

**MINISTRY OF EDUCATION AND TRAINING
UNIVERSITY OF DANANG**

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**A CONTRASTIVE STUDY
OF THE METAPHOR USED IN ENGLISH
AND VIETNAMESE FOLK SONGS**

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**MASTER THESIS IN SOCIAL SCIENCES
AND HUMANITIES**

(A SUMMARY)

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CHAPTER 1 : INTRODUCTION

1.1. RATIONALE

Linguistics is one of the concentrations of study since the ancient history of human kind. This is due to the fact that our living language does not exist in vacuum or a fictional form. For thousands of year, linguistics has been studying language and changes of meaning within the words as well as the meaning in context. Metaphor is a typical example of semantic changes, in which the meaning of one object is uttered through the image of another object.

When learning a language, acquiring the culture of that country through the beauty and abundance of the language is among the most-wanted purposes of most language learners. In other words, musical style can be extremely helpful for both teaching and learning a language.

For years in our country, music has been enjoyed by people to make them get deeper acquisition of the language and stimulate them to greater interest.

With the aims to help Vietnamese students learning English to overcome those difficulties, to gain more success in their learning, this research introduces some outstanding musical works of English folk songs. Also the research especially guides students the way to investigate the musical works' artistic merits. Nevertheless, due to the research limitation scope, this research focuses on "*English and Vietnamese Folk Songs*" because these songs are not only particular in artistic style but attractive in

content. They are undeniable that the semantic and syntactic stylistic device metaphor is used concentratively and distinctively in “*English and Vietnamese Folk Songs*” make good songs and carry a deep impress for listeners.

Because of its practical value, the topic “**A contrastive study of the metaphor used in English and Vietnamese folk songs**” is chosen for my master thesis. For this reason, I hope the study will partly contribute to linguistic knowledge about the similarities and differences between English and Vietnamese metaphor, which helps writers, readers, teachers, students, translators use and understand language more effectively. Also, the findings will help learners to understand deeply the meanings of metaphor and its broader meaning in both Vietnamese and English folk songs.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

This study examines how metaphor is used for English and Vietnamese learners of English to understand and acquire the beauty of music lyrics through the metaphors of English and Vietnamese folk songs.

1.2.2. Objectives

With the purposes mentioned above, this research intends to:

- Investigate the types of metaphor used in English and Vietnamese folk songs.

- Analyze the similarities and differences of metaphorical images used in English and Vietnamese folk songs.

1.3. SCOPE OF THE STUDY

This study will examine metaphors of love of couple and sentiment of family in common English and Vietnamese folk songs.

1.4. RESEARCH QUESTIONS

- What are the semantic features of metaphorical expressions in English and Vietnamese folk songs?

- What are the syntactic features of metaphorical expressions in English and Vietnamese folk songs'?

- What are the similarities and differences between metaphorical expressions in English and Vietnamese folk songs in term of the semantic and syntactic aspect?

1.5. SIGNIFICANCE OF THE STUDY

The aim of the research is to carry out a study on the semantic and syntactic features of the metaphorical expressions in folk songs; the study will therefore provide useful information and knowledge to help applying metaphor in folk songs. The findings of the study can be the potential sources for both teachers and learners that are concerned about metaphor used in folk songs.

1.6. ORGANIZATION OF THE STUDY

- **Chapter 1** introduces the study background, presents the rationale, the justification, scope and organization of the study.

- **Chapter 2** reviews of literature, makes a review of previous studies and concepts related to the research problems basic theoretical knowledge of pun, stylistics devices, together

with illustrative examples and the summary, setting, origin of “*English and Vietnamese Folk Songs*” is also presented here.

- **Chapter 3** describes the aims, objectives, research design, research questions, methodology and procedure of the study.

- **Chapter 4** highlights and discusses the metaphor in “*English and Vietnamese Folk Songs*”.

- **Chapter 5** suggests the implications for teaching and learning of English language.

CHAPTER 2 : LITERATURE REVIEW & THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

Haris (1980) wrote about definitions and examples of more than sixty traditional rhetorical devices, all of which can still be useful today to improve the effectiveness, clarity, and enjoyment of the writing.

The description and analysis properties are deeply discussed of Lakoff & Mark (1980) [38], *Metaphors We Live By*, Chicago: University of Chicago Press. Later, Lakoff & Turner (1989) [41], *More than Cool Reason: A Field Guide to Poetic Metaphor*, Chicago: University of Chicago Press focus on this English stylistic.

In Vietnam Phan Văn Hòa (2008) [14], “Ẩn dụ, ẩn dụ dụng học và ẩn dụng ngữ pháp”, *Ngôn ngữ và đời sống*, số 5, etc. do the same job with this Vietnamese stylistic.

Đinh Trọng Lạc (1999) studied the processes of rhetoric. Hữu Đạt (2000) in “Phong cách học và các phong cách chức năng Tiếng Việt” referred to Metaphor of all kinds.

In 2002, two remarkable works “The translation of Metaphors in English newspaper articles” by Lâm Thị Hồng Đào and “An investigation into the Metaphoric devices in English and Vietnamese proverbs” by Lê Thị Mỹ Nhật. The two studies have brought about benefits to the learning of metaphor, which is a commonly used stylistic device.

In 2011, “A study of metaphor in newspapers (English versus Vietnamese)” was studied by HỒ Vi Nữ Mỹ Linh. Trần Thị Thanh Thảo studied “The semantics of metaphors of love in English and Vietnamese songs”.

However, none of the above shows the readers how to systematically investigate the metaphor of a particular folk song.

2.2. THEORETICAL BACKGROUND

2.2.1. Metaphor

Definition

2.2.2. Cognitive metaphor

A. Definition

B. Mappings

C. Parts of metaphor

The two domains that participate in conceptual metaphor have special names. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called **source domain**, while the conceptual domain that is understood this way is the **target domain**. Thus, life, arguments, love, theory, ideas, social organization, and others are target domains, while journeys, war, buildings, food, plants, and others are source domains. The target is the domain that we try to understand through the use of the source domain.

D. Function of metaphor

Scholars, e.g., Fainsilber and Ortony, have found out three reasons why metaphors are used. First, there is the so-called inexpressibility hypothesis. The second reason is called compactness hypothesis. This hypothesis says that people can

express ideas more detailed and compact with metaphors. The last hypothesis, called vividness hypothesis, says that by metaphors, expressions are made clearer and livened up.

Beside the hypotheses presented above, there are other functions which present the character of everyday language.

E. Classification of metaphors

a. STRUCTURAL METAPHORS

Structural metaphor is case where one concept is metaphorically structure in the terms of another.

b. ORIENTATION METAPHORS

Most of orientational metaphors have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, and central-peripheral, etc. These spatial orientations arise from the fact that we have bodies of the sorts we have and that they functions as they do in our physical environment.

c. ONTOLOGICAL METAPHORS

Ontological metaphors serve various purposes, and the various kinds of metaphors there are the kinds of purposes served.

Ontological metaphors like this are necessary for even attempting to deal rationally with our experiences.

Ontological metaphors serve various purposes, and the various kinds of metaphors there are the kinds of purposes served.

F. Metaphor versus simile

Simile is the comparison between two objects of different kinds which have at least one point in common, that is, comparing two or more unlike things using *like*, *as*, or *as if*, etc.

G. Metaphor versus metonymy

In The American Heritage Dictionary [88] published by

Houghton Mifflin, metonymy is “*A figure of speech in which one word or phrase is substituted for another with which it is closely associated, as in the use of Washington for the United State government or of the sword for military power.*”

As in the case of the contemporary theory of metaphor, Lakoff and Johnson’s work entitled *Metaphor We Live By* gives the issue of the usage of metonymy. Lakoff and Johnson defined metonymy as “using one entity to refer to another that is related to it” [38].

2.2.3. Folk songs

A. Definition of folk music

B. Definition of folk song

CHAPTER 3 : METHOD AND PROCEDURE

3.1. RESEARCH DESIGN

First, the combination of *qualitative and quantitative approaches is used in this research. Quantitative method* helps in data collection and analysis. *Qualitative method* is used to categorize metaphor into different groups with specific characteristics. Second, *the statistic and descriptive method* is also chosen to characterize or describe languages based on the results of statistic measures. Third, *the contrastive analysis approach* is used to detect the similarities and differences of metaphor which is used in English folk songs and Vietnamese ones.

The theoretical background of the study relies on the concerned music inherent in different resources as listed in the reference.

The analysis of the semantic and syntactic stylistic device, metaphor, under investigation is based on Lakoff's theory.

3.2. RESEARCH METHODOLOGY

The study was carried out under a contrastive analysis. Here, both English and Vietnamese were used as the source and target language so that we can find out contrastive information from a bilateral approach.

3.3. RESEARCH PROCEDURE

3.3.1. Data Collection and Classification

- Reading books on linguistics and reviewing previous studies to choose the subject for the research.
- Choosing the methods to do the research and defining the

theoretical background.

- Collecting 400 samples of the English and Vietnamese folk songs in music books and on the Internet.

- Sorting out different types of metaphor in English and Vietnamese folk songs.

- Analyzing the types of metaphor and comparing the results between the two languages.

- Finding out the similarities and differences of metaphor in English and Vietnamese folk songs.

- Discussing the findings.

Table 3.1. Summary of English and Vietnamese folk songs

Topic	Number of folk songs		Percentage (%)	
	<i>English</i>	<i>Vietnamese</i>	<i>English</i>	<i>Vietnamese</i>
<i>Love of couple</i>	75	68	75%	68%
<i>Sentiment of family</i>	25	32	25%	32%
Total	100	100	100%	100%
	200			

Table 3.2. Summary of metaphorical samples in English and Vietnamese folk songs

Topic	Number of samples		Percentage	
	<i>English</i>	<i>Vietnamese</i>	<i>English</i>	<i>Vietnamese</i>
<i>Love of couple</i>	149	146	74.5%	73%
<i>Sentiment of family</i>	51	54	25.5%	27%
Total	200	200	100%	100%
	400			

3.3.2. Analyzing Data

- Identifying and categorizing into different types of metaphorical devices in these samples.
- Finding out and analyzing the samples collected.
- Generating tables to show the frequency of each type of metaphorical device in English and Vietnamese folk songs.
- Comparing the occurrence of each type of metaphorical device between the two languages.

CHAPTER 4 : FINDINGS AND DISCUSSIONS

4.1. CONCEPTUAL METAPHORS IN ENGLISH AND VIETNAMESE FOLK SONGS

4.1.1. Semantic Features of Metaphorical Expressions in English and Vietnamese Folk Songs

A. Care

Human beings' life has been developing together with the course of time, so care becomes food for the mind of everyone. Anyone also needs to be interested and taken care of. Consequently, the source model [CARE] has been exploited to project onto the conceptual domains in English and Vietnamese folk songs.

B. Destiny

In love of couple and sentiment of family, there are so many factors that can lead to different results. It is difficult for human to control completely, so they often think that fate is affected. This is the reason why the authors have used the source model [DESTINY] with its metaphorical entailments so as to conceptualize conceptual domains relating to the love of couple and sentiment of family.

C. Journey

Love is usually referred to journey because it is understood as a concept of the destination. It can be looked back on the end of love: happiness or misery. Journey is similar to love which has difficulties to overcome. From the observation in folk songs, both English and Vietnamese authors used source model [JOURNEY].

D. Nature

As we know it's not by chance that nature appears much in music in general and folk songs in particular because it is very close to people. And, this is the basis from which the authors have exploited for their love and sentiment. In fact, the nature metaphor has a large number of metaphorical entailments shown through metaphorical expressions of nature.

E. Separation

From the samples studied, it can be seen that the source model [SEPARATION] is used to project onto the conceptual domains in folk songs in order to express overflowed emotions of couples.

F. Time

It is said that time is very important for our life. Life has been developing daily; people need to know how to treasure it every day. This is the reason why time is usually used much in music. Hence, the source model [TIME] is borrowed to feature the conceptual domains in folk songs.

G. Faith

According to couples, to measure levels of love or sentiment of people, they often base on the faith. Like the previous metaphor, the authors have used the faith metaphor in folk songs to highlight their works.

H. Up-down schema

The ground of the up-down metaphor is based on the vertical spatial orientation that is experienced from our physically bodily experiences. This conceptual metaphor is aptly used by the

authors to investigate the conceptual domains of the love and the sentiment.

I. Entity

The entity metaphor is one of ontological metaphors exploited by the authors to serve their aims. According to Lakoff and Johnson, understanding our experiences in terms of objects and substances allows us to pick out parts of experiences and treat them as discrete entities or substances of a uniform kind. With the view of ontological metaphors, the composers view events, activities, emotions, ideas, etc. as entities. Their aims are to make the lyrics more lively and ornately.

J. Container

Here the source domain or the image-schema of container is found out in the samples studied. As a result, these activities, actions, substances, and states are conceptualized metaphorically as containers.

Table 4.1. Frequency of semantic categories of conceptual metaphors in English and Vietnamese folk songs

No.	Topics of metaphors	Quantity		Percentage(%)		Order	
		English	Vietnamese	English	Vietnamese	English	Vietnamese
1	<i>Care</i>	14	9	7	4.5	5	8
2	<i>Destiny</i>	10	28	5	14	8	3
3	<i>Journey</i>	13	13	6.5	6.5	7	6
4	<i>Nature</i>	12	8	6	4	6	9
5	<i>Separation</i>	21	17	10.5	8.5	4	5
6	<i>Time</i>	12	17	6	8.5	6	5
7	<i>Faith</i>	28	25	14	12.5	2	4

8	<i>Up-down schema</i>	14	39	7	19.5	5	1
9	<i>Entity</i>	49	32	24.5	16	1	2
10	<i>Container</i>	27	12	13.5	6	3	7
Total		200	200	100	100		
		400					

4.1.2. Syntactic features of metaphorical expressions in English and Vietnamese folk songs

A. Noun phrases

a. ENGLISH

- NOUN
- COMPOUND NOUN
- ARTICLE + NOUN
- ARTICLE + NOUN PHRASE
- ADJECTIVE + NOUN
- ADJECTIVE + NOUN PHRASE
- NOUN + PREPOSITION
- NOUN PHRASE + PREPOSITION

b. VIETNAMESE

- NOUN
- COMPOUND NOUN
- NOUN + ADJECTIVE
- NOUN + VERB
- NOUN PHRASE + NOUN PHRASE
- COMPOUND NOUN + COMPOUND NOUN

Table 4.2. A summary of English and Vietnamese conceptual metaphors in syntactic patterns (Noun phrases)

No.	Noun phrases	Quantity		Percentage	
		English	Vietnamese	English (%)	Vietnamese (%)
1	<i>N</i>	4	7	9.5	12.3
2	<i>Compound N</i>	2	29	4.8	50.8
3	<i>Art+N</i>	12	0	28.6	0
4	<i>Art+NP</i>	4	0	9.5	0
5	<i>Adj+N</i>	12	0	28.6	0
6	<i>Adj+NP</i>	2	0	4.8	0
7	<i>N+PP</i>	3	0	7.1	0
8	<i>NP+PP</i>	3	0	7.1	0
9	<i>N+Adj</i>	0	12	0	21.1
10	<i>N+V</i>	0	4	0	7
11	<i>NP+NP</i>	0	3	0	5.3
12	<i>Compound N+Compound N</i>	0	2	0	3.5
Total		42	57	100	100

B. Verb phrases

a. ENGLISH

- VERB
- COMPOUND VERB
- VERB + NOUN PHRASE
- VERB + PREPOSITION
- VERB + OBJECT + NOUN PHRASE
- VERB + OBJECT + PREPOSTION
- PASSIVE VERB

b. VIETNAMESE

- VERB

- COMPOUND VERB
- VERB + ADJECTIVE
- VERB + PREPOSITION
- VERB + NOUN
- VERB + NOUN PHRASE
- VERB + COMPOUND NOUN
- COMPOUND VERB + COMPOUND NOUN
- VERB PHRASE + VERB PHRASE

Table 4.3. A summary of English and Vietnamese conceptual metaphors in syntactic patterns (Verb phrases)

No.	Verb phrases	Quantity		Percentage	
		English	Vietnamese	English (%)	Vietnamese (%)
1	<i>V</i>	26	5	34.6	6.1
2	<i>Compound V</i>	12	10	16	12.2
3	<i>V+NP</i>	12	0	16	0
4	<i>V+PP</i>	15	0	20	0
5	<i>V+O+NP</i>	2	0	2.7	0
6	<i>V+O+PP</i>	5	0	6.7	0
7	<i>Passive V</i>	3	0	4	0
8	<i>V+Adj</i>	0	8	0	9.8
9	<i>V+PP</i>	0	9	0	11
10	<i>V+N</i>	0	21	0	25.5
11	<i>V+NP</i>	0	10	0	12.2
12	<i>V+Compound N</i>	0	7	0	8.5
13	<i>Compound V+Compound N</i>	0	3	0	3.7
14	<i>VP+VP</i>	0	9	0	11
Total		75	82	100	100

C. Adjective phrases

a. ENGLISH

- ADJECTIVE
- COMPOUND ADJECTIVE
- ADJECTIVE + PREPOSITION

b. VIETNAMESE

- ADJECTIVE
- COMPOUND ADJECTIVE
- ADJECTIVE + NOUN
- ADJECTIVE + NOUN PHRASE
- ADJECTIVE + COMPOUND NOUN

Table 4.4. A summary of English and Vietnamese conceptual metaphors in syntactic patterns (Adjective phrases)

No.	Adj phrases	Quantity		Percentage	
		English	Vietnamese	English (%)	Vietnamese (%)
1	<i>Adj</i>	9	11	53	27.5
2	<i>Compound Adj</i>	3	11	17.6	27.5
3	<i>Adj+PP</i>	5	0	29.4	0
4	<i>Adj+N</i>	0	15	0	37.5
5	<i>Adj+NP</i>	0	1	0	2.5
6	<i>Adj+Compound N</i>	0	2	0	5
Total		17	40	100	100

D. Sentences

a. ENGLISH

- SUBJECT + VERB (SV)
- SUBJECT + VERB + OBJECT (SVO)

- SUBJECT + VERB + COMPLEMENT (SVC)
 - SUBJECT + VERB + ADVERB (SVA)
 - SUBJECT + VERB + OBJECT + OBJECT (SVOO)
 - SUBJECT + VERB + OBJECT + COMPLEMENT (SVOC)
 - SUBJECT + VERB + OBJECT + ADVERB (SVOA)
- b. VIETNAMESE*
- SUBJECT + VERB (SV)
 - SUBJECT + VERB + ADJECTIVE (SVA)
 - SUBJECT + VERB + OBJECT (SVO)
 - SUBJECT + VERB + OBJECT + ADJECTIVE (SVOA)
 - SUBJECT + VERB + OBJECT + COMPLEMENT (SVOC)

Table 4.5. A summary of English and Vietnamese conceptual metaphors in syntactic patterns (Sentences)

No.	Sentences	Quantity		Percentage	
		English	Vietnamese	English (%)	Vietnamese (%)
1	<i>SV</i>	16	12	24.2	54.5
2	<i>SVO</i>	7	2	10.6	9.1
3	<i>SVC</i>	22	0	33.3	0
4	<i>SVA</i>	9	5	13.6	22.7
5	<i>SVOO</i>	2	0	3.1	0
6	<i>SVOC</i>	2	2	3.1	9.1
7	<i>SVOA</i>	8	1	12.1	4.6
Total		66	22	100	100

Table 4.6. Frequency of syntactic categories of conceptual metaphors in English and Vietnamese folk songs

No.	Sentences	Quantity		Percentage	
		English	Vietnamese	English (%)	Vietnamese (%)
1	<i>Noun phrases</i>	42	56	21	28
2	<i>Verb phrases</i>	75	82	37.5	41
3	<i>Adjective phrases</i>	17	40	8.5	20
4	<i>Sentences</i>	66	22	33	11
Total		200	200	100	100

4.2. CONCEPTUAL METAPHORS USED MOST COMMONLY IN ENGLISH AND VIETNAMESE FOLK SONGS

4.2.1. Conceptual metaphors used most commonly in English folk songs

Table 4.7. Frequency of occurrence of types of conceptual metaphors in English folk songs

No.	Type of metaphor	Quantity	Percentage (%)
1	<i>Structural metaphors</i>	110	55
2	<i>Ontological metaphors</i>	76	38
3	<i>Oriental metaphors</i>	14	7
Total		200	100

4.2.2. Conceptual metaphors used most commonly in Vietnamese folk songs

Table 4.8. Frequency of occurrence of types of conceptual metaphors in Vietnamese folk songs

No.	Type of metaphor	Quantity	Percentage (%)
1	<i>Structural metaphors</i>	117	58.5
2	<i>Ontological metaphors</i>	44	22
3	<i>Orientalional metaphors</i>	39	19.5
Total		200	100

CHAPTER 5 : CONCLUSION

5.1. CONCLUSION

In the cognitive view, this study has carried out an investigation into conceptual approach, and focused on Metaphor which is used in English and Vietnamese folk songs.

As a study of conceptual metaphor, the paper has to adopt and mention some of the prior works of many scholars in the same field, as well as the relevant theories invented by those, in the Literature Review.

Aiming at finding the most correct and the deepest answer to the research questions of the study, I have dealt with the metaphor in different aspects: semantic and syntactic features all of them are analyzed in cognitive view.

After doing the analysis of metaphor in English and Vietnamese folk songs, it can be found that both languages share in common almost the characteristics in the aspects of syntax and semantics. Furthermore, the analysis also helps us to find out that metaphor playing an important role in the language of music. Using metaphors is obviously a very popular measure to make the language used in folk songs of both languages more interesting, to address the listener on an emotional level, and to make the images shown in the folk songs to be smoother and more profound. So, it can be concluded that metaphors are considered as an integral part of the language of folk songs in both English and Vietnamese.

5.2. IMPLICATIONS FOR LEARNING AND TEACHING

Cognitive linguistics, with its vocation to be

interdisciplinary, can claim to offer a great deal to the language teacher. In our case, we took, and are taking, further experimental steps to verify if and how awareness of the metaphorical nature of the collocations (we had come up with) might affect foreign language learners' learning processes. On the whole, we can conclude, that the cognitive approach has helped students to conceptualize and to recall the items better than the traditional one. Thus, it can be understood that tapping conceptual metaphor in the foreign language classroom is highly beneficial and bringing favour a sequential process of recognizing or identifying followed by understanding, assimilating and then using the metaphorical expressions.

Once students identify the different linguistic expressions comprising the source domain in relation to the target domain, they can all the better assimilate the underlying schemas and then use them. Consequently learners of language in use (English and Vietnamese) should try to master more particularly the cultural knowledge of the language so that they may know how widely the metaphorical senses of the worlds in different fields or areas may cover.

Besides, studying about conceptual metaphors helps students have knowledge and skills to identify the forms of metaphor in English and Vietnamese and understands culture in their languages. Moreover, students can understand meaning of conceptual metaphors which relate to nature, tragedies, aspirations and dreams of human. Furthermore, they are also able to create metaphors in their speeches.

5.3. LIMITATION AND SUGGESTIONS FOR FURTHER RESEARCH

The study has only discussed the issues of metaphorical expressions in English and Vietnamese folk songs in the cognitive view of conceptual metaphor not metonymy.

For a better insight into the metaphor in English and Vietnamese folk songs, the following issues should be further studied:

- Expressions of metonymy should be seen and analyzed.
- Cross- cultural studies of metaphor and metonymy in folk songs should be conducted.
- Pragmatics of conceptual metaphor.