (love) are brought together in the metaphor through a detailed set of mappings between some of the elements in the source and target domains.

FLOWER	LOVE
a flower	⇒ love or the maiden whom the fellow loves
developing periods of a flower	⇒ developing periods of love
characteristics of a flower	⇒ characteristics of love
(4.5) Chút tình mới <i>chớm</i> đã viên thành	[49]
	(Đóa hoa vô thường)
(4.31) I'm ready to go anywhere, I'm ready for to <i>fade</i>	[59]
	(Mr. Tambourine Man)

4.1.2. Love is a Supernatural Force

a. Love is Heaven

We can find the correspondence between the two domains *heaven* and *love* through mappings:

HEAVEN	LOVE
An angel	⇒ the maiden whom the fellow loves
A heaven	⇒ the place where people loving each other dream of
Properties existing on the heaven	⇒ properties related to the lover

(4.36) You *angel* you [59]

You got me under your *wing*

(You angel you)

(4.42) Dưới phòng phở kia có người nhớ em [58]

Nằm mộng suốt đêm trong *thiên đường*

(Cho đời chút on)

b. Love is a Magic

In the love heaven, it is obvious that love has its own magic.

(4.46) Một ngày tình cờ *biết em* [49]

Là ngày lạ lùng *biết trần gian*.

(Còn thấy mặt người)

(4.47) *Love* is all there is, it *makes the world go around* [59]

Love and only love it can't be denied.

(I threw it all away)

c. The Object of Love is a Deity

Trinh and Dylan exploit properties of the conceptual metaphor creatively in their songs.

(4.62) Yêu em yêu thêm tình phụ [49]

Yêu em lòng chợt *từ bi* bất ngờ

(Ru em)

(4.67) If I kiss you would it be *a sin*? [59]

I am only human but you are so *divine*.

(When did you leave heaven)

4.1.3. Love is a Game

To comprehend the metaphor, we need to map *knowledge of games* in the source domain onto *knowledge of love* in the target domain.

GAME	LOVE
Game players	⇒ Lovers
Playing the game	⇒ Experiencing love
Rules of the game	⇒ Promises in love
Winning the game	⇒ Finding and having love
Losing the game	⇒ Being apart

(4.80) You told me that you'd be sincere [59]
 But every day of the year's like *playing Russian roulette*.
 (True love tends to forget)

4.1.4. Love is Seasons

The metaphor is embodied through the mapping below.

SEASONS	LOVE
The switch of four seasons in a year	⇒ the switch of different moods of those falling in love
Ecologic characteristics related to each season	⇒ feeling characteristics of those falling in love

(4.89) Chuyện chúng mình ngày xưa [49]
 Anh ghi bằng nhiều *thu* vắng
 Đến *thu* này thì mộng nhạt phai.
 (Nhìn những mùa *thu* đi)

(4.99) If not for you, *winter* would have no *spring*. [59]
 (If not for you)

4.2. CONCEPTUAL METAPHORS EXPRESSING *HATRED* IN TRINH CONG SON'S AND BOB DYLAN'S SONGS

4.2.1 Hatred is an Entity

Hatred has been not only considered as a concrete thing but taken a new perspective more lively through properties connected to human being in Trinh's and Dylan's songs.

(4.103) Half-cracked prejudice leaped forth [59]
 “*Rip down* all hate”, I screamed.
 (My back pages)

(4.106) Chờ tim người không còn *nuôi* những hờn căm [58]
 (Lại gần với nhau)

4.2.2. Hatred is a Plant

The metaphorical images of *a flower* continue appearing in Trinh's anti-war songs instead of love songs when he expresses conceptual metaphors of hatred, yet, this time, they are mentioned in the broader source domain *a plant*.

(4.117) Dạy tình anh em cho dã thú [58]
 Cây hoang sẽ *chết trái* căm thù
 (Ta đi dựng cờ)

4.2.3. Hatred is a Natural Force

In Trinh's and Dylan's anti-war songs, the natural phenomena such as *storm*, *thunder*, *wave* and more are used to create new meanings for hatred.

(4.121) I heard *the sound of a thunder*, it *roared out* a warnin' [59]
 (A hard rain's a-gonna fall)

(4.123) Ngày Việt Nam đã *âm u* trong thù hận. [58]
 (Ta phải thấy mặt trời)

4.2.4. Hatred is an Image

Properties concerned to image as in figure 4.3. below are applied to these two composer's songs uniquely to create the meanings rich in images for hatred.

(4.126) Quanh đây những *bóng* căm thù [58]
 Cầm tay nhau thấy nǎo nề trong da.
 (Lời ở phố về)

(4.128) And *reflect* it from the mountain so all souls can *see* it [58]
 (A hard rain's a-gonna fall)

4.2.5. Hatred is a Fluid in a Container

In this metaphor, hatred (a fluid) is conceptualized as an object being inside the body (a container)

(4.132) The words *fill* my head [59]
 And *fall to* the floor
 If God's on our side
 He'll stop the next war.
 (With God on our side)

(4.134) Chờ cho lòng căm thù đến lúc *chìm sâu* [58]
 (Lại gần với nhau)

4.3. DISCUSSION OF FINDINGS

4.3.1. Similarities and Differences in Expressions of Conceptual Metaphors of *Love* in Trinh Cong Son's and Bob Dylan's Songs

Table 4.2. Summary on the Use of Conceptual Metaphors of Love in Bob Dylan's and Trinh Cong Son's Songs

Classification of Conceptual Metaphors of Love		Trinh Cong Son		Bob Dylan	
		Occurrence	%	Occurrence	%
1. Love is a flower		72	43.37	20	14.81
2. Love is a super-natural force	a. Love is a heaven	9	5.42	29	21.48
	b. Love is a magic	16	9.64	17	12.59
	c. The object of love is a deity	26	15.66	13	9.63
3. Love is a game		0	0.00	39	28.89
4. Love is seasons		43	25.90	17	12.59
Total		166	100	135	100

4.3.2. Similarities and Differences in Expressions of Conceptual Metaphors of *Hatred* in Trinh Cong Son's and Bob Dylan's Songs

Table 4.3. Summary on the Use of Conceptual Metaphors of Hatred in Bob Dylan's and Trinh Cong Son's Songs

Classification of Conceptual Metaphors of Hatred		Trinh Cong Son		Bob Dylan	
		Occurrence	%	Occurrence	%
1. Hatred is an entity		13	35.14	7	46.67
2. Hatred is a plant		5	13.51	0	0.00
3. Hatred is a natural force		7	18.92	4	26.67
4. Hatred is an image		8	21.62	2	13.33
5. Hatred is a fluid in a container		4	10.81	2	13.33
Total		37	100	15	100

4.3.3. The Factors Affecting the Formation of Metaphorical Images in Trinh Cong Son's and Bob Dylan's Songs

a. Culture

In his research, Tran Ngoc Them [51] gives an overview of Vietnamese culture in the link with Occidental culture. Basing on the findings in the above study of different traits of two cultural types in which Trinh and Dylan grew up, the author of this thesis discover one of the interesting explanations for forming metaphorical images in Trinh Cong Son's and Bob Dylan's songs. That is, while Trinh is nurtured in the Vietnamese culture (Oriental culture) of agricultural origin, Dylan in the American culture (Occidental culture) of nomadic origin [51, p.48]. It is the reason that has brought a rational explanation for the way to express two conceptual metaphors *love is a flower* and *hatred is a plant* of Trinh.

Living mainly by farming and being aware of the significance of nature profoundly, the Vietnamese always respect nature and expect to live in harmony with it. To them, human and universe are considered as a unity, so human and universe develop in the same way [53]. As a result, Trinh is affected in the behaviour to natural environment as discussed. That is manifested in two conceptual metaphors with two source domains: *seasons* and *natural forces*.

In Dylan's songs, the source domain *a natural force* for *hatred* and the source domain *seasons, a flower* for *love* are also found but Dylan conveys these metaphors, especially the *hatred is a natural force* metaphor, in a way in which Trinh does not. Characteristics of Occidental culture of nomadic origin have influenced on the way Dylan forms new metaphorical images for hatred. Besides, Occidental's principles to set up community [51, p.44] are other

cultural factors explaining appearance of the game of love, the so-called Russian roulette, in a Dylan's love song when he uses the metaphor *love is a game* to depict the moods in loving.

Investigating conceptual metaphors of love and hatred in Trinh's and Dylan's songs in taking the cultural factor into consideration has given us astonishing and fascinating discoveries.

b. Religion

Lindbeck [20] finds the deep difference between Buddhism and Christianity (two religions which Trinh and Dylan follow). Otto [25] supposes that while Buddhism appreciates "the monastic ideal of apathy and complete stillness and calmness", Christianity appreciates "emotion and feeling". Deffinbaugh [78] claims that God of the Old and New Testament is God of wrath and animosity. A larger number of sayings found out in Bible are of God's anger than ones of love and gracious [78]. The word *anger* in Bible "denotes what we call *righteous indignation*, aroused by that which is considered mean, shameful, or sinful; it is impatience with evil" [11, 363]; furthermore, "Indifference to evil is more insidious than evil itself" [11, 364]. In contrast, according to Buddhism, anger or hatred is one of three poisons: concupiscence (wrong desire), resentment (anger or hatred) and ignorance (stupidity or unwillingness to accept Buddha truth) [79]. Keeping off the unwholesome roots is the first step in the path for ending suffering and leading to Nirvana or Awakening [48].

Mentioning hatred in conceptual metaphors, Trinh and Dylan choose their own ways to show them that might be under the factor *religion's* influence. Feeling a vindictive hatred for war crime and people who caused it, Dylan has no hesitation in expressing his anger. The anger is too huge to be able to crush any of offenders:

“I heard *the sound of a thunder*, it *roared out* a warnin' [59]

I heard *the roar of a wave* that could *drown* the whole world.”

(A hard rain's a-gonna fall)

Having been brought up in a country which bears the ruin of bombardments, Trinh is intensively aware of war. With humanitarian nature, Trinh cannot forget or ignore the country's page of history with full of blood and tears. However, following Buhhda's teachings, Trinh turns the fierce hatred into the great tolerance.

“Anh nằm xuống *cho* hận thù *vào* lãng quên.” [49]

(Cho một người nằm xuống)

Not only ruling over the notion of hatred as well as metaphorical images of hatred in Trinh's and Dylan's songs, religion which each composer has been following also governs their thoughts of love. Schafer [48] brings into comparison between “*love*” (translated from “*agape*”, Greek in the New Testament) in Christianity and “*từ tâm*” (translated from “*matri*” in Sanskrit) in Buddhism. According to his research, “*agape*” refers to human love to God and vice versa. However, it is supposed that the relationship between human beings and God is a very personal relationship. That is why “*agape*” is turned into English “*love*” which implies both of sacred love and secular love. While “*matri*” mentions a general love, not a private one, in which “*love*” is dissolved in “*từ tâm*” [48]. These ideas have been found out in Trinh's songs:

“Con mắt còn lại nhìn đời là *không* [49]

Nhìn em *hư vô*, nhìn em bóng nắng

Con mắt còn lại nhẹ nhàng *từ tâm*

Nhìn em ra đi lòng em xa vắng”

(Con mắt còn lại)

Removing hatred by forgiveness and tolerance_ this philosophy of life has been applied in love:

“Yêu em yêu thêm tình phụ [49]

Yêu em lòng chợt *từ bi* bất ngờ.”

(Ru em)

Together with “*từ bi*”, many other words and correlates found out in Trinh Cong Son’s songs have shown a link with Buddhist notions such as “*hư vô*”, “*nhân từ*”, “*không*”, “*vô thường*” and so on.

“Từ đó ta là đêm [49]

Nở đóa hoa *vô thường*.”

(Đóa hoa vô thường)

Perhaps, all notions in Buhhda’s teachings mentioned above have exercised influence profoundly on Trinh’s thought, so much so that he has reacted upon unexpected things in life by the nature of Buddhist_ love instead of hate in war as well as in love.

“Dù đến rồi đi [49]

Tôi cũng xin *tạ ơn* người

Tạ ơn đời

Tạ ơn ai

Đã cho tôi tình sáng ngời như sao xuống từ trời.

(Tạ ơn)

Although neither Trinh nor Dylan has admitted spokesman of any religion, it is apparent that language in both composers’ music are full of religious color such as “*câu kinh*”, “*tiếng chuông*”, “*lời khẩn*”, “*nhân từ*”, “*từ tâm*”, “*từ bi*”, etc in Trinh’s songs and Dylan with “*sin*”, “*confess*”, “*repentance*”, “*pray*”, “*angel*”, “*heaven*” and so on.

It should be noticed that, in the process of intercommunicating and intergrating with Western countries, Vietnam has been influenced intensively in many facets of life, especially in language [51]. This might be the next best explanation for the appearance of language that assumed having a tendency of Christian language, for instance, “thiên đường”, “thiên thần”, “trái cấm” in his songs when Trinh shares the stories of love.

Raising the mysterious veil, to some extent, of two religions which Dylan and Trinh were influenced has allowed us to catch another exhaustive interpretation for the choice of metaphorical images to express love and hatred in both composers’ songs.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1 CONCLUSIONS

Both Trinh Cong Son and Bob Dylan have been celebrated composers in their own countries and all over the world thanks to their love songs as well as anti-war songs. The more carefully samples under study were analyzed basing on the theory of conceptual metaphor of Lakoff and Johnson as well as Kövecses, the more the researcher felt admiration for their musical genius, specially for the creativity in forming metaphorical images expressing love and hatred of these two composers.

From that analysis, the similarities and the differences in expressions of conceptual metaphors of love and hatred in Trinh Cong Son’s and Bob Dylan’s songs were pointed out and clarified. Dylan and Trinh have shared some expressions of conceptual metaphors of love such as *Love is a flower*, *Love is a supernatural force* (with three related sections) and *Love is seasons* as well as

ones of hatred, for instance *Hatred is an entity*, *Hatred is a natural force*, *Hatred is an image* and *Hatred is a fluid in a container*. However, the differences found out are not few at all. If the *Love is a game* metaphor is utilized as the most common one of love in Dylan's songs, Trinh does not use this type of metaphor at all. In *Love is a flower* metaphor, while the source domain *a flower* was exploited thoroughly by Trinh, Dylan only described love through a few of salient characteristics connected to a flower as the foregoing analysis. The *Love is seasons* metaphor happened in such same way as well. Moreover, the metaphoric image *The object of love is a deity* in the *Love- as- supernatural force* metaphor made the difference stand out when two composers used language full of religious color of their two different religions to talk about love. With regard to conceptual metaphors of hatred, only Trinh used the *Hatred- as- plant* metaphor and Trinh also presented a great number of properties related to *an image* and *a natural force* in a way in which Dylan did not.

The interesting thing is that these similarities and differences can be explained by two factors *culture* and *religion*, not totally happen at random. The thesis based partly on Tran Ngoc Them's comparison of traits of two cultural types in which Trinh and Dylan grew up in order to decode a few differences in using metaphorical images of Trinh Cong Son and Bob Dylan. What is more, the useful knowledge of Buddhism and Christianity (two religions which Trinh and Dylan follow) accumulated from previous studies of experts in comparing and contrasting religions allowed the author of this thesis to discover how the religious factor affected the choice of metaphorical images in these two composers' songs. Especially, basing on the findings

mentioned above, it can be said that there is an involvement between language and human thought.

5.2. IMPLICATIONS

With their work, Lakoff and Johnson [17] are considered as initiators in giving new sights to metaphor in terms of cognitive linguistics. There was once a time when metaphor was deemed ornamental, appropriate for poetry [22] or metaphor was comprehended simply as a hidden comparison referring to literal and figurative meaning, but today the pervasiveness of metaphor has been clarified and the role of metaphor in language and the mind has been set off. Being aware of these, metaphor or conceptual metaphor will be taught and learnt more seriously.

According to cognitive linguists, metaphor is mapping from the source domain to the target domain; in other words, metaphor provides a means for comprehending abstract concepts in terms of concrete concepts. Love or hatred, concepts supposed to be abstract, difficult to grasp have turned more familiar, more comprehend thanks to concrete concepts such as properties related to *a flower*, *a game*, *an image* or *a natural force* and more.

“Tôi như nụ hồng nhiều khi ưu phiền [58]

Nhìn tôi *rã cánh* một lần”

(Tự tình khúc)

“Hazel, you called and I came [59]

Now don't make me *play this waiting game*.

(Hazel)

“Những *dấu* cảm hờn xưa *nhạt mờ*” [58]

(Huế, Sài Gòn, Hà Nội)

“I heard *the sound of a thunder*, it *roared out* a warnin” [59]

(A hard rain's a-gonna fall)

Therefore, in order to help learners understand conceptual metaphors, teachers should supply them with the mechanism of transferring meaning from the source domain to the target one. In which, the correspondences between the two domains would found out through mapping connecting source domain and target domain. Basing on the mapping, learners would be able to get the features transferred from source domain to target domain.

Moreover, there is an involvement between metaphor and human thinking process. Metaphor, as a perceptual and conceptualizing tool, helps us perceive the world we live in, conceptualize experience and gives us new perspectives of things around us thanks to new meanings, new ideas. Factors concerned to human such as *culture*, *religion* and more have affected the way we form and use metaphor as well. Take the findings in this thesis of the influence of *culture*, *religion* on the formation of metaphorical images in Trinh Cong Son’s and Bob Dylan’s songs as examples for the issue. In summary, when teaching and learning conceptual metaphors, it is very important to take factors surrounding language into consideration.

5.3. LIMITATIONS OF THE STUDY

Investigating conceptual metaphors in general and conceptual metaphors in Trinh Cong Son’s songs in particular are not a wholly new topic. However, this is the first time that the contrastive analysis of conceptual metaphors expressing *love* and *hatred* in Trinh Cong Son’s and Bob Dylan’s songs is conducted. Admittedly, it seems inevitable for me to avoid mistakes due to the lack of materials,

deficiency of knowledge and the limitation of time. Despite this, it is the strong passion I have for Trinh Cong Son's and Bob Dylan's songs as well as the thirst for discovering the link between language and human thought that inspired me to overcome challenges and to come to the end of the research.

5.4. SUGGESTIONS FOR FURTHER RESEARCH

My research only focuses on conceptual metaphors describing love and hatred in Trinh Cong Son's and Bob Dylan's songs. This, of course, will leave some room for further research. For instance, it will be a good idea to analyze and contrast conceptual metaphors of joy, anger, sadness, fear and more in Trinh Cong Son's and Bob Dylan's songs. It may be interesting to analyze and contrast different abundant conceptual metaphors in songs or poems of two representatives coming from different countries.