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**A CONTRASTIVE STUDY OF
CONCEPTUAL METAPHOR RELATED
TO “SEA”/ “BIỂN” IN ENGLISH AND
VIETNAMESE SONGS**

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

Metaphor has long been used as an effective stylistic device to convey behind-the-word meaning in both poems and songs. Recently the strong development of cognitive linguistics has facilitated conceptual metaphor to dominate traditional metaphor in this field.

My interest in conceptual metaphor lies on lyrics of songs which either obviously touch human beings' heart or are a pain-relieving tablet to our mind and soul when we are in troubles. Not only love but also other aspects of life have been expressed through music and its lyrics. Many of these aspects are depicted in various ways, particularly in metaphorical languages.

In the song “*Biển, nỗi nhớ và em*” composed by Phú Quang, written by Hữu Thịnh [40], the image of lovers is described as:

*Em xa anh, trắng cũng chọt lẻ loi thân thờ
Biển vẫn thấy mình dài rộng thế
Văng cánh buồm, một chút đã cô đơn*

Accordingly, in this piece of lyric “*biển*” (sea) is the symbol for a man while “*cánh buồm*” (sail) stands for a woman in love. Based on conceptual metaphor theory, *sea* in this case is considered as an entity used to refer to the image of lovers relied on the feeling verb *sea feels lonely*. The concept of sea in this case is considered to be a target domain (TD) which is understood through the structuralization of source domain (SD) – lovers' image. It is the structural metaphor that makes *sea (TD)* and *lovers' image (SD)* become homogeneous in some features of meaning. This type of metaphor demands experiences of culture.

Likewise, sea image is reflected widely in Western literature,

especially poems and songs. Let take an instance of Bob Dylan in his successful song “*Wedding Song*” [39], the representation of lovers’ image reveals as *waves* and *sea* in the following instance:

*I love you more than ever, more than time and more than love,
I love you more than money and more than the stars above,
Love you more than madness, more than waves upon the sea,
Love you more than life itself, you mean that much to me.*

In fact, “sea” or “biển” has been appealing a wide variety of musicians through years. In their masterpieces, from the cognitive linguistic view, conceptual metaphor is defined as understanding one conceptual domain in terms of another. However, due to the differences between these types of features reflected in literature, particularly in music lyrics, there could be some distinctions between the use of the sea image in English and Vietnamese writings. These distinctions originate from culture, which could cause difficulties for English learners of Vietnamese and Vietnamese learners of English in their endeavour to comprehend semantics, specifically cognitive semantics. Thus, I would like to conduct ***“A Contrastive Study of Conceptual Metaphor Related to “Sea”/ “Biển” in English and Vietnamese songs”*** in order to help learners of English and Vietnamese as a foreign language further comprehension of conceptual metaphor related to “sea” in English and “biển” in Vietnamese and they could perceive English and Vietnamese songs better. In addition, it may facilitate music lovers a deeper understanding of culture.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

1. Make a contrastive study of conceptual metaphors related to “*sea*” in English and “*biển*” in Vietnamese.
2. Help Vietnamese learners of English and English learners of

Vietnamese more aware of the conceptual metaphor used in English and Vietnamese songs

3. Help young music composers have a more image style of writing in order to touch hearer's feelings more subtly.

1.2.2. Objectives

1. Describe the conceptual metaphor related to “*sea*” in English songs.
2. Describe the conceptual metaphor related to “*biển*” in Vietnamese songs.
3. Compare the conceptual metaphor related to “*sea*”/ “*biển*” in English and in Vietnamese songs.

1.3. RESEARCH QUESTIONS

1. What are the conceptual metaphors related to “*sea*” in English songs?
2. What are the conceptual metaphors related to “*biển*” in Vietnamese songs?
3. What are the similarities and the differences in terms of the conceptual metaphors related to “*sea*” and “*biển*” in English and Vietnamese songs?

1.4. SCOPE OF THE STUDY

This study investigates the conceptual metaphor related to “*sea*”/ “*biển*” in English and Vietnamese songs since the twentieth century till now in the frame of cognitive linguistics.

1.5. ORGANIZATION OF THE STUDY

This study consists of 5 main chapters as follows:

- Chapter 1: Introduction.
- Chapter 2: Literature review and theoretical background.
- Chapter 3: Research methods and procedures.
- Chapter 4: Findings and Discussion.
- Chapter 5: Conclusion and Implications.

1.6. SIGNIFICANCE OF THE STUDY

The study is hoped to contribute to the field of cognitive metaphor research, especially the conceptual metaphors related to “*Sea*”/ “*Biển*” in English and Vietnamese songs.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

Hundreds of studies on metaphor have been conducted for the past years. The concept of metaphor was introduced by Aristotle [1]. Its literal meaning is *to carry elsewhere* or *to transfer*. Since then, classical theorists have referred to metaphor as an instance of novel poetic language in which words are not used in their normal everyday meaning.

2.2. THEORETICAL BACKGROUND

2.2.1. Metaphor

a. Traditional Metaphor

In this traditional approach, metaphor is considered as a stylistic device, mostly used in poems and songs. A metaphor is considered as a substitution of words, means of an analogy between the substitution word and the word being substituted. Hence, it is assumed to be an ornament of language which conveys no new information.

b. Conceptual Metaphor

In the cognitive linguistics view, metaphor is defined as understanding one conceptual domain in terms of another (Kovecses, [8]). We could set up the formula for this view of metaphor that conceptual domain A is conceptual domain B, which is called a conceptual metaphor.

The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called the SD, which the other that is understood this way is the TD.

According to Lakoff and Johnson [10], 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.

2.2.2. Classification of Metaphor

a. Structural Metaphor

b. Ontological Metaphor

c. Orientational Metaphor

2.2.3. Metaphorical Mappings

2.3. SUMMARY

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN

- Describing and comparing the collected data for finding out the conceptual metaphor related to “Sea”/ “Biển” in English and Vietnamese songs.

- Finding out the similarities and differences of conceptual metaphors related to “Sea”/ “Biển” in English and Vietnamese songs.

3.2. RESEARCH METHODS

In order to achieve the aims and objectives of the study, the descriptive and comparative methods could be used combined with both qualitative and quantitative approach.

3.3. DATA COLLECTION

In order to conduct this research, all of the samples are collected from songs on different websites, from both English and Vietnamese music collections, press.

3.3.1. Sampling

In order to build up the corpus of the study, I have collected four hundred samples randomly, including two hundred samples in English songs and another two hundred ones in Vietnamese songs by various well-known authors from the twentieth century till now in English and Vietnamese music collections and from the reliable websites on the Internet for the corpus of English and Vietnamese songs which are suitable for the study.

3.3.2. Instrument

In the process of collecting data, many types of tools such as Microsoft Word, Foxit Reader softwares as well as Google search engine are used to collect the relevant samples. Besides the instruments above, tables will also be helpful for stating the results of analysis and the percentage.

3.4. DATA ANALYSIS

- Describing qualitatively and quantitatively the data collected.
- Analyzing the conceptual metaphors of “sea”/ “biển” in English and Vietnamese songs based on the schemas of conceptual mappings in the two languages.
- Comparing and contrasting the conceptual metaphors of “sea”/ “biển” in English and Vietnamese songs.
- Pointing out the similarities and differences between the conceptual metaphors of “sea”/ “biển” in English and Vietnamese songs.

3.5. RESEARCH PROCEDURES

3.6. RELIABILITY AND VALIDITY

3.7. CONCLUDING REMARKS

CHAPTER 4

FINDINGS AND DISCUSSION

4.1. CONCEPTUAL METAPHORS RELATED TO “SEA” AND “BIỂN” IN ENGLISH VS VIETNAMESE SONGS

4.1.1. Sea is a living organism

Surrounded by huge ocean, both Vietnam and England or America share some common features of using sea image in their music. Symbolically, the sea has been perceived as some issues having closed relationship to their culture based on conceptual metaphor. Firstly, sea is considered as a living organism, specifically a person and a lover.

a. Sea is a lover

To conclude, we could generalize several major mappings of *sea is a lover* metaphor as followed:

SEA		LOVER
Waves upon the sea	⇒	A man loves his beloved
Sea makes mistakes	⇒	Lover makes mistakes
Sea chants, holds	⇒	Lover sings, holds
Sea feels cold, lonely, painful	⇒	Lover feels cold, lonely, painful
Sea without a shore	⇒	Lover without his spouse
Boat consecrate its life to sea	⇒	Lover consecrate its life to his partner
Sea misses boat	⇒	Lover misses his partner
Mountain waits for sea	⇒	Lover waits for his partner

Table 4.1. Frequency of Occurrence of Sea is a lover Metaphor in English and Vietnamese songs

Types of Metaphor	TD sea as SD lover	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural & Ontological	Sea – waves	3	18.7%	3	6.1%
	Sea – river	3	18.7%	4	8.2%
	Sea – sand	1	6.4%	4	8.2%
	Sea – shore	3	18.7%	10	20.4%
	Sea – other categories: Mountain, sky, boat	0	0%	6	12.2%
Structural	Sea – other categories: Fish, sailor, desert	4	25%	0	0%
Ontological	Entity as an object	2	12.5%	0	0%
	Entity that has action	0	0%	18	36.7%
	Entity that has feelings	0	0%	4	8.2%
Orientalional	∅	0	0%	0	0%
Total		16	100%	49	100%

b. Sea is a person

To sum up, several features of *sea is a person* metaphor are illustrated as followed:

Table 4.2. Frequency of Occurrence of Sea is a person Metaphor in English and Vietnamese songs

Types of Metaphor	TD sea as SD person		English		Vietnamese	
			No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural & Ontological	Person	Entity that has actions	4	100%	0	0%
		Entity that has feelings	0	0%	2	25%
	Mother	Entity that has actions	0	0%	3	37.5%
		Entity that has feelings	0	0%	3	37.5%
Structural	∅		0	0%	0	0%
Ontological	∅		0	0%	0	0%
Orientalional	∅		0	0%	0	0%
Total			4	100%	8	100%

4.1.2. Sea is country

To sum up, *Sea is country* metaphor involves the projection of sea on country, which is clarified by the subsequent mappings:

SEA		COUNTRY
Sea is immense	⇒	Country is broad
Blue sea	⇒	Beautiful and prosperous country
Sea feels painful, gloomy	⇒	Country in time of sorrow
Protect sea	⇒	Protect country
Love sea	⇒	Love country

Table 4.3. Frequency of Occurrence of Sea is country Metaphor in English and Vietnamese songs

Types of Metaphor	TD sea as SD homeland and country	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural	Homeland	0	0%	11	20.4%
	Country	0	0%	19	35.2%
Ontological & Structural	Homeland as an object	0	0%	2	3.7%
	Country as a physical object	0	0%	6	11.1%
	Country that has feelings	0	0%	3	5.5%
	Country that has actions	0	0%	9	16.7%
	A container	0	0%	4	7.4%
Ontological	∅	0	0%	0	0%
Orientalional	∅	0	0%	0	0%
Total		0	0%	54	100%

4.1.3. Sea is love

In general, with the *sea is love* metaphor, we could find the correspondence between two domains sea and love through these mappings:

SEA		LOVE
Sea is gentle	⇒	Love is happy
Sea is broad	⇒	Love is boundless
Blue sea	⇒	Endless love

Sea makes people intoxicated	⇒	Love drive people crazy
Sea is stormy	⇒	Love is sorrow
Sea is lonely	⇒	Love is joyless
Sea is dry	⇒	Love has gone
Sea tumbles down	⇒	Love is distress

Table 4.4. Frequency of Occurrence of Sea is love Metaphor in English and Vietnamese songs

Types of Metaphor	TD sea as SD love	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural & Ontological	Happy love that has actions	0	0%	2	8.3%
	Happy love that has feelings	0	0%	1	4.2%
	Joyless love that has actions	0	0%	3	12.5%
	Joyless love that has feelings	0	0%	2	8.3%
Structural	Happy love	0	0%	6	25%
	Joyless love	0	0%	10	41.7%
Ontological	∅	0	0%	0	0%
Orientalional	∅	0	0%	0	0%
Total		0	0%	24	100%

4.1.4. Sea is misery

Generally, the correspondence between TD sea and SD misery could be found through these major mappings:

SEA		MISERY
Drifting on a empty, lonely sea	⇒	Fall in despair
Rescue love from a stormy sea	⇒	Rescue love from adversity
Follow me over a godless sea	⇒	Follow me over tribulatio

Throw my love into the deep blue sea ⇒ Throw my love into sorrow

Lost in this vast and worthless sea ⇒ Disoriented in despair love

Table 4.5. Frequency of Occurrence of Sea is misery Metaphor in English and Vietnamese songs

Types of Metaphor	TD sea as SD misery	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural & Ontological	Entity that has actions	0	0%	2	22.2%
Structural	Tribulation	2	10.5%	4	44.5%
Ontological	Container of despair	5	26.3%	1	11.1%
	Container of adversity	6	31.6%	2	22.2%
	Container of despair love	6	31.6%	0	0%
Orientalional	∅	0	0%	0	0%
Total		19	100%	9	100%

4.1.5. Sea is difficulty

In general, several major mappings of *sea is difficulty* metaphor could be delineated as followed:

SEA

DIFFICULTY

Through swirling sea, across the sea ⇒ Get out of troubles

In the deep blue sea ⇒ Get into predicament

Stormy sea ⇒ Adversity

Ship out on the lonely or at sea ⇒ Someone is in great troubles in life

Fallen to the sea ⇒ Fallen into difficulty

Swim the deepest sea or part the sea ⇒ Overcome difficulty

The devil and the deep blue sea ⇒ In dilemma, faced with two dangerous alternatives.

Table 4.6. Frequency of Occurrence of Sea is difficulty Metaphor in English and Vietnamese songs

Types of Metaphor	TD sea as SD difficulty	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Ontological	As an entity	2	3.5%	2	22.2%
Structural	Get out of troubles	7	12.3%	1	11.1%
	Overcome difficulty	4	7%	0	0%
	Fallen into difficulty	9	15.8%	0	0%
	In dilemma	6	10.5%	0	0%
	Other cases	6	10.5%	2	22.2%
Orientalional	Down	2	3.5%	0	0%
Structural,	Get into predicament	5	8.9%	0	0%
Ontological	Adversity	10	17.5%	4	44.5%
Orientalional	Someone is in great troubles	6	10.5%	0	0%
Total		57	100%	9	100%

4.1.6. Sea is life

To sum up, several key mappings of *sea is life* could be comprehended as followed:

SEA	LIFE
Adrift on the endless sea	⇒ Disoriented in great life
River flows to the sea	⇒ The natural stream of life in reality
Warm, green and peaceful sea	⇒ Cool and beautiful life
Frozen and lost sea, dry sea	⇒ A stalemate in life, depressed life
Cosmic and endless sea	⇒ Great life
Sea is full of waves	⇒ A challenging life
Sea is enlightened	⇒ Life is illuminated

Table 4.7. Frequency of Occurrence of Sea is life Metaphor in English and Vietnamese songs

Types of Metaphor	TD sea as SD life	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural	Natural stream of life	11	40.7%	10	35.7%
	Cool and beautiful life	1	3.7%	3	10.7%
	A stalemate in life	3	11.1%	0	
	Great life	3	11.1%	5	17.9%
	Other cases	3	11.1%	3	10.7%
Ontological	Container	4	14.9%	7	25%
Orientalional	∅	0	0%	0	0%
Structural Orientalional Ontological	Container with the meaning down	2	7.4%	0	0%
Total		27	100%	28	100%

4.1.7. Sea is a container

Generally, several mappings of *sea is a container* is depicted as followed:

SEA		CONTAINER
Fish in the sea	⇒	Other choices or people in reality
A sea of	⇒	A variety of

Table 4.8. Frequency of Occurrence of Sea is a container in English and Vietnamese songs

Types of Metaphor	Sea is as a container	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural	∅	0	0%	0	0%
Ontological	In the sea	6	12.5%	0	
	A sea of color	2	4.2%	2	20%
	A sea of rice	0	0%	4	40%
	A sea of tears	3	6.25%	0	0%
Ontological	A sea of love	5	10.4%	0	0%
	A sea of faces	5	10.4%	0	0%
	A sea of madness	2	4.2%	0	0%
	A sea of pain	5	10.4%	0	0%
	A sea of emotion	2	4.2%	0	0%
	A sea of eyes	1	2%	1	10%
	A sea of night	2	4.2%	0	0%
	A sea of life	0	0%	2	20%
	A sea of gold	2	4.2%	0	0%
	A sea of other elements	13	27.05%	1	10%
Orientalional	∅	0	0%	0	0%
Total		48	100%	10	100%

4.1.8. Sea is a property of an entity or abstract

Ultimately, *sea is a property of an entity* metaphor could be understood through some core mappings based on the correspondence between the nature of the sea and that entity:

SEA	PROPERTY OF AN ENTITY OR ABSTRACT
Color of the sea	⇒ Color of the eyes
The deepness, wide and broad of the sea	⇒ Human beings' character
The vast sea	⇒ A merit of a person
The vast sea and sky	⇒ Boundless human's heart
The vast and profoundness sea	⇒ Love

Table 4.9. Frequency of Occurrence of Sea is as a property of an entity and abstract Metaphor in English and Vietnamese songs

Types of Metaphor	TD sea as a property of an entity or abstract	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural	Color of the eyes	3	15%	2	25%
	Human beings' character	4	20%	1	12.5%
	A merit of a person	0	0 %	2	25%
	Boundless human's heart	0	0 %	2	25%
	Love	7	35%	1	12.5%
	Other cases	6	30%	0	0%
Ontological	∅	0	0%	0	0%
Orientalional	∅	0	0%	0	0%
Total		20	100%	8	100%

4.1.9. Sea is a concrete thing

In general, *sea is a concrete thing* metaphor could be figured out through this table and figure:

Table 4.10 Frequency of Occurrence of Sea is a concrete thing Metaphor in English and Vietnamese

Types of metaphor	TD sea is a concrete thing	English		Vietnamese	
		No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
Structural	∅	0	0%	0	0%
Ontological	Sea is an entity	9	100%	1	100%
Orientalional	∅	0	0%	0	0%
Total		9	100%	1	100%

4.2. DISCUSSION OF FINDING OF CONCEPTUAL METAPHORS RELATED TO “SEA”/ “BIỂN” IN ENGLISH AND IN VIETNAMESE SONGS

Table 4.11. Frequency of Conceptual Metaphors Related to Sea/Biển in English vs Vietnamese Songs

No.	Conceptual Metaphors		English		Vietnamese	
			No. (N _E)	% (F _E)	No. (N _V)	% (F _V)
1	Sea is a living organism	A lover	16	8%	49	24.5%
		A person	4	2%	8	4%
2	Sea is country		0	0%	54	27%
3	Sea is love		0	0%	24	12%
4	Sea is misery		19	9.5%	9	4.5%
5	Sea is difficulty		57	28.5%	9	4.5%
6	Sea is life		27	13.5%	28	14%
7	Sea is a container		48	24%	10	5%
8	Sea is a property of an entity		20	10%	8	4%
9	Sea is a concrete thing		9	4.5%	1	0.5%
	Total		200	100%	200	100%

4.2.1. Similarities

The analysis of conceptual metaphor related to *sea/ biển* in English and Vietnamese songs seems to encompass a wide variety of identical traits. Basing on the table 4.11, it could be inferred that both English and Vietnamese songwriters are in favor of using the simultaneous conceptual metaphor of *sea* acting as *Sea is a living organism*, which denotes a person or particularly a lover; *Sea is misery, difficulty and life* or is a container, *a property of an entity or abstract*, and lastly *a concrete thing*. Among these *Sea is life* metaphor seems to be popular in English as well as Vietnamese songs with the percentage of $F_E = 13.5\%$ ($N_E = 27$) and $F_V = 14\%$ ($N_V = 28$) respectively. Regardless different frequency of occurrence, *sea* icon in both English and Vietnamese songs are likely to be portrayed as revealed in the figure 4.12 founded on several homogeneous features between Western and Eastern culture. In fact, *sea*, which has inspired music composers through music and literature over centuries, exists not only in Western but also in Eastern culture. As mentioned before, the importance of the *sea* to maritime nations is shown by the intrusions it makes into their culture.

Thanks to these identical features in geography among nations surrounded by the ocean, the conceptual metaphors of *sea* between English and Vietnamese songs are inclined to the above mentioned comprehension.

4.2.2. Differences

In order to have a specific view, we could examine the following table which gives the comparison of features of the two cultural typologies by Trần Ngọc Thêm [27]:

Table 4.12. Comparison of Features of Two Cultural Typologies.

FEATURES		AGRICULTURAL ORIGIN	NOMADIC ORIGIN
Origin features	Topography	Plain (moist, low)	Grassland (dry, high)
	Occupation	Cultivation	Breeding
	Lifestyle	Settled	Nomadic
Dealing with the natural environment		Respect and live in harmony with nature	Disrespect, ambition to dominate nature
Way of thinking		Concerning general and dialectical (focus on relationship), subjective, emotional and experienced views	Concerning analysable and metaphysical (focus on factor), objective, physical and experimental views
Community organization	Principles of community organization	Respect sensiment, morality, knowledge and women	Respect strength, talent and men
	Ways of community organization	Flexible and democratic, respect the community	Inflexible and monarchic, respect individual
Dealing with the social environment		Fusion in reception, flexible, moderate in behaviour	Dictatorial in reception, rigid and aggressive in behaviour

Apparently, the given table 4.11. reveals that the first differences in the use of conceptual metaphor related to *sea/ biển* in English and Vietnamese songs are the frequent occurrences of *Sea is country* metaphor in Vietnamese. Truly, the percentage of *Sea is country* metaphor makes up to $N_V = 54$ # $F_V = 27\%$ in Vietnamese, whereas none of this is mentioned in English ($N_E = 0$ # $F_E = 0\%$). It could be assumed from the fact that Vietnamese songwriters are inclined to perceive *Sea as country* and *love*, while this perception is quite different in English culture. Hence, Vietnamese residents are familiar with the image of the *sea* which is the reason that could be a rational explanation for the formulation of the conceptual metaphor *Sea is country* in Vietnamese songs but does not occur in English songs. Likewise, while the portion of *Sea is love* metaphor is $F_V = 12\%$ ($N_V = 24$) in Vietnamese, there is no counterpart sample in English. Besides, the close relationship with *sea* of the local inhabitants enables *sea* to be depicted as *love* widespread in Vietnamese songs. Correspondingly, based on the *love* from the legend Lạc Long Quân and Âu Cơ, which revealed that fifty children followed their father to the forest while another fifty settled down by the *sea* with their mother, local residents' life and their awareness of *love* are attached tightly with *sea*. This could be an explanation for the high frequency of occurrence of *Sea is love* metaphor in Vietnamese songs. On the contrary, table 4.12 reveals that originating from nomadic culture, Western composers have objective and experimental views about the surrounding phenomena. It is thought that culture is the product of man and nature. Therefore, the source of profound differences in culture due to the differences in natural and social conditions. In contrast to the wetrice culture of the East, habitat

in the West is the land of cold, dry climate making up the vast grasslands, which is difficult for plant to have fast growth, but suitable for cattle breeding. Residents have to move frequently, so they have tight connection with the *sun*, *mountain*, *sky*, and *mainland*. Their culture is dynamic, with a variety of movements. The sun is usually used to refer to *lovers' image* because the sun is unique and brings light to life. Similarly, *cloud* manifests the motion here and there, a salient feature of Western style. Another favourite image is the *mountain* which is close to living environment of residents in this form of culture. Thus, Western people are in favor of using the image of *fire*, *cloud or mountain* and *sunshine*, which reflect their nomadic culture to describe love or a person in love.

Consequently, it could be inferred from the table 4.11 that *sea is a living organism* metaphor which denotes *lover* is in charge of $F_V = 24.5\%$ ($N_V = 49$) in Vietnamese songs, whereas this type merely takes $F_E = 8\%$ ($N_E = 16$) in English. It seems that Vietnamese people are in favor of using *sea* image as a *lover* than those from the Western country. Yet, when dealing with *Sea is a person* metaphor, there is a slight gap in figure between Vietnamese $F_V = 4\%$ ($N_V = 8$) and English $F_E = 2\%$ ($N_E = 4$) respectively.

Besides, there are few cases of conceptual metaphors conveying *Sea is a concrete thing* in Vietnamese while this type accounts for $F_E = 4.5\%$ ($N_E = 9$) in English. A few samples of this type of metaphor occurs in *sea is country* metaphor due to its structuralization. Hence, when putting into consideration in this type, English samples are likely to dominate Vietnamese cases.

Although *sea* as a TD of *misery* is used in both English and Vietnamese songs, it could be seen that there is a considerable

difference in the rate of occurrences of this type. The rate in English, which is $F_E = 9.5\%$ ($N_E = 19$) is about twice as popular as that in Vietnamese, which makes up $F_V = 4.5\%$ ($N_V = 9$). Correspondingly, *Sea is difficulty* metaphor is responsible for $F_E = 28.5\%$ ($N_E = 57$) in English songs, while this ratio is merely $F_V = 4.5\%$ ($N_V = 9$) in Vietnamese. This fact reveals that the understanding of *sea* is *despair* or *adversity* is more widely prevalent in English culture rather than Vietnamese culture. This difference originates from cultural diversity. In the Western culture, the *sea* has long been perceived as a hostile and dangerous environment populated by unexpected creatures which represent tribulation and adversity. In consequence, this conception leads to the awareness of Western people about *sea* which is portrayed as *distress* and *difficulty*. Meanwhile, regardless its harshness, *sea* is mostly depicted as country or love for instance in Vietnamese culture due to the close relationship between the *sea* and local inhabitants.

Furthermore, despite their nomadic culture, England and America are still surrounded by ocean, therefore, *sea* also has a wide distribution in their culture. Due to the harsh weather condition in Western countries, many voyages to the *sea* encompass potential risk. Hence, the *sea* has long been perceived as a hostile and dangerous environment occupied by unexpected creatures which leads to the occurrence of the perception of *the devils and deep blue sea* to denote a *dilemma* or *in the deep blue sea* as a *container* metaphor in English songs.

On the other hand, *Sea is a container* metaphor accounts for $F_E = 24\%$ ($N_E = 48$) in English songs while this ratio is merely $F_V = 5\%$ ($N_V = 10$) in Vietnamese songs. Besides, *Sea is a property of an*

entity or abstract metaphor accounts for about $F_E = 10\%$ ($N_E = 20$) in English songs whereas this portion in Vietnamese only $F_V = 4\%$ ($N_V = 8$). This significant difference may be due to the fact that English belongs to the analysable culture (table 4.12) in which people's perception comes from *generality (container)* to *specificity (containee)*. However, this is not true in Vietnamese language: Vietnamese belongs to non-analysable culture or general, synthetic culture in which people's perception goes from *specificity (containee)* to *generality (container)*. As a consequence, the factor of *container* is less popular in Vietnamese songs rather than those of English.

In general, the differences in conceptual metaphors related to *sea/ biển* in English vs Vietnamese songs could be explained according to the culture features.

4.3. CONCLUDING REMARKS

From analyzing conceptual metaphors related to *sea/ biển* in English vs Vietnamese songs in the light of cognitive semantics, the similarities and the differences in the expression of these conceptual metaphors have been examined and discussed.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

It could be assumed that in this study, *sea/ biển* is used as TD for a wide variety of SD serving as *a living organism regarding a person or a lover in particular, country, love, misery, difficulty, life*. Additionally, *sea is also a container, a property of an entity or abstract, and even a concrete thing that could be possessed*.

Moreover, from the above analysis, the similarities and differences in the expressions of conceptual metaphors related to *sea/ biển* in English vs Vietnamese songs are pointed out and clarified.

5.2. IMPLICATIONS

As far as concerned, metaphor is considered to be a common language phenomenon which reflects different cultural models used in different languages and the structure of conceptual metaphors can vary from culture to culture. Thus, teachers should provide students with knowledge of culture for the explanation. In general, when teaching and learning conceptual metaphors, it is very important to take factors surrounding language into consideration.

5.3. LIMITATIONS

Due to the shortage of time, relevant materials, limited ability of the researcher as well as other outside factors I am not able to cover all aspects of conceptual metaphors but concentrating on the theory of Kovecses [8] and Lakoff and Johnson [10].

5.4. SUGGESTIONS FOR FURTHER RESEARCH

The study has mainly focused on the conceptual metaphors related to *sea/ biển* in English and Vietnamese songs in terms of cognitive linguistics. Besides, the research has concentrated on analyzing the conceptual metaphors of *sea/ biển* in songs, not in other forms of art such as poetry, films. Therefore, this would leave some possibilities for further research into:

- a study of conceptual metaphors of *moon, wind, mountain*, etc. in English vs Vietnamese 20th century songs.

- a study of conceptual metaphors of *sea/ biển* in English vs Vietnamese poetry or films.