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**AN INVESTIGATION INTO COGNITIVE
METAPHORS OF “HOMELAND” IN
TRINH CONG SON’S VERSUS
BOB DYLAND’S SONGS**

Field: THE ENGLISH LANGUAGE

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

In recent decades, Cognitive metaphor (CM) has become a new trend influencing on linguistics. In light of cognitive linguistics, CM refers to the understanding of one idea, or conceptual domain, in terms of another. Current study in this field emphasizes the importance of metaphor in language, and it is considered an essential and indispensable phenomenon in both language and thought.

Lakoff and Johnson (1980, p.3) stated in “Metaphors We Live By” that:

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish - a matter of extraordinary rather than ordinary language. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature."

(Source: Lakoff and Johnson, *Metaphor we live by*, 1980, p3)

CM is used not only in literature and in our everyday lives but also in music. It seems undeniable that music is one of the greatest creations of human kind in the course of history. It is creativity in pure and undiluted form of art. Music is a crucial element of everyday life. It is not only a way of expressing our feelings and emotions but also a way to escape life that gives us relief in pain, helps us calm down or excites us with joy. In short, it touches our feelings and enriches our mind.

As mentioned above, music becomes one of the important and powerful things in one's life. Life without melodies and harmonies would be totally empty. Songwriters, with their styles of composing and vivid imagination, convey all sorts of emotions that can be joy and happiness or sadness and despair through rhythms and melodies. TCS and BD are such composers. Their music brings people together in love and in protesting wars. And their use of the rhetoric device of CM has made the two composers win the listeners' heart. However, it seems that, there is hardly a study into "Homeland" in their songs in terms of CMs. For all these reasons, I decide to carry out the research "*An investigation into Cognitive Metaphors of "Homeland" in TCS's songs versus Bob Dylan's ones*". I hope this study could meet the needs of the people who are eager to work in the fields of language teaching, translation studies and Cross-communication. And that means I would make a small contribution to the development of CMs.

1.2. AIMS AND OBJECTIVES:

1.2.1. Aims

This study aims:

(i) to investigate how the image of "Homeland" is expressed in Trinh Cong Son's and Bob Dylan's songs in terms of Cognitive metaphor;

(ii) to discover the similarities and differences of Cognitive metaphors related to the image of "Homeland" in Vietnamese and English songs via Trinh Cong Son's and Bob Dylan's songs.

1.2.2. Objectives

With the above-mentioned purposes, this study is intended:

- To identify the Cognitive metaphors of "Homeland" conceptualized in songs written by Trinh Cong Son and Bob Dylan.

- To categorize the Cognitive metaphors of “Homeland” in Trinh Cong Son’s and Bob Dylan’s songs in light of Cognitive linguistics.

- To analyze and discuss the Cognitive metaphors of “Homeland” in terms of Cognitive semantics and forms of expressive mappings.

- To find out the similarities and differences of the image of "Homeland" in Trinh Cong Son's versus Bob Dylan's songs in terms of Cognitive metaphor.

1.3. RESEARCH QUESTIONS

In order to achieve the aims of the study, the researcher attempts to seek the answers to the following questions.

1. How are the Cognitive metaphors related to the image of "Homeland" conceptualized in Trinh Cong Son's and Bob Dylan's songs?

2. What are the similarities and differences of Cognitive metaphors of "Homeland" in Trinh Cong Son's and Bob Dylan's songs in terms of Cognitive semantics?

1.4. SCOPE OF THE STUDY

1.5. DEFINITIONS OF TERMS

1.5.1. Cognitive Linguistics

1.5.2. Cognitive Metaphor

1.5.3. TCS and his music

1.5.4. BD and his music

1.5.5. Semantic features of word denoting Homeland

1.6. SIGNIFICANCE OF THE STUDY

1.7. ORGANIZATION OF THE STUDY

Chapter 1: Introduction

Chapter 2: Literature Review and Theoretical Background

Chapter 3: Research design and Methodology

Chapter 4: Findings and discussions

Chapter 5: Conclusions and Implications

CHAPTER 2
LITERATURE REVIEW AND THEORETICAL
BACKGROUND

2.1. LITERATURE REVIEW

2.2. THEORETICAL BACKGROUND

2.2.1. Cognitive linguistics

2.2.2. Cognitive semantics

2.2.3. Cognitive metaphor

a. Definitions of CM

b. Classifications of CMs

- **Structural Metaphors**
- **Ontological Metaphors**
- **Orientation Metaphors**

c. Metaphorical mappings

* **Mapping principles**

* **Mapping**

* **Image schemas**

2.3. SUMMARY

CHAPTER 3
RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN AND METHODOLOGY

3.2. RESEARCH PARTICIPANTS

3.3. SAMPLING

3.4. RESEARCH INSTRUMENTS

3.4.1. The questionnaires

3.4.2. The interviews

3.5. RESEARCH PROCEDURE

- Read relevant research, theses, documents, books in order to

choose the most suitable ones for basic theoretical background.

- Collect and categorize all songs written by TCS and BD denoting the image of "Homeland" in respect of CM.

- Discuss the results.

- Analyze and compare CMs of "Homeland" in songs of the two authors.

- Pointing out the similarities and differences in CMs expressing the image of "Homeland" between TCS and BD's songs.

- Suggesting some implications for the study.

3.6 VALIDITY AND RELIABILITY

CHAPTER 4

FINDINGS AND DISCUSSION

4.1.RESULTS FROM THE QUESTIONNAIRE AND INTERVIEW

4.1.1. With Yes/ No Questions

4.1.2. With Multiple-choice questions

4.1.3. With Scale-rating questions

The results in the questionnaire reveal that the number of responders who understood CM is more than those who did not (90% out of responders in the questionnaires as compared with 100% responders in the interviews). This helps the researcher confirm the validity of the study as this figure gives valuable and meaningful cues to the investigation. However, there are still 10% of responders in the questionnaire stated they did not have any idea about CM. This figure makes us wonder why these responders do not know CM and highlights the importance of finding solutions for this significant minority (Q1&I1, Table 1). In respect of question items from 10 to 32 (see appendix 1 & 2), the percentages for "Yes" answers are from 65% to 98%. These percentages are high enough for the researcher to

set up a basic foundation to analyze, compare and discuss the CMs of “Homeland” in TCS’s and BD’s songs.

In question item 10 “Do you realize the CM implied in songs when listening to music?” 80% of the responders realize the CMs implied in songs. It is interesting that 95% out of responders enjoyed songs related to “Homeland”. Most of the responders (67% and 100, respectively %) stated that the images in the songs made them think of “Homeland”. The responses in the questionnaire and interviews with responders show that the percentage of responders who agree to the view of *Homeland is a part of a whole* and *Homeland is natural phenomena* are very high when mentioning “Homeland”. Responses to question items 18, 19, 20 and 21 reveal that most of the responders (65%, 60%, 81% and 75%, respectively) agreed with the ideas of CMs of “Homeland” in both TCS’s and BD’s songs such as *Homeland is up, Homeland is down*.

As mentioned in the questionnaire, regarding question items 22 and 23, most of the candidates confirm that CMs *Homeland is a substance in a container* exists in both TCS’s and BD’s songs. Additionally, the majority of them (92%) say “Yes” with question items 24 (*Homeland is an entity*) in the process of interview.

In the questionnaire, the percentages supporting the view of *Homeland is fire* (in Q25& Q26) respectively occupied 90% and 89%. In the interview, 93% to 100% candidates agreed that the view of “*Homeland is fire*” occurred in both TCS’s and BD’s songs (Q25&I25; Q26&I26; Table 1).

The researcher also received a high agreement from the responders for the CMs of *Homeland is fluid in a container* (77% from the questionnaire and 74% from the interview), *Homeland is loss* (95% & 91%), *Homeland is a plant* (91% & 89%).

From question 33 to question 36, most of the responders (from 86.5% to 100%) thought that comprehending CM would benefit them in many fields like enjoying art works effectively (100%), improving their translating and interpreting skills (94%), as well as bettering their communicating skills (86.5%)

In Multiple choice Question section, responses to question item 3 reveal that more responders thought that CMs occurred mostly in literature (35%) rather than in music (25%), poet (20%) and newspaper (10%). And these percentages are not big different as compared with those in the interview. Results in the questionnaire and interviews prove that a considerable amount of responders have correct definition of CM (Q4 & I4, table 3). Regarding question items 5 in both questionnaire interviews, half of the candidates stated that they often listen to lyric songs, among which 30% out of them chose songs for homeland and 13%, 7% for folk music and rock respectively.

In Scale-rating Question section, responses to question item 2 show that 85% out of the responders understood CMs, among which 12% out of them mastered it and 38% comprehended it at an average level. In question item 6, it is not surprising that all responders enjoyed TCS's songs and stated that his music was so popular in Vietnam. Hence, the question "Do you like listening to TCS's song" received 89% "Yes" answer from the questionnaire and 83% from the interviews. However, not many of them used to listen to TCS's music. This might due to the fact that (i) TCS's music is highly philosophical that the young generation could not fully appreciated; (ii) the young generation did not experience the hardship to loss and pain caused by war in the old days. Therefore, they have much interest in listening to modern music rather than listening to TCS's songs. Regarding BD's music, although up to 92% out of responders

have enjoyed his songs, there are still 8% remainders reporting that they have not heard of his music.

4.2. COGNITIVE METAPHORS DENOTING THE CONCEPT OF HOMELAND IN TCS'S VERSUS BD'S SONGS

4.2.1. Homeland is a plant

The CM *Homeland is a plant* appears repeatedly in TCS's and BD's songs. In this CM, "Homeland" is conceptualized as a plant. Basically, trees, leaves, flowers, etc. are also implied as plants. They are normally seen in one's daily life. Besides flowers, trees and leaves, there are various kinds related to plants such as *field, hill, garden, branch, sow, seed, bud* used to bring new meanings and new ideas of homeland.

Chiều trên **quê hương** tôi
 Có khi đây một trời mưa bay
 Có nơi kia **đồi thông** nắng đầy
 Có trên sông bờ xa sương khói

Chiều Trên Quê Hương Tôi – Trinh Cong Sơn

I'll be **home** for Christmas
 You can count on me
 Please have snow and **mistletoe**
 And presents on the **tree**

I'll Be Home For Christmas – Bob Dylan

Việt Nam ơi xác thêm hơi cho đất ngày mai

...

Bên xác người già yếu, có xác còn thơ ngây
 Xác nào là em tôi, dưới hố hầm này
 Trong những vùng lửa cháy, bên những **vòng ngô khoai**
Bài Ca Dành Cho Những Xác Người – Trinh Cong Sơn

Oh **the benches** were stained with tears and perspiration

The birdies were flying from **tree to tree**

There was little to say, there was no conversation

As I stepped to the stage to pick up my degree

Day Of The Locusts – Bob Dylan

Table 4.4: CMs Expressing *Homeland is a Plant*

Target domain	Source domain
Quê, quê hương (homeland, home), phố (street), trăng (moon), ánh trăng (moonlight), nhà (home), làng (village), công viên (park)	Hoa (flower), cây (tree), cánh đồng (field), khu rừng (forest), nhánh cây (branch)

4.2.2. Homeland is up

The next CM characterizing the conceptualization of Homeland in TCS's and BD's songs is an orientational metaphor: *Homeland is up*. The images appearing in their songs indicate an “upward” orientation. This can be seen through the following examples:

Em còn nhớ hay em đã quên ?

Trong **lòng phố** mưa đêm trời chân

Dưới **hiên nhà nước dâng tràn**

Phố bỗng là giòng sông uốn quanh

Em Còn Nhớ Hay Em Đã Quên – Trinh Cong Son

Old pulses running through my palm,

the sharp hills are rising from

Yellow **fields** with twisted **oaks that grow**

Moonlight – Bob Dylan

Ngày **Việt Nam** mệnh mang **trầm hương** đốt ấm

...

Vì quanh đây nhờ anh người người đã sống trong yên lành

vượt lằm than tên anh là cây đuốc sáng

một vạn **cánh chim bay lên** trong trời, hót mãi tình anh

Ngày Mai Đây Bình Yên – Trinh Cong Son

Well, I've walked two hundred miles, look me over

It's the end of the chase and **the moon is high**

When The Night Comes Falling From The Sky – Bob Dylan

Table 4.5: CMs Expressing *Homeland is Up*

Target domain	Source domain
Phố (street), hiên nhà (veranda), cánh đồng (field), thuyền (boat), khói (smoke), sông (river), trầm hương, Việt Nam,	Chim bay lên (birds fly up), nước dâng tràn (water rises), cây mọc (oaks grow), sao trên cao (stars above)

4.2.3. **Homeland is down**

The CM *Homeland is down* is the opposite of the above CM *Homeland is up*. The images used in their songs, needless to say, indicate a “downward” orientation. This mapping occurs so frequently in both TCS’s and BD’s songs.

Ta nghe tình đời mùa

Rừng đông rơi chiếc lá

Ta cười với âm u

Trên **quê hương** còn lại

Những Con Mắt Trần Gian – Trinh Cong Son

Outside of two men on a **train platform** there's nobody in sight

They're waiting for spring to come, **smoking down the track**

I and I – Bob Dylan

Thành phố vẫn nắng vàng, vẫn mưa

Cây sang Thu lá úa rơi mù

Chuyện ngày xưa heo hút trong mơ

Tạ Ông – Trinh Cong Son

Look out across the **fields**, see me returning

.....

You'll love me or I'll love you

When **the night** comes **falling**

When The Night Comes Falling From The Sky – Bob Dylan

Table 4.6: CMs Expressing *Homeland is Down*

Target domain	Source domain
Quê, quê hương (homeland, home), phố (city), trăng (moon), ánh trăng (moonlight), mặt trời (sun), cánh đồng (field), sông (river)	Lá rơi, trút, đổ, rớt, rụng (leaves fall), xuống (down), mặt trời lặn (sun sets), đêm xuống (night falling)

4.2.4. Homeland is fire

Historically, fire is the typical symbol for war. Burning houses, burning fields, burning forests are popular images that are representative for homeland in the war time. These images make people feel frightened, stressful and anxious. Fire causes even death to people and everything around. By means of fire, both authors want to accuse invaders causing war.

Hàng vạn tấn bom trút xuống đầu **làng**

Hàng vạn tấn bom trút xuống **ruộng đồng**

Cửa nhà Việt Nam cháy đỏ cuối thôn.

Đại Bác Ru Đêm – Trinh Cong Sơn

In **the city's** melted furnace, unexpectedly we watched

.....

Even though a cloud's white curtain in a far-off corner flashed

An' the hypnotic splattered mist was slowly lifting

Electric light still struck like arrows, **fired** but for the ones

Chimes Of Freedom – Bob Dylan

Khi **đất nước** tôi thanh bình, tôi sẽ đi thăm,

tôi sẽ đi thăm, **làng xóm** thành đồng

đi thăm từng **khu rừng cháy nám**

Tôi Sẽ Đi Thăm – Trinh Cong Sơn

Maybe someday you'll have no where to turn

You'll look back and wonder about
the bridges you have burned

Maybe Someday – Bob Dylan

Table 4.7: CMs Expressing *Homeland is a Fire*

Target domain	Source domain
Làng (village), ruộng đồng (field), đường phố (highway), đất nước (country), phố (city), công viên (park), đường phố (street), quê hương (homeland), cầu (bridge), nhà (house), mặt trời (sun), đồn điền (plantation)	Nhà cháy (house fire, burn), lửa (fire)

4.2.5. Homeland is loss

“Homeland is loss” is a common phenomenon in TCS’s and BD’s anti-war songs. War causes great loss for nature, environment, and especially for people. War causes pain, even death to not only soldiers in the battle but also to women, elderly people and small children as well.

Xác người nằm trôi sông, phơi trên **ruộng đồng**

Trên **nóc nhà thành phố**, trên những **đường** quanh co.

Xác người nằm bơ vơ, dưới mái hiên **chùa**

Trong giáo **đường thành phố**, trên **thềm nhà** hoang vu

Bài Ca Dành Cho Những Xác Người – Trinh Cong Sơn

Did you ever hear them **church** bells toll

Means **another poor boy is dead and gone.**

See That My Grave Kept Clean – Bob Dylan

Tôi có người yêu ở **chiến khu "Đ"**

Chết trận Đồng Xoài, chết ngoài Hà Nội

Chết vội vàng dọc theo biên giới.

Tình Ca Của Người Mất Trí – Trinh Cong Sơn

The country I come from

Is called **the Midwest**

....

The Indians **fell**

The cavalries charged

The Indians **died** *With God On Our Side* – Bob Dylan**4.2.6. Homeland is a part of a whole**

It can be seen that in TCS's and BD's songs, eyes, heart, face, hair, hand, foot, waist, voice are considered parts of a human body. They are brought in the two authors' songs metaphorically to show people's pain and loss as the consequences of war.

Ruộng đời quê hương dấu vết bom quaTừng **bàn tay** thô, lấp kín **môi** cườiTừng cuộn dây gai, xé nát **da** người

Đạn về đêm đêm, đốt cháy tương lai

Người Già Em Bé – Trinh Cong SơnAs that old **train** pulled out, John's ma began to shout

.....

And through the roar and smoke, that string, it finally broke,

And a blast of fire blew my **eyes** away*John Brown* – Bob DylanGặp **quê hương** sau bão tố

....

Bàn tay muôn vạn **bàn tay**Những **ngón tay** thơm nổi bật nguyên

Nổi cuộc tình nổi lòng đỏ nát

Bàn tay đi nổi anh em*Ta Thấy Gì Đêm Nay* – Trinh Cong Sơn

She's waiting at home like a patient saint

Her fond **face** pale with woeHer **heart** will be broken when I am gone

.....

Straight was the track to the top of **the hill**,

Two Soldiers – Bob Dylan

Table 4.9: CMs Expressing *Homeland is a Part of a Whole*

Target domain	Source domain
Quê hương (homeland), tàu (train), ngọn đồi (hill), tòa nhà (building), đường (highway), võng (hammock), nước nhà (country)	Da (skin), xương (bone), con tim (heart), mặt (face), bàn tay (hand), ngón tay (finger), thắt lưng (waist), giọng nói (voice), môi (lip), mắt (eye), miệng (mouth), tóc (hair)

4.2.7. Homeland is fluid in a container

The images of rivers, teardrops, blood also remind us of homeland. In the CM *Homeland is fluid in a container*, the fluid here can be listed as tears, blood, water and teardrops. They appear with high frequency in their songs to imply the loss people have to bear, their hatred and the love to their native land in the war time. River, frost, rain and cloud are also forms of fluid by nature that exist in a container. Let us take a look at the following instance:

Từng **dòng suối con kênh** **đầu làng**

Đã mang hình bóng **quê hương**

Đã nuôi **giòng máu** trong tim

Tình Yêu Tìm Thấy –Trinh Cong Son

I'll walk to the depths of the deepest black **forest**

Where the people are a many and their hands are all empty

Where the pellets of poison are **flooding their waters**

A Hard Rain's A-Gonna Fall – Bob Dylan

Còn nụ cười trên đôi môi

Còn **trái tim** chân ta còn tới

vì giống nòi vì **nước nhà** tả tôi

Xin anh chị hãy vùng lên

Đừng Mong Ai Đừng Nghi Ngại – Trinh Cong Son

We're two of a kind and our **blood** runs hot
 But we're no way similar in body or thought
 All husbands are good men is all I knew
 Then she pierced him to the heart and **his blood did flow**

...

Through **the towns** and **the villages** all night and all day

Tin Angel – Bob Dylan

Table 4.10: CMs Expressing *Homeland is Fluid in a container*

Target domain	Source domain
Quê, quê hương (homeland), rừng (forest), tàu (train), liễu (willow tree), sương (steam), làng (village), bờ biển (seaside), biển (beach), phố (city),	Máu (blood), tim (heart), biển (beach), giọt lệ (teardrop), giọt sương (dewdrop), khói (smoke), mây (cloud)

4.2.8. Homeland is a substance in a container

It is commonly for the composers to choose common and familiar images to write for their fatherland. TCS as well and BD are such songwriters. River, field, train, village, market, dyke, bridge, flower, street, train, kite, smoke, hammock are typical images named in their songs. They are repeated a lot in their songs. The homeland either appears in war time or in peace, when war was over.

Tìm lại đôi tay cho mẹ về thăm **lúa**
 Họp **chợ đêm** nay chỉ gánh em gồng
 Tìm lại **con đê** cho một bầy em bé
 Tìm **làng tre xanh** cho **làng mạc miền quê**

Đôi Mắt Nào Mở Ra – Trinh Cong Son

Look out across the **fields**, see me returning
 Smoke is in your eye, you draw a smile

From the **fireplace** where my letters to you are burning
You've had time to think about it for a while.

When The Night Comes Falling From The Sky – Bob Dylan

Nhớ **đường** dài qua cầu lại nổi

Nhớ những **con kênh** nổi hai **giòng sông**

Nhớ **ngựa thồ** ngoại ô xa vắng

Nổi xôn xao **hàng quán** đêm đêm

Em Còn Nhớ Hay Em Đã Quên – Trinh Cong Sơn

See them big **plantations** burning

Hear the cracking of the whips

Smell that sweet **magnolia** blooming

Blind Willie Mctell – Bob Dylan

Table 4.11: CMs Expressing *Homeland is a Substance in a container*

Target domain	Source domain
Quê hương (homeland), phố (city), nhà (house),	Hoa (flower), cây (tree), cánh đồng (field), chợ (market), làng (village), đường xá (highway), đồn điền (plantation), dòng sông (river), biển (sea), the stage, the altar

4.2.9. Homeland is natural phenomena

Phenomena such as storm, rain, sun storm, gales, wind, hurricane and the like are closely associated with homeland. These events occur annually and bring disadvantages to human beings and damage natural environment. Hence, when someone misses hometown, he/ she certainly thinks of devastation and loss people have to suffer. The CM *Homeland is natural phenomena* can be found through the following illustrations:

Người tìm về **dòng sông**

Hỏi thăm về đời mình

Hoang vu **dòng nước lũ**

Lời Của Dòng Sông – Trinh Cong Son

Well, if you go when the **snowflakes storm**

When **the rivers** freeze and summer ends

Please see for me if she's wearing a coat so warm

To keep her from the howlin' **winds**.

Girl From The North Country- Bob Dylan

Ta thấy em trong tiền kiếp với mặt trời lẻ loi

Ta thấy em đang ngồi hát khi rừng về nhiều **mây**

Rừng thu thay lá **mưa** bay buồn rầu

Rừng đông buốt giá **mưa** bay dạt dào

Rừng Xưa Đã Khép – Trinh Cong Son

Through this open world I'm about to trouble

Through ice and snows, sleet and rain

I'm about to ride that morning **railroad**

Perhaps I'll die on **that train**.

Man Of Constant Sorrow- Bob Dylan

Table 4.12: CMs Expressing *Homeland is Natural phenomena*

Target domain	Source domain
Thành phố (city), góc phố (corner), giong sông (river), biển (sea), ruộng (field)	Biển động (rough sea), sấm (thunder), lũ (flood), sương mù (mist), nắng (sunny), mây (cloudy), mưa (rainy), bão (storm), gió (windy), tuyết (snow), bão tuyết (sleet), cuồng phong (hurricane), thủy triều (tide)

4.2.10. Homeland is an entity

From the North to the South, Vietnamese people love their country very much, so they joined hands to fight against the enemies to gain the independence and freedom for their nation. Patriotism and union are key factors that led Vietnam to win the victories in the wars. The idea *Homeland is an entity* can be seen

through TCS's songs as follow:

Quê-hương héo-khô rồi
Anh em Bắc Trung Nam ra đi giữ núi sông
 Trong tim có chờ mong
 Một ngày mai đây **nhìn đất nước**
 Reo vui cờ thổng nhất

Những Ai Còn Là Việt Nam – Trinh Cong Sơn

Ngày **Việt Nam** đã qua con đàu dài
triệu trái tim người

Cùng nhịp vui với con tim nhân loại

Cánh Đồng Hòa Bình – Trinh Cong Sơn

Ta bước bước đi, bước bước hoài, trên **quê hương** dấu yêu này

Ta nói nói tay cất tiếng cười thách đố ai cướp đất này

Từ nghìn năm ta tới

Còn cố gắng mãi

Dựng nước mọi nơi

Chưa Tròn Giấc Mơ – Trinh Cong Sơn

Từ Bắc vô Nam nói liền nắm tay

Ta đi từ đồng hoang vu vượt hết núi đồi

Vượt thác cheo leo, tay ta vượt đèo

Từ quê nghèo lên phố lớn, nắm tay nói liền

Biển xanh sông gấm nói liền một vòng tử sinh

Nói Vòng Tay Lớn – Trinh Cong Sơn

4.3. SIMILARITIES AND DIFFERENCES IN CMs OF HOMELAND IN TCS'S AND BD'S SONGS

On a whole, it can be said that the CMs of “Homeland” have represented in a variety of conceptions such as: *Homeland is up, down, a part of a whole, a natural phenomena, a substance in a container, fire, loss, a plant and fluid in a container* in both TCS's

and BD's songs. Obviously, these composers in both languages think of their homeland the same ways. This may be because of the historical background in which the authors wrote their songs; that is in the war time. This can be seen through the CM *Homeland is fire*; both songwriters used the burning images to imply war's crime and to blame people who caused war via those images.

Besides the historical background, native land always leaves impressive and unforgettable images in these songwriters. The CMs *Homeland is a substance in a container* and *Homeland is natural phenomena* in which common images such as kites, bridges, rain, flood (in Vietnamese) and rivers, street, snow, sleet (in English) manifest both of these composers the way of thinking. Additionally, natural phenomena are also common images that stir up people's love towards their homeland. And, TCS as well as BD are no exceptions. They have had many thoughts and images in common. Hence, their songs share a lot of similar CMs denoting the concept of "Homeland".

Basing on the results from the questionnaire and interviews, we can realize that these CMs are used popularly when dealing with the concept "Homeland". In sum, all these things prove that both TCS and BD have the same way of thinking about Homeland.

There is only one difference in terms of CM of Homeland in TCS's versus BD's songs. The idea of *Homeland is an entity* is mentioned a lot in TCS's songs with 87.5% whereas it does not exist in BD's songs. This is due to the fact that Vietnamese history experiences such a long time fighting against many invaders; therefore, in war, Vietnamese people have a burning desire of reuniting the country; whereas BD - an American musician wrote his anti-war songs not for his fatherland's independence but for liberty movements around the world.

Additionally, results from the questionnaire and interviews also reflect a fact that the CMs *Homeland is an entity* is only available in TCS's but not in BD's music.

It is common knowledge that in cognitive linguistics, some CMs encountered in one language have their counterparts in other languages. In this study, we focused on finding the CMs denoting the concept of "Homeland" in TCS's and BD's songs and discovered that in their songs there are many CMs of "Homeland" in common. This can be seen through CMs of *Homeland is up*, *Homeland is down*, *Homeland is a plant*, *Homeland is a substance in a container*, *Homeland is fluid in a container*, *Homeland is natural phenomena*, *Homeland is loss*, *Homeland is a part of a whole* and *Homeland is fire*. However, the CM *Homeland is an entity* exists in TCS's songs whereas it does not exist in BD's music.

Table 4.3.1: A comparison of CMs of "Homeland" in TCS's versus BD's songs

No.	Source Domain	CMs of Homeland	
		TCS's songs	BD's songs
1	Homeland is up	+	+
2	Homeland is down	+	+
3	Homeland is a plant	+	+
4	Homeland is a substance in a container	+	+
5	Homeland is a part of a whole	+	+
6	Homeland is an entity	+	-
7	Homeland is fire	+	+
8	Homeland is loss	+	+
9	Homeland is natural phenomena	+	+
10	Homeland is fluid in a container	+	+

4.4. SUMMARY

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

It is not surprising that there are many CMs used for describing the concept of “Homeland” in the two composers’ music. There are similar and different expressions of metaphors for “Homeland” in TCS’s and BD’s songs. Both languages share some common mappings such as *Homeland is up, down, a part of a body, a substance in a container, fire, natural phenomenon, loss and fluid in a container*. The similarities occur due to the universal properties of CMs as well as the same real experiences in war time that both composers have regarded when dealing with to the concept of “Homeland”. However, the history of the two nations is not always the same. As a result, the “Homeland’ is conceptualized as an *Entity* does exist in TCS’s music whereas it does not in BD’s songs.

Additionally, in reality, CMs have not been paid much attention to in teaching and learning English. The reason is that we have concentrated much on traditional metaphors with literal meanings. Nowadays, modern methodology has a tendency to use metaphorical mappings to explain the complex concepts in teaching and learning English of foreign languages. These mappings are cognitive, not linguistic. CMs allow us to shed insights into the abstract meanings of the given concepts.

We hope that the findings in this study can make a small contribution in helping the learners realize and understand the most common CMs of *Homeland* in English and Vietnamese songs. Since these CMs are parts of our culture, we can use them to bridge the gaps between the two cultures. This makes sense in enhancing the understanding of the two cultures.

In the next part, we will discuss more about the implications for learning, teaching, translating, interpreting CMs of “Homeland” as well as limitation and suggestions for further research.

5.2. IMPLICATIONS AND SUGGESTIONS

5.2.1. For Language Teachers and Language Learners

When Vietnamese learners come across a metaphorical word, they have a tendency to deduce this metaphorical meaning since they know its literal meaning but seldom use their knowledge on CMs to understand the metaphorical expressions. To solve the problems, teachers should encourage their students to be aware of the significance of metaphors in our daily life. They also should pay more attention to help students understand the nature of CM in general and CMs of “Homeland” in particular.

What is more, Metaphor is considered as a language device used to express common language phenomena that reflect different cultural models in different languages. Structures or patterns of CMs can vary from culture to culture. Hence, teachers should provide an extra dimension of CMs so that students can understand linguistic and cultural norms of the language they are learning. Traditions, customs, beliefs, and social development can be discussed and described from different perspectives and/ or contrasted and compared to other cultures. Teachers should focus on using Conceptual approaches in their teaching.

The results from the questionnaire and interviews for question item 36 also prove that the knowledge on CMs can help students enhance their communicative skills as well as critical thinking skills.

5.2.2. For Translators and Interpreters

On the whole, translators and interpreters might benefit a great deal from their knowledge on CMs. In order to have a good

translational version, CMs could help translators and interpreters improve their knowledge on cross-culturalism that have a great influence on the outcome of the translational version.

Regarding the usefulness of the knowledge on CM, most of the responders from the questionnaire and interviews asserted that it could help them improve their translational skills.

Furthermore, the elements in CMs might help translators and interpreters (i) broaden their viewpoints, (ii) accept other cultures, and (iii) improve their translational skills. Once having knowledge and understanding on CMs in cross-cultural communication, they would not translate their own cognitive mode of metaphor into another language since they know that misunderstanding in cross-cultural communication may happen.

5.2.3. For Music Fans and Music Listeners

So far, it can be said that CMs are implied in songs. Having knowledge on CMs in general and CMs related to “Homeland” in particular might help music fans as well as music listeners enhance (i) their critical thinking skills, (ii) their cross-cultural skills, (iii) their ability to enjoy works of art, (iv) their understanding on words in music, and (v) their knowledge on aesthetics in enjoying works art.

5.2.4. For Music Critics and Music Policy-makers

Knowledge on CMs certainly helps music critics and music policy-makers broaden their viewpoints in giving comments, criticizing music movements, and/ or dealing with problems in song comping. Also, it enhances their ability to enjoy the beauty of music.

5.3. LIMITATIONS OF THE STUDY

Investigating CMs in general and CMs in TCS’s and BD’s songs in particular is not a new topic. However; some of the limitations of this study include, firstly, the size of the thesis. The

research that we analysed is relatively small in comparison to the much larger research that can be analysed within thesis linguistics. The study of this paper cannot thus give all mappings existing in TCS and BD's songs. Further studies with larger corpora could provide more definite and interesting conclusions. Secondly, this is just a minor part in the research on CMs. Actually, there are still various kinds of CMs in other artistic works that need to be investigated in further research.

Despite its limitations, this research opens avenues for future research on music across cultures.

5.4. SUGGESTIONS FOR FURTHER RESEARCH

Whatever effort has been made in conducting the research project, there still remains a number of issues relating to this field that needs to be explored. From our personal viewpoints, we think that some interesting further studies could be carried out in order to make some complementary or related findings. The first study that we could suggest is one comprising a larger thesis, that is loss and gain in meaning from CMs of "Homeland" in TCS's and BD's songs. Also, we think that further researcher should be focused on a study on CMs related to the concept of "Human status" in TCS's versus BD's anti-war songs.