

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

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**A COGNITIVE STUDY OF EXPRESSIONS OF
METAPHOR OF LOVE IN ENGLISH VERSUS
VIETNAMESE**

Major: English linguistics

Code: 62.22.02.01

**SUMMARY OF DOCTORAL THESIS IN SOCIAL
SCIENCES AND HUMANITIES**

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CHAPTER 1 INTRODUCTION

1.1. Rationale

A cognitive study of expressions of metaphor of love in English versus Vietnamese is chosen as the topic of our research for some reasons. (i) Love is one of the basic human emotions one but hardly definable. However, the love expressions are extremely diversified. (ii) Metaphor (including love metaphor) is pervasive in conventional daily language. (iii) The metaphorical expressions of romantic love that are categorized into terms of space, time and sensory perceptions are not investigated, especially those in English and Vietnamese. (iv) The study draws out some similarities and differences between English and Vietnamese metaphorical expressions of romantic love, which are expected to be of practical use to the process of learning, teaching and translating.

1.2. Aims and objectives of the study

1.2.1. Aims of the study: to examine, compare and identify the factors influencing the expressions of metaphor of romantic love under three linguistic fields- space, time and sensory perceptions in English and Vietnamese poetry.

1.2.2. Objectives of the study: to analyze, clarify and find out the similarities and differences between English and Vietnamese expressions of metaphor of romantic love in poetry. At the same time, the factors resulting in these similarities and differences are identified.

1.3. Research questions

To achieve the objectives of the study, the following questions need to be dealt with. (1) What expressions of space, time and sensory perceptions are metaphorically used to describe romantic love in

English and Vietnamese poetry? (2) What cognitive mechanism(s) can be constructed for understanding and interpreting romantic love via expressions of space, time and sensory perceptions? (3) How similar or different are terms of space, time and sensory perceptions expressing romantic love in English and Vietnamese poetry? (4) Which factor(s) contribute(s) to the similarities and differences between English and Vietnamese expressions of metaphor of love?

1.4. Focus and scope of the study

1.4.1. Focus of the study

Our study only focuses on English and Vietnamese metaphorical expressions of romantic love that are classified into three categories: space, time and sensory perceptions.

1.4.2. Scope of the study

The scope of the study is limited at the metaphorical expressions of romantic love gathered from English and Vietnamese love poems composed since the early 20th century under three categories: space, time and sensory perceptions. The expressions of other love kinds, beyond the registers or time periods are not examined.

1.5. Justification for the study

1.5.1. Theoretical significance of the study

The findings of the study help to spell out and enforce the CMT once again. Besides, a theoretical framework can be applied to subsequent researches of the similar interest.

1.5.2. Practical significance of the study

The study partly helps the readers understand more about the cultural values influencing on love expressions. The study findings can be

applied to learning, teaching and translation as well.

1.6. Organization of the study

Chapter 1. **Introduction,**

Chapter 2. **Literature Review and Theoretical Background**

Chapter 3. **Methodology**

Chapter 4. **Expressions of metaphor of love in English poetry**

Chapter 5. **Expressions of metaphor of love in Vietnamese poetry**

Chapter 6. **Similarities and differences between English and Vietnamese expressions of metaphor of love in poetry**

Chapter 7. **Conclusions and implications**

1.7. Summary

The chapter *Introduction* provides the readers with the reasons for the topic, aims and objectives, significances, research questions and an overview of the study.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. Theoretical background

2.1.1. The conceptual metaphor theory (CMT)

According to the CMT, metaphor is pervasive in everyday life, not just in language but in thought and action.

2.1.1.1. The systematicity of conceptual metaphors

The CMT proves the systematicity in the conceptualization and in metaphorical linguistic expressions.

2.1.1.2. Partialness of conceptual metaphors.

The CMT affirms that not all aspects of one concept are employed to talk about another; there are still some aspects hidden in the process of conceptualization.

2.1.1.3. Metaphorical coherence and understanding

It is the systematicity that creates the coherence and the understanding of a conceptual metaphor though it is single or complex.

2.1.1.4. Cognitive mechanism of conceptual metaphors

Conceptual metaphor is the understanding of one concept in terms of another through cross-domain mappings. They are the projections of basic knowledge elements from a source to a target in metaphors.

2.1.1.5. Types of conceptual metaphors

- a. *Conventional metaphor*: metaphors that make up the ordinary conceptual system manifested in our everyday language.
- b. *Novel metaphor*: metaphors going beyond our conventional conceptual system, providing us with the new understanding of our experience.

2.1.1.6. Limitations of the CMT

First, verbal manifestations by Lakoff and Johnson (1980a,b) as linguistic evidences for several conceptual metaphors are all de-contextualized. The second is lack of reliable criteria for metaphor identification in the CMT. The third is the question of determining the apt projection between the source and the target domains in a metaphor. However, the theory is more and more bettered and improved. The limitations have been basically remedied.

2.1.2. Recent development in conceptual metaphor

2.1.2.1. Categorization view of metaphor

The view makes use of an attributive category exemplified or typical

of an entity to attribute to another entity.

2.1.2.2. Blending theory of metaphor

Blending theory, or conceptual integration theory talks of metaphor as a conceptual (but not a linguistic) phenomenon activated by a systematic projection between 4 mental spaces including two inputs, a generic space and a blend space.

2.1.2.3. Neural theory of metaphor

Neural theory makes sense of metaphorical phenomena by using the so-called “primary metaphors”. The metaphorical use and understanding is grounded on embodiment and the extension of conceptual blending called neural binding.

2.1.3. *Expression of metaphor*

Metaphor is conceptual and manifested in language through linguistic expressions which is called *expressions of metaphor* (or metaphorical expressions, or linguistic metaphors).

2.1.4. *Metaphor and culture*

Metaphor is a product of culture and under its influence.

2.1.5. *Metaphor in literature and in poetry*

Poetic metaphors are made special by reworking conventional ordinary everyday metaphors by using four techniques: extending, elaboration, questioning and combining.

2.1.6. *Concepts of space, time and sensory perceptions*

2.1.6.1. Space: a boundless three-dimensional extent in which the location, movement, configuration and relationships between objects are identified.

2.1.6.2. Time: consisting of points and carnivals of time and

represented as past, present, future, etc., including chronos and kairos.

2.1.6.3. Sensory perception: any description involving one or more of the five senses –sight, smell, sound, taste and touch.

2.1.7. Love as an emotion

Love is any of a number of emotions related to a sense of strong affection and personal attachment.

2.1.8. Conceptual metaphors of love

The list of 24 metaphors of love raised by Lakoff and Johnson and Kovecses, three emotional ones and the other found by previous studies are grouped into 17 metaphors with the source domains of captive animal, container, disease, fire, force, game, journey, living organism, magic, nutrient, opponent, rapture, unity, blindness, climate, plant, and the sun/moon. These domains are used in our study.

2.2. Previous studies of metaphors of love

There have been many researches on conceptual metaphors of love in the light of the CMT. Besides their contributions to new source domains used for love, most of them shared a common limitation of metaphor identification.

2.3. Summary

The chapter has presented the theoretical problems relating to the study. They consists of the CMT and recent development in conceptual metaphors, the concepts of space, time and sensory perceptions, metaphors of love and previous studies of love metaphors.

CHAPTER 3 METHODOLOGY

3.1. Research design

3.1.1. Inductive approach

Inductive approach was made used of to identify linguistic metaphors in discourse, eliciting corresponding conceptual metaphors underlying them, and find out the novelty of love metaphors existing in poetry.

3.1.2. Qualitative and quantitative methods

The qualitative was applied to seek the specific information related to the topic and provided the study with appropriate samples. The quantitative involved the quantification and statistical treatment of the data collected in order to approve or disapprove of a hypothesis.

3.2. Data collection

3.2.1. Sources of data

The data for our analysis comprised 1650 English samples and the same number in Vietnamese collected from 271 English and 276 Vietnamese poems in writing and on the Internet composed from the early 20th century to the present.

3.2.2. Identification of linguistic metaphors

The study applied the approaches to linguistic metaphor identification raised by Charteris-Black, Pragglejaz Group and the extension of Pragglejaz's procedure by Wittink.

3.2.3. Identification of conceptual metaphors

The five-step procedure of conceptual metaphor identification Steen was applied.

3.2.4. Identification of novel metaphors of love

There are two cases of novel metaphor that may occur. (i) It is the identification of new source domains of love. (ii) It is the novel use of conventional metaphors that is identified by four tools- elaboration,

extending, questioning and combination.

3.3. Data analysis

3.3.1. Descriptive method

The descriptive method was employed to describe and explain the mechanism of using and interpreting metaphorical expressions and conceptual metaphors of love in English and Vietnamese poetry.

3.3.2. Contrastive method

The contrastive was applied parallel to English and Vietnamese to (i) find out the typical images of love in each language through spatial, temporal and sensory terms; (ii) examine if there are any equivalences or relations in using metaphorical images between the two languages; (iii) determine the similarities and differences of expressions of metaphor of love between English and Vietnamese.

3.3.3. Statistical analysis tool

The software IBM SPSS20 and the programme Microsoft Excel 2013 are used for our data analysis.

3.3.4. Data analysis procedure

The data analysis process consists of five steps: (1) identification and quantification of love metaphorical expressions in each language; (2) examination of expressions of love metaphor; (3) categorizing metaphorical expressions of into space, time and sensory perceptions and into conceptual metaphors; (4) identification of new metaphors of love; (5)) making a contrastive analysis to find out the universalities and variations between English and Vietnamese expressions of metaphor of romantic love.

3.4. Reliability and validity

3.4.1. Reliability of the study lies in the clear origin of the sources of data, in the process of data collection and analysis via metaphor identification criteria, data analysis methods, procedures and tools.

3.4.1. Validity is manifested in different stages of the research, from data collection to data analysis and interpretation, through the research design, the criteria for data collection, the procedures of calling out the concepts under these linguistic expressions, and the methods and the tools of data analysis.

3.5. Summary

In this chapter, we have presented the research design, the processes of data collection and analysis, and the reliability and validity of the research.

CHAPTER 4 EXPRESSIONS OF METAPHOR OF LOVE IN ENGLISH POETRY

4.1. General description

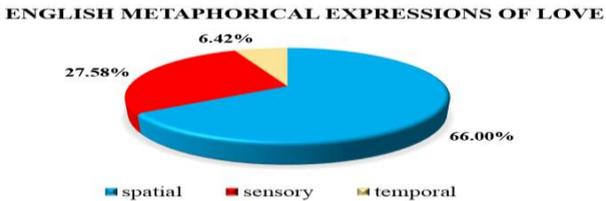


Figure 4.1. Quantification of English metaphorical expressions of love under spatial, temporal and sensory languages

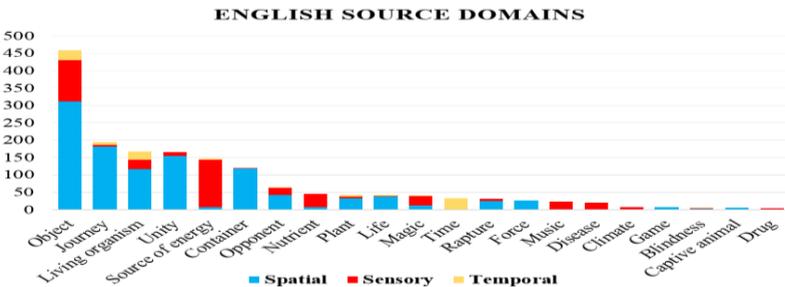


Figure 4.2. Source domains underlying English metaphorical expressions of love

Our data reveal that love is described by 1650 terms of space, time and sensory perceptions (see figure 5.1) under 22 conceptual metaphors (see figure 5.2) in English poetry.

4.2. English spatial language used to express love

4.2.1. English terms of location used to express love

Our findings show 240 locative terms under 12 conceptual metaphors of love; for example,

(4.1) I'm still *in* love with you. (Gordon)

4.2.2. English terms of configuration used to express love

Configuration is understood as figure, contour, pattern, or apparatus. Our data reveal 348 such terms of configuration arranged into 18 conceptual source domains (see figure 4.4); for instance,

(4.2) You are my *moon*, my *sun* and *stars*,/ My *earth*, my *sky*, my *sea*. (Bryan)

4.2.3. English movement terms used to express love

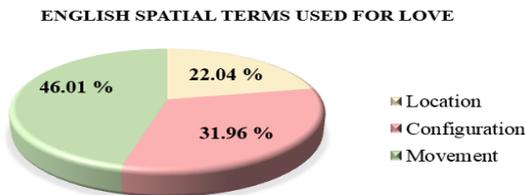


Figure 4.3. Quantification of English spatial terms used to express love under the aspects of location, configuration and movement

Movement is change of position or posture. Our statistics totalize 501 moving terms distributed into 16 conceptual metaphors of love (see figure 4.4). Following is an example.

(4.3) Wine comes in at the mouth/ And love *comes in* at the eye (Yeats)

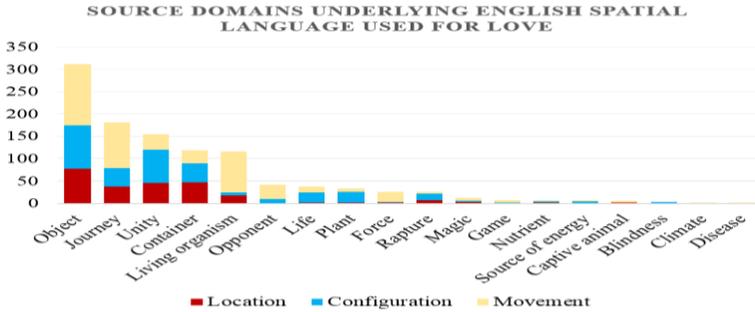


Figure 4.4. Source domains underlying English spatial language used for love

In summary, there are 1085 spatial terms used to express love in English, including 236 locative, 348 configurative and 499 moving terms (see figure 4.3) under 18 source domains (see figure 4.4).

4.3. English temporal language used to express love

4.3.1. Chronological terms used to express love

Our data reveal 28 chronological terms under 10 source domain of time. The terms of spring is used the most frequently; for example, (4.4) sweet spring is your/ time is my time is our/ time for *springtime* is lovetime (Cummings)

4.3.2. English kairotic terms used to express love

Table 4.7: Top three source domains underlying English kairotic terms used to express love

| Source domains | Frequency | Percentage |
|-----------------|--------------|--------------|
| Object | 28 | 35.90 |
| Living organism | 23 | 29.59 |
| Time | 10 | 12.82 |
| Total | 61/78 | 78.20 |

Our data reveal 9 conceptual metaphors underlying 78 kairotic terms used for love in English. However, the domains of living organism,

object, time are applied the most frequently (see table 4.7).

4.4. English sensory terms used to express love

4.4.1. English terms of visual perception used to express love

The terms of visual sense are used to express love via light and dark, shades and hues, visible shape and appearance; for example,

(4.5) Your love was *dark* and thorough. (Laurence)

The terms of visual perception used for love are quantified in 273 visual terms covering mainly 12 source domains (see figure 4.9).

4.4.2. English tactile terms used to express love

Tactile perception is the interpretation of information provided by skin sensations, dealing with the data of texture, pressure, pain and temperature. Tactile expressions used for love include 95 terms distributed into eight source domains (see figure 4.9). For example,

(4.6) True love keeps you *warm/* on cold nights (Bryan)

4.4.3. English gustatory terms used to express love

Gustation is the sensation or act of tasting (Macmillan Dictionary-MD). There are 38 gustatory terms used for love under the source domain of nutrient.

(4.7) There's a batch of romance [...] and it's very *sweet* (Sturner)

4.4.4. English olfactory terms used to express love

Olfaction works based on olfactory receptors in nose. Our findings tells 6 terms (i.e. aroma, fragrant, perfume, clove, smelly, and smell) under three conceptual source domains of object, nutrient and plant (see figure 4.9). For example,

(4.8) The *aroma* of spring love/ swirls around us. (Sturner)

4.4.5. English auditory terms used to express love

Auditory perception is ability to perceive sounds through ears. Our statistics show 43 auditory terms under 7 source domains of love (see figure 4.9); for instance,

(4.9) In daylight you're a haunting *melody*,[...] In darkness you become my *symphony* (Gordon)

In general, our quantification shows 455 English terms of sensory perceptions used for love (see figure 4.8) understood via 17 source domains and presented in figure 4.9.



Figure 4.8. Quantification of English terms of sensory perceptions used to express love

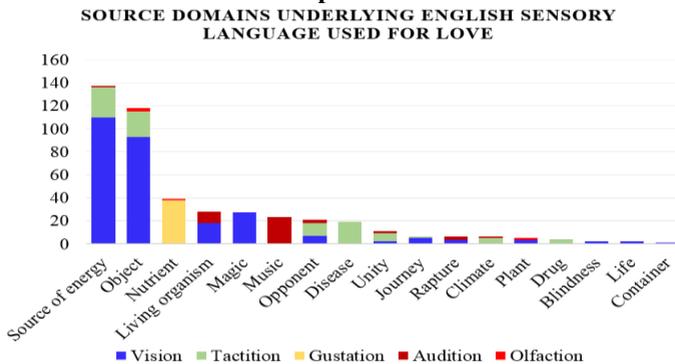


Figure 4.9. Source domains underlying English terms of sensory perceptions used to express love

4.5. Novelty of love metaphors in English poetry

4.5.1. Novelty of conceptual metaphors of love in English poetry

Our study discovers 6 new source domains for love in English poetry,

including climate, drug, life, music, source of energy, and time.

4.5.2. Novel use of love metaphors in English poetry

The linguistic expressions in poetry are found to be more creative and imaginative than ordinary language. The novelty lies in the using of conventional metaphors in a strange way based on four techniques, namely extending, elaboration, questioning and combination.

4.6. Summary

The metaphorical expressions of love may be common or uncommon under conventional or unconventional conceptual metaphors. They show both positive and negative feelings through 21 conceptual metaphors (see figure 4.2). Six of them are considered new, namely climate, drug, life, music, source of energy, and time. Besides, many of linguistic expressions are found unusual through the techniques of extending, elaboration, questioning, and combination. All of them create the concreteness for the concept of love and the variety for love metaphors in English.

CHAPTER 5

METAPHORICAL EXPRESSIONS OF ROMANTIC LOVE IN VIETNAMESE POETRY

5.1. General description

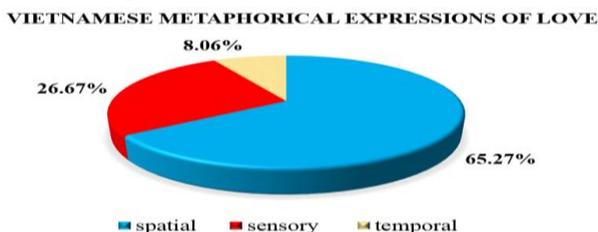


Figure 5.1. Quantification of Vietnamese metaphorical expressions of love under spatial, temporal and sensory languages

Our findings show that love in Vietnamese is described by 1650 terms of space, time and sensory perceptions (see figure 5.1) under 22 conceptual metaphors (see figure 5.2).

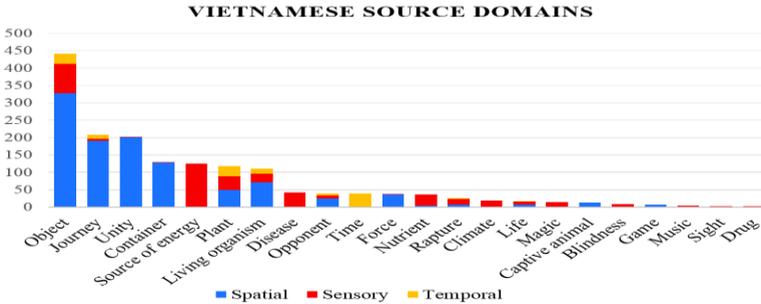


Figure 5.2. Source domains underlying Vietnamese metaphorical expressions of love

5.2. Vietnamese spatial language used to express love

5.2.1. Vietnamese terms of location used to express love

Location is considered as “the act or process of locating”. There are 182 Vietnamese locative terms found under 8 conceptual metaphors of love (see figure 5.4). Following is an example

(5.1) Tôi như một kẻ sa lầy *trong* yêu (I’ve got bogged down in love) (N. Bính)

5.2.2. Vietnamese terms of configuration used to express love

Configuration is the way in which different parts of something are arranged to form a particular shape. Our data tell 374 terms of configuration covering 13 conceptual metaphors of love (see figure 5.4). Following is an example.

(5.2) *Hoa* tình yêu phải nuôi bằng thương nhớ (the flower of love should be nourished by passion and desires) (Nguyễn Trung Kiên)

5.2.3. Vietnamese terms of movement used to express love

Our statistics show 521 terms of movement applied to love distributed

into 16 conceptual metaphors in Vietnamese (see figure 5.4).

VIETNAMESE SPATIAL TERMS FOR LOVE



Figure 5.3. Quantification of Vietnamese spatial terms used to express love under the aspects of location, configuration and movement

(5.3) *Tình đi từng bước trên lưng gió/ Gieo xuống đời nhau hạt thương đau* (Love steps on the wind, sowing the seeds of pain in our life) (Du Tử Lê)

SOURCE DOMAINS UNDERLYING VIETNAMESE SPATIAL LANGUAGE USED FOR LOVE

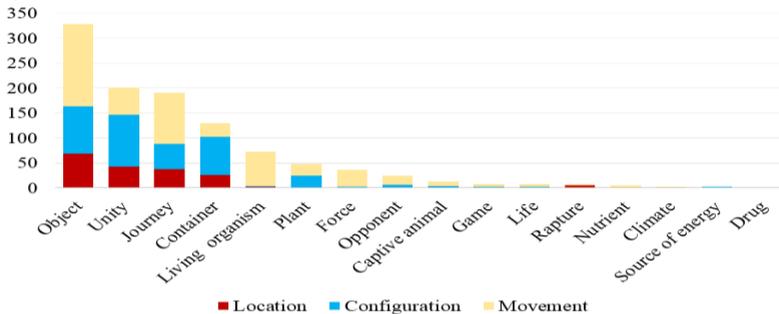


Figure 5.4. Source domains underlying Vietnamese spatial language used for love

In general, there are 1077 terms of configuration, location and movement used for love (see figure 5.3) under 16 conceptual metaphors (see figure 5.4)

5.3. Vietnamese temporal language used to express love

There are 133 terms of time employed to express love, including 34 chronological and 99 kairotic terms, gathering in 8 conceptual source domains, namely journey, life, living organism, object, opponent, plant, rapture, and time (see figure 5.5).

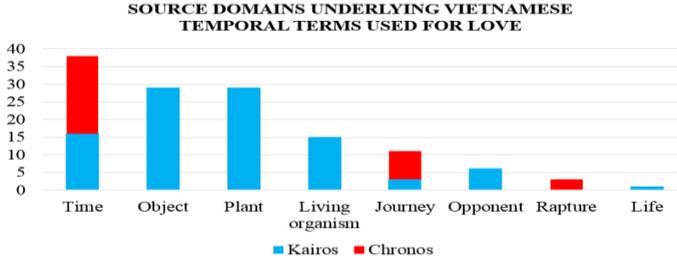


Figure 5.5. Source domains underlying Vietnamese temporal terms used to express love

5.3.1. Vietnamese chronological terms used to express love

Our data show 3 conceptual source domains (time, journey and rapture) underlying 34 chronological terms used for love; for example,

(5.4) Em trao đêm trăng ấm/ Ngày buốt lạnh tàn roi! (I give warm nights while it is frozen during the day) (Nguyễn Khánh Minh)

5.3.2. Vietnamese kairotic terms used to express love

We find 99 kairotic terms employed for love and arranged into seven conceptual source domains (see figure 5.5). For example,

(5.5) Tình non sắp già rồi! (our young love is soon old.) (Xuân Diệu)

5.4. Vietnamese sensory terms used to express love

Table 5.5. Quantification of sensory language used for love in Vietnamese

| Senses | Frequency | Percent |
|-----------|-----------|---------|
| Audition | 49 | 11.14 |
| Gustation | 32 | 7.27 |
| Olfaction | 32 | 7.27 |
| Tactition | 120 | 27.27 |
| Vision | 207 | 47.05 |

Sensory language is the terms relating to the senses of audition, gustation, olfaction, tactition, and vision. In Vietnamese, there are 440 terms of sensory perceptions (see table 5.5) under 19 conceptual

metaphors of love that are manifested in the figure 5.8.

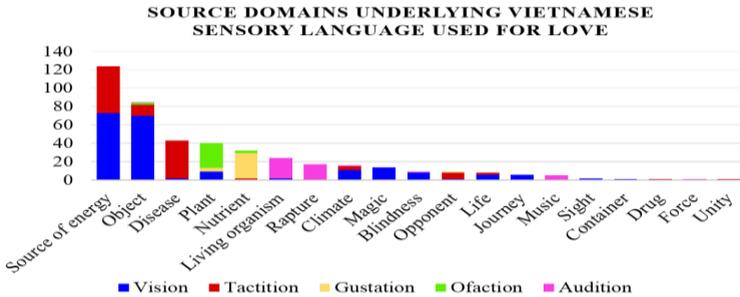


Figure 5.8. Source domains underlying Vietnamese terms of sensory perceptions used for love

5.4.1. Vietnamese visual terms used to express love

There are 207 visual terms under 19 source domains used for love in Vietnamese. For example,

(5.6) Tình yêu,/ Vừa buổi sáng *nắng* lên,/ Đã *u ám* cơn *mưa* chiều dũ dội (Love was sunshiny in the morning but overcast and rainy in the afternoon) (Đỗ Trung Quân)

5.4.2. Vietnamese tactile terms used to express love

Our findings show 120 tactile terms under 8 conceptual metaphors of love (see figure 5.8). For example,

(5.7) không có tình yêu nào ta *chạm* vào trọn vẹn (there is no love that we can touch completely) (Nguyễn Phong Việt)

5.4.3. Vietnamese gustatory terms used to express love

There are 32 gustatory terms used for love under the source domain of nutrient. They are both negative and positive tastes. For example,

(5.8) Tình yêu pha *vị đắng* (Some bitterness in our love) (Kim Anh)

5.4.4. Vietnamese olfactory terms used to express love

In Vietnamese, love can be express via the terms of olfaction such as

huong, ngát, thom or ngào ngát. A total of 32 terms of olfaction cover 3 conceptual source domains, plant, nutrient and object.

5.4.5. Vietnamese auditory terms used to express love

We detected 49 auditory terms used to express love gathering mainly in two conceptual source domains. For example,

(5.9) Tình so chưa đủ *ngũ âm* (Love hasn't had enough five tones yet)
(Thanh Nguyên)

5.5. Novelty of love metaphors in Vietnamese poetry

5.5.1. Novelty of conceptual metaphors of love in Vietnamese poetry

There are 7 among 22 source domains lying beyond the list of 17 conceptual metaphors of love discovered by the previous studies. They are climate, drug, life, music, sight, source of energy, and time.

5.5.2. Novel use of love metaphors in Vietnamese poetry

Metaphorical expressions of love in Vietnamese poetry look more beautiful and imaginative, which is demonstrated to result from the using of our techniques- extending, elaboration, questioning and combining.

CHAPTER 6

SIMILARITIES AND DIFFERENCES BETWEEN ENGLISH AND VIETNAMESE EXPRESSIONS OF METAPHOR OF LOVE

6.1. Similarities and differences between English and Vietnamese conceptual metaphors of love

Most of the love metaphors are universal between English and Vietnamese underlying the terms of space, time, and sensory perceptions. However, the source domain of sight is only found in Vietnamese (see the fifth part of chapter 5).

6.2. Similarities and differences between English and Vietnamese expressions of metaphor of love

6.2.1. Similarities

A large number of expressions of love metaphors are found to be similar between English and Vietnamese and manifested in each category of space, time, and sensory perceptions. Concurrently, the using of four techniques, extending, elaboration, questioning, and combination is also analogy between these two languages.

6.2.2. Differences

Several expressions of the PLANT metaphor, of tastes, music and others are found to be different between English and Vietnamese because of influences of cultures.

6.3. Summary

Love expressions under space, time and sensory perceptions are identified both similar and different between English and Vietnamese (see table 6.2).

Table 6.2. Source domains used for love in English (E) and Vietnamese (V)

| Registers Source domains | Spatial | | Sensory perception | | Temporal | |
|-----------------------------|---------|---|--------------------|---|----------|---|
| | E | V | E | V | E | V |
| blindness | - | - | + | + | - | - |
| captive animal | + | + | - | - | - | - |
| climate | - | - | + | + | - | - |
| container | + | + | + | + | - | - |
| disease | - | - | + | + | - | - |
| drug | - | + | + | + | - | - |
| force | + | + | - | - | - | - |
| game | + | + | - | - | - | - |
| journey | + | + | + | + | + | + |
| life | + | + | + | + | + | + |

| | | | | | | |
|------------------|---|---|---|---|---|---|
| living organism | + | + | + | + | + | + |
| magic | + | + | + | + | - | - |
| music | - | - | + | + | - | - |
| nutrient | + | + | + | + | - | - |
| object | + | + | + | + | + | + |
| opponent | + | + | + | + | + | + |
| plant | + | + | + | + | + | + |
| rapture | + | + | + | + | - | + |
| source of energy | + | + | + | + | + | + |
| time | - | - | - | - | + | + |
| sight | - | - | - | + | - | - |
| unity | + | + | + | + | - | - |

CHAPTER 7

CONCLUSIONS AND IMPLICATIONS

7.1. Conclusions

In the light of the CMT, 3300 expressions of metaphor of love under three broad linguistic dimensions (i.e. space, time and sensory perceptions) have been identified and collected from 547 love poems in English and Vietnamese. They are distributed into 21 conceptual metaphors in English and 22 metaphors in Vietnamese. Among these conceptual metaphors, there are three novel that, to our knowledge, have not been mentioned or talked about before. They are LOVE-AS-MUSIC, LOVE-AS-SIGHT, and LOVE-AS-TIME metaphors. At the same time, four other conceptual metaphors of love have been determined as partly novel, including the source domains of climate, drug, life, and source of energy.

It can be stated that our work is different from the previous studies of love metaphor and really significant for some reasons. Firstly, it is one of the rare researches on expressions of metaphor of love whose data have been collected based on the specific criteria so far. The

metaphor identification procedures make the results of the study more objective and believable. Secondly, our product is the pioneering English – Vietnamese contrastive analysis that examines linguistic metaphors of love in three specific linguistic fields of space, time, and sensory perceptions. Thirdly, our findings show that (i) most of the conceptual metaphors of love are similar between English and Vietnamese, which once again reconfirms the universality property of conceptual metaphors. However, their appearance in each linguistic field is not always the same between these two languages, which is summarized and illustrated in Table 6.2. In addition, (ii) several similarities and differences in metaphorically using spatial, temporal and sensory terms to express love have been found between English and Vietnamese. The similarities come from the objectiveness of each linguistic dimension. The dissimilarities may result from the cultural and geographical distinctions and poets' subjective perceptions of this feeling. One of the typical differences is, for example, the conceptualization of love in terms of a plant. This source domain always makes up the bigger number of expressions in Vietnamese than in English in all three linguistic fields in our data; namely, 43 out of 1650 English metaphorical expressions have been identified, accounting for 2.60 percent while this number is 118/1650, equivalent to 7.15 percent in Vietnamese. This difference may be shed light on by cultural distinctions. Living in an agriculture - based culture, the Vietnamese consider nature (plant included) above all. Plant is inherently possession of peasants, strongly attached to their lives and lies deep in their mind. As a result, the image of plant may be easier to be employed in the Vietnamese's communication.

Another value of this study lies in the new conceptual metaphors as

mentioned above. Although they are wholly or partly new, their appearance shows the diversity of love in English and Vietnamese poetry, contributing to the understanding of this emotional abstract concept. Moreover, the identification of the novel use of conventional metaphors in poetry through four techniques, extending, elaboration, questioning, and combination, helps account for the problem of creativity and imaginativeness of poetic language.

Finally, one more value of the study is its theoretical framework where the CMT in combination with the procedures for linguistic and conceptual metaphor identification, the issues of conventional and novel metaphors, metaphors in poetry, and the metaphor – culture relationship has been demonstrated to be effective to interpret metaphors. What is more, this framework can be employed for later studies of the similar interest.

In conclusion, love is rather vivid and diversified in both English and Vietnamese thanks to the terms of space, time and sensory perceptions. Spatial language contributes the largest part to the multicolour picture of love. It is because space covers most of the aspects of life and universe, including location, configuration and movement. The images of love become further plentiful thanks to temporal language although its number is rather limited. Sensory perception terms also play an indispensable role in conceptualizing love. By using sensory language, poets communicate their perceptions of love in different own ways, making it more tangible and clarified. Although there is just a little distinction in love metaphorical concepts between English and Vietnamese lying at the SIGHT metaphor, the rest is all similar. It is because human beings are universally endowed with the ability to use language metaphorically (Ma & Liu, 2008). Concurrently, several metaphorical expressions are found to be very close

between these two languages, which is explained by the objectiveness of natural world that is mapped onto love or applied to draw love. However, there are still some dissimilarities in the ways to express love between English and Vietnamese. It is caused by cultural and geographical differences between distinct linguistic areas and by poets' subjective perceptions of love.

7.2. Implications

The research can make a little contribution to further studies of metaphors in general and metaphors of love in particular, the learning, reaching and translating process.

7.3. Limitation and suggestions for further research

The study just investigates and compares linguistic metaphors of love in English and Vietnamese modern poetry under three common linguistic fields: space, time and sensory perceptions. Therefore, there are many other things such as love conceptualization in different periods of literature, in different kinds of corpus or other emotional aspects that need further investigating.

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