

**MINISTRY OF EDUCATION AND TRAINING
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**A STUDY ON CONCEPTUAL METAPHORS
OF “RAIN”/ “MUÁ”, “SUNSHINE”/ “NẮNG” IN
ENGLISH VS VIETNAMESE 20TH CENTURY SONGS**

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CHAPTER 1

INTRODUCTION

1.1. RATIONALE

Traditionally, metaphor was considered as a matter of language, not a matter of thought. It was assumed that in everyday language, there was no metaphor and it used mechanisms which were not used in conventional language.

However, a new view of metaphor has challenged the traditional theory in a coherent and systematic way. It was first developed in *Metaphors We Live By*, a seminal study of George Lakoff and Mark Johnson in 1980. The main thesis of the theory is that conceptual metaphor is pervasive in both thought and language.

For decades, natural phenomena have been used in art as conceptual metaphors. It is observed that “rain” and “sunshine” have been unlimited topics of songs. Let us examine the following examples:

- (1.1) I don't wanna sound complaining [52]

But you know there's always *rain in my heart*

I do all the pleasing with you, it's so hard to reason

With you, whoah yeah, why do you make me *blue*.

(Please please me- John Lennon ft. Paul McCartney)

- (1.2) Có mưa ngoài song [54]

Mưa như rót trong lòng

Giọt mưa khuya nhẹ len vào tôi

Tìm chân ai

Chân bước trong đêm dài.

(Những giọt mưa khuya- Trịnh Công Sơn)

In these above examples, the ***Sadness is Rain*** metaphor is

found. The expression “rain in my heart” and “mưa như rót trong lòng” correspond to sadness in love. In another examples, we can recognize the ***Optimism is Sunshine*** metaphor. Composers consider full of sunshine is full of hopefulness as well as bright future:

(1.3) Baby, please stop crying, stop crying, stop crying [53]

Baby, please stop crying, stop crying, stop crying

Baby, please stop crying

You know, I know *the sun will always shine*

So baby, please stop crying 'cause it's tearing up my mind.

(Baby, stop crying- Bob Dylan)

(1.4) Đường hôm nay dân ta đi tới [54]

Quyết không còn một ngày u-tối

Đường hôm nay dân ta đi tới

Những tim người *rực ngời nắng mai*

Triệu nám tay anh em nối dài.

(Việt Nam ơi vùng lèn- Trịnh Công Sơn)

“Rain” and “sunshine” appear with high frequency in both English and Vietnamese 20th century songs. However, there is hardly a study which describes as well as compares what actually goes behind the word or phrase related to “rain” and “sunshine” in songs. Therefore, I have decided on the research entitled “ *A study on conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs*”.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

This study aims:

- To clearly identify the conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs.

- To find out the similarities and differences of conceptual metaphors relating to the concept of “rain”/”mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs.

1.2.2. Objectives

This study is planned:

- To describe the conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English 20th century songs in terms of cognitive linguistics.
- To describe the conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in Vietnamese 20th century songs in terms of cognitive linguistics.
- To compare the conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs in the light of conceptual metaphors.

1.3. RESEARCH QUESTIONS

The research attempts to answer the following questions:

1. What are the conceptual metaphors of “rain” and “sunshine” in English 20th century songs?
2. What are the conceptual metaphors of “mưa” and “nắng” in Vietnamese 20th century songs?
3. What are the similarities and differences of conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs?

1.4. SCOPE OF THE STUDY

The study mainly focuses on the conceptual metaphors of “rain”/ ”mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs in terms of cognitive linguistics. Besides, the research concentrates on analyzing the conceptual metaphors of

“rain”/”mưa”, “sunshine”/ “nắng” in songs, not in other forms of art such as poetry, films.

1.5. ORGANIZATION OF THE STUDY

The study covers the following 5 chapters:

Chapter 1- Introduction

Chapter 2 - Literature Review and Theoretical Background

Chapter 3 - Methodology

Chapter 4 - Finding and Discussion

Chapter 5 - Conclusions and Implications

1.6. SIGNIFICANCE OF THE STUDY

The study is hoped to be a practical piece of work to understand conceptual metaphors, especially the conceptual metaphors related to “rain”/”mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs. In addition, it could be used as a good reference for further studies of conceptual metaphors.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

The concept *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.

Richards [17] is the first person to doubt the traditional view of metaphor. Then, conceptual metaphors were studied by Black [2],

Lakoff and Johnson [10], Lakoff and Turner [11], Gibbs [5] and Kövecses [9].

Although cognitive linguistics in Vietnam has appeared for only one decade, it plays a significant role in linguistic development. Many successful studies in various aspects of conceptual metaphor were carried out by Lý Toàn Thắng [25], Trần Văn Cơ [20], Phan Thê Hung [23], Nguyễn Lai [24], Phan Văn Hoà [21]. In addition, there have been innumerable researches made by students on this field such as Nguyễn Thị Thanh Huyền [22], Ho Trinh Quynh Thu [19], Tran Nu Thao Quynh [15], Luong Thi Tam [18], Hoang Nguyen Ton Ngan [13].

As mentioned above, a lot of researchers have studied conceptual metaphor in songs. However, there seem to be no study conducted on conceptual metaphors of “rain”/”mưa”, “sunshine”/”nắng” in English vs Vietnamese 20th century songs.

2.2. THEORETICAL BACKGROUND

2.2.1. Metaphor

a. Traditional Metaphor

In classical theories, metaphor is a figure of speech in which one thing is compare with another by saying that one is the other (Kövecses, [9]). According to Aristotle [1], metaphor is the transferring of a word into an estranged area.

So far, many linguists and researchers have given out a variety of definitions of metaphors. Black [3] claimed “Many words have both literal and metaphorical meanings. The literal meaning of a word is the most basic sense. A metaphorical meaning is when it is used to refer to something other than this”. Next, Reddy [16] mentioned metaphor as the transference of meaning from one object to another,

based on the similarity between the two objects. Later, Halliday [6] defined “ a word is used for something resembling that which it usually refers to”

b. Conceptual Metaphor

According to Lakoff and Johnson [10], conceptual 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.

Kövecses [9] defined conceptual metaphor as understanding one conceptual domain in terms of another conceptual domain. A convenient shorthand way of capturing this view of conceptual metaphor is the following: CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B, which is called a conceptual metaphor. A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another.

2.2.2. Classification of Metaphor

Conceptual metaphor involve two concepts whose form is “A is B”. Concept A is understood in terms of concept B. According to cognitive linguistic, metaphor can be classified into conventionality, function, nature and level of generality of metaphor. However, in this study, we only examine the cognitive function of metaphor. Conceptual metaphor can be classified according to the cognitive functions that they perform with three kinds: structural, ontological and orientational.

a. Structural Metaphors

b. Ontological Metaphors

c. Orientational Metaphors

2.2.3. Metaphorical Mappings

2.3. PROFILES OF BOB DYLAN AND TRỊNH CÔNG SƠN

2.3.1. Bob Dylan's Life and Career

2.3.2. Trịnh Công Sơn's Life and Career

2.4. SUMMARY

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN

3.2. RESEARCH METHODS

3.3. DESCRIPTION OF SAMPLES

3.4. DATA COLLECTION

3.5. DATA ANALYSIS

3.6. RESEARCH PROCEDURE

3.7. RELIABILITY AND VALIDITY

3.8. CONCLUDING

CHAPTER 4

FINDINGS AND DISCUSSIONS

The attractions of songs are shown in both melody and lyric. However, in this study, we merely try to approach issues related to the language in songs. Specifically, conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs will be explored in different angles.

4.1. CONCEPTUAL METAPHORS OF “RAIN”/ “MƯA” IN ENGLISH VS VIETNAMESE 20TH CENTURY SONGS

4.1.1. Sadness is Rain

Sadness is Rain metaphor is an ontological metaphor in which the domain of *sadness* is expressed in terms of *rain*.

(4.1) Từ ngày xa anh em *mát đì* *ngày vui*, [51]

Mát đì nụ cười, ngày nào còn thắm trên môi.

Từ ngày xa anh, cơn *mưa* rơi lạnh tim đến,

Những dòng nhạc buồn đỗ trong bóng đêm.

(Yêu anh như ngày xưa- Đức Huy)

(4.3) Can't go on. [52]

Everything I had is gone.

Stormy weather.

Since *my man and I ain't together*.

Keeps *raining* all the time

Keeps *raining* all of the time

(Stormy weather- Felice and Boudleaux)

The **Sadness is Rain** metaphor involves the projection of *rain* on *sadness*. It is clarified by the following mapping:

RAIN		SADNESS
Raindrop	⇒	Tear
Rain in heart	⇒	Sadness in love
Starting rain	⇒	Beginning of sadness
The cold in the rain	⇒	The loneliness

4.1.2. Misfortune is Rain

Misfortune is Rain mapping is a set of ontological correspondences between *rain* and *misfortune*. Oxford dictionary of English [14] defines misfortune is an unfortunate condition or event. Thus misfortune is something unstoppable and leads to bad result like rain:

(4.16) Có chàng đi tìm quá khứ, [51]

Lần theo đường phố vắng
 Nắng hanh vàng đan chiều mơ.
 Đầu ngờ mưa làm rét muốt đường đi dành lấm ướt,
 Nước mưa lạnh buốt tâm hồn.

(Phó chiêu- Hoàng Thi Thơ)

(4.17) Sunny days.

[52]

Where have you gone?
 I get the strangest feeling.
 You belong.
 Why does it always *rain* on me?
 Is it because I lied when I was seventeen?
 Why does it always *rain* on me?
 Even when the sun is shining,
 I can't avoid the lightning.

(Why does it rain on me? - Francis Healy)

The examples above show that *rain* is used to describe *misfortune*. The mapping of this metaphor is delineated below:

RAIN		MISFORTUNE
To rain	⇒	To spoil some event
The occurrence of rain	⇒	Unspecific but negative occurrence
Rain	⇒	An obstacle in a journey
Rain to hail	⇒	Increase the level of misfortune
Rainy day	⇒	A period of misfortune

4.1.3. The End is Rain

The End is Rain is an ontological metaphor in which *the end* is expressed in terms of *rain*. Investigating lyrics in English songs, we recognized an interesting conceptual metaphor ***The End is Rain*** which is not found in Vietnamese 20th century songs.

(4.27) I never meant to cause you any sorrow. [52]

I never meant to cause you any pain.

I only wanted one time to see you laughing.

I only want to see you laughing *in the purple rain*

...

I only want to see you bathing *in the purple rain*

...

I only want to see you *underneath the purple rain*

...

And let me guide *you to the purple rain*

...

I only want to see you, only want to see you

In the purple rain

(Purple rain- Prince)

4.1.4. A Concrete Thing is Rain

The *A Concrete Thing is Rain* metaphor is a set of structural metaphor in which *a concrete thing* is understood as *rain*.

(4.30) Someone told me long ago. [52]

There's a calm before the storm,

I know; it's been comin' for some time.

When it's over, so they say,

It'll *rain* a sunny day,

I know; shinin' down like water.

I want to know, have you ever seen the *rain*?

I want to know, have you ever seen the *rain*?

Comin' down on a sunny day?

(Have you ever seen the rain?- John Fogerty)

4.1.5. Rain is A Living Organism

A living organism is any living biological entity, such as vertebrate, insect, plant and bacterium [39]. Interestingly, the conceptual metaphor **Rain is A Living Organism** is only found in Vietnamese songs with high frequency. And *a plant, an animal and a person* figuratively mean rain in Vietnamese 20th century songs.

a. Rain is A Person

According to Kovesces [9], we can conceive personification as a form of ontological metaphor. In this case, rain as a nonhuman entity is given human qualities.

(4.32) Ru mãi ngàn năm tùng phiến môi mềm. [54]

Bàn tay em trau chuốt thêm cho ngàn năm.

Cho vừa nhớ nhung có em giồi hờn.

Nên mãi ru thêm ngàn năm.

Thôi ngủ đi em, *mưa ru* em ngủ.

Tay em kết nụ, nuôi trọn một đời.

Nuôi một đời người.

Mùa xuân vừa đến xin mãi ăn năn mà thôi.

(Ru em tùng ngón xuân nồng – Trịnh Công Sơn)

b. Rain is A Plant

A beautiful image in a Trịnh Công Sơn [34] song could be referred as **Rain being A Plant**.

(4.38) Mây và tóc em bay trong chiều gió lộng. [54]

Trời làm con *mưa xanh* dưới những hàng me.

Em cùng lá tung tăng như loài chim đèn.

và đã hót giữa phố nhà.

(Tuổi đời mènh mông- Trịnh Công Sơn)

4.1.6. Rain is Down

According to Lakoff and Johnson [10], metaphorical orientations are not arbitrary. They have a basis in our physical and cultural experience. Therefore, we can have conceptual metaphor **Rain is Down** based on the physical basis: water runs from high to low.

(4.41) Since you went away. [52]

My heart's not free.

It keeps on *raining down* on me.

Will there be a day when the sun will shine?

(Sunshine after the rain- Elkie Brooks)

(4.51) *Mưa roi* là nước mắt tình đã phai rồi. [51]

Mây trời là nỗi nhớ tiếc thương mà thôi.

Hạnh Phúc sao mắt mông em còn chơi vơi.

Sao trái tim anh còn chua ngôï.

Những xót xa một thời.

(Nỗi đau muộn màng- Ngô Thúy Miên)

4.2. CONCEPTUAL METAPHORS OF “SUNSHINE”/ “NẮNG” IN ENGLISH VS VIETNAMESE 20TH CENTURY SONGS

4.2.1. Happiness is Sunshine

Happiness is Sunshine is an ontological metaphor in which the domain of *happiness* is expressed in terms of *sunshine*. It corresponds between sunny day and a period of happiness.

(4.56) Anh muốn được cùng em, về miền biển nắng. [51]

Mình sẽ sống những ngày hè uom nắng.

Dưới bóng dừa là lời, sẽ nói yêu em mãi

Sẽ nói lời yêu thương đã từ lâu anh giữ trong lòng hoài.

(Lời yêu thương- Đức Huy)

(4.58) I just can't remember who to send it to. [52]

I've seen fire and I've seen rain.

I've seen *sunny* days that I thought would never end.

I've seen lonely times when I could not find a friend,

But I always thought that I'd see you again.

(Fire and rain- James Taylor)

To the ***Happiness is Sunshine*** metaphor, we could find the correspondence between the two domains *happiness* and *love* through mappings:

SUNSHINE		HAPPINESS
To shine	⇒	To smile
Sunny day	⇒	A period of happiness
Sunny area	⇒	A place of happiness
Sunny	⇒	A state of being happy
Full of sunshine	⇒	Full of happiness

4.2.2. Sadness is Lack of Sunshine

Sadness is Lack of Sunshine is an ontological metaphor in which the domain of *sadness* is understood as the domain *lack of sunshine*.

From the viewpoint that physical brightness is conductive to cheerfulness; we can infer that “brightness” means happiness and “lack of brightness” comes to the reverse.

(4.65) Và người tìm đến giọng hát mơ hồ. [51]

Vết bước năm xưa nay vương âm thầm.

Hàng cây mơ bóng bên đường.

Gọi người khi *nắng phai tàn*.

Gọi tình yêu vào lăng quên.

(Dấu tình sâu- Ngô Thuy Miên)

(4.68) Ain't no *sunshine* when *she's gone*. [52]

It's not warm when she's away.
 Ain't no *sunshine* when *she's gone*.
 And she's always gone too long
 Anytime she goes away.

(Ain't no sunshine- Bill Withers)

4.2.3. Love is Sunshine

The ***Love is Sunshine*** metaphor is a set of ontological metaphor in which *love* is understood as *sunshine*.

(4.70) Tình yêu như vết cháy [54]

Trên da thịt người.
 Tình xa nhu trời,
 Tình gần nhu khói mây,
 Tình trầm nhu bóng cây,
Tình reo vui nhu *nắng*,
 Tình buồn làm cơn say.

(Tình sâu- Trịnh Công Sơn)

(4.75) Sounds of laughter, shades of life [52]

are ringing through my open ears
 Inciting and inviting me
 Limitless undying love
 which *shines* around me like a million *suns*
 It calls me on and on, across the universe.

(Across the universe- John Lennon ft Paul McCartney)

To comprehend the ***Love is Sunshine*** metaphor, we need to map *knowledge of sunshine* in the source domain onto *knowledge of love* in the target domain. Here is the mapping of ***Love is Sunshine*** metaphor

SUNSHINE		LOVE
The bright of sunshine	⇒	The happiness of love
Lack of sunshine	⇒	Lack of love
Sunset	⇒	Ending of love
Sunlight	⇒	Lover

4.2.4. Optimism is Sunshine

Optimism is Sunshine mapping is a set of ontological correspondences between *optimism* and *sunshine*.

Oxford dictionary of English [14] defines optimism as hopefulness and confidence about the future or the success of something.

(4.76) Một tình yêu, trọn con tim. [51]

Một tình yêu, một tình yêu.

Hoài dâng hiến, một tình yêu.

Nhin ngày mai với niềm tin mới.

Một ngày mai huy hoàng trong nắng tươi.

Và người áy đã tìm thấy được tình yêu.

(Một tình yêu- Đức Huy)

(4.81) Baby, please stop crying, stop crying, stop crying [53]

Baby, please stop crying, stop crying, stop crying

Baby, please stop crying.

You know, I know *the sun will always shine.*

So baby, *please stop crying 'cause it's tearing up my mind.*

(Baby, stop crying- Bob Dylan)

In the case of the metaphorical concept mentioned above, *optimism* is expressed in terms of *sunshine*.

SUNSHINE		OPTIMISM
Full of sunshine	⇒	Full of hopefulness
Sunrise	⇒	A new beginning

To shine ⇒ To optimize

4.2.5. Sunshine is A Living Organism

Sunshine is A Living Organism in which case mapping is a set of correspondences between *sunshine* and *a living organism*. A living organism contains two sub-types which are a person and a plant.

a. Sunshine is A Person

Sunshine is A Person metaphor is an ontological metaphor in which *sunshine* is personified as a *lover* in both English and Vietnamese songs.

(4.83) *Sunshine, sunshine,* [52]

Is that a cloud across *your smile*

Or did you dream again last night?

It's best you rest inside a while

As blue doesn't seem to suit you right.

(Sunshine sunshine- James Taylor)

(4.84) *Nắng vàng em đi đâu mà vội.* [54]

Mà vội mà vội *nắng vàng* oi.

Mà vội mà vội *nắng vàng* *nắng vàng* oi.

Em đi đâu mà vội.

(Bóng bóng oi- Trịnh Công Sơn)

b. Sunshine is A Plant

The **Sunshine is A Plant** metaphor is a structural metaphor that involves the projection of *a plant* on *sunshine*.

The **Sunshine is A Plant** metaphor has been evoked only in Vietnamese songs.

(4.89) Anh muôn được cùng em, về miền biển nắng. [51]

Mình sẽ sống những ngày Hè urom nắng.

Dưới bóng dùa lá loi, sẽ nói yêu em mãi
 Sẽ nói lời yêu thương đã từ lâu anh giữ trong lòng hoài.

(Lời yêu thương- Đức Huy)

In the case of the conceptual metaphor mentioned above, sunshine is the target domain whereas a plant is the source domain. This seems to be characterized by the following set of mappings:

A PLANT	SUNSHINE
The growth of the plant	⇒ Sunrise
The fade of the flower	⇒ Sunset
The fresh of the plant	⇒ The bright of sunshine

4.2.6. Sunshine is Up

The *Sunshine is Up* is an orientational metaphor which is taken shape due to the cultural basis. In Vietnamese culture, “sunshine” is understood as “the sun”. Thus, the *sun* rises *up to* the sky and *sunshine goes up* too.

(4.97) *Nắng* lên rồi mùa xuân thăm *tươi*. [51]

Gió Xuân về trong trái tim vui này.

Có tin mừng một ngày nắng mới.

(Đẹp mãi mùa xuân- Đức Huy)

(4.98) Đường nào dùi tôi đi đến cơn say [54]

Một lần nằm mơ tôi thấy tôi qua đời

Dù thật lệ rơi lòng không buồn mấy

Giật mình tỉnh ra ô *nắng* lên rồi.

(Bên đời hiu quạnh- Trịnh Công Sơn)

4.2.7. Sunshine is Down

On the other hand, the orientational metaphor *Sunshine is Down* only occurs in English songs. It is due to the physical basis: the ray of sunlight from the sun shines from the sky to the ground. [47]

(4.99) I declare I've had my share [52]
 and I've heard it all before.
 It's time for me to be stealing away.
 Let those rain clouds roll out on the sea.
 Let the *sun shines down on* me, hey, hey

(Love has brought me around- James Taylor)

4.3. DISCUSSION OF FINDINGS

It can be said that conceptual metaphor is used in almost everyday language so they are widely understood all over the world. Thus, similarities in conceptual expressions in many languages are understandable. However, languages are strongly affected by cultures. Therefore, differences are unavoidable due to the cultural diversity.

4.3.1. Similarities and Differences in Conceptual Metaphors of “Rain”/ “Mưa” in English vs Vietnamese 20th Century Songs

Table 4.1. Frequency of Conceptual Metaphors of “Rain”/ “Mưa” in English vs Vietnamese 20th Century Songs

Number	Conceptual Metaphors	English		Vietnamese	
		Occurrence	%	Occurrence	%
1	Sadness is Rain	32	36%	33	37%
2	Misfortune is Rain	25	27%	11	12%
3	The End is Rain	3	3%	0	0%
4	A Concrete Thing is Rain	6	7%	0	0%
5	Rain is A	a. Rain is A person	0	0%	23%
	Living Organism				
5	b. Rain is A plant			1	1%
6	Rain is Down	24	27%	24	27%
	Total	90	100%	90	100%

a. Similarities

b. Differences

4.3.2. Similarities and Differences in Conceptual Metaphors of “Sunshine”/ “Nắng” in English vs Vietnamese 20th Century Songs

Table 4.2. Frequency of Conceptual Metaphor of “Sunshine”/ “Nắng” in English vs Vietnamese 20th Century Songs

Number	Conceptual metaphors of Sunshine	English		Vietnamese		
		Occurrence	%	Occurrence	%	
1	Happiness is Sunshine	45	50%	14	16%	
2	Sadness is Lack of Sunshine	9	10%	13	14%	
3	Love is Sunshine	12	13%	15	17%	
4	Optimism is Sunshine	9	10%	7	8%	
5	Sunshine is A Living Organism	a. Sunshine is A Person	4	5%	20	22%
		b. Sunshine is A Plant	0	0%	17	19%
6	Sunshine is Up	0	0%	4	4%	
7	Sunshine is Down	11	12%	0	0%	
	Total	90	100%	90	100%	

a. Similarities

b. Differences

4.3.3. Explanation of the Formation of Metaphorical Images of “Rain” and “Sunshine” in 20th Century Songs

Table 4.3. Comparison of Features of Two Cultural Typologies

TIÊU CHÍ		VH TRỌNG TĨNH (Gốc nông nghiệp)	VH TRỌNG ĐỘNG (Gốc du mục)
Đặc trung gốc	Địa hình	Đồng bằng (âm, thấp)	Đồng cỏ (khô, cao)
	Nghề chính	Trồng trọt	Chăn nuôi
	Cách sống	Định cư	Du mục
Ứng xử với môi trường tự nhiên		Tôn trọng, sống hòa hợp với thiên nhiên	Coi thường, tham vọng chế ngự thiên nhiên
Lối nhận thức, tư duy		Thiên về tổng hợp và biện chứng (trọng quan hệ), chủ quan, cảm tính và kinh nghiệm	Thiên về phân tích và siêu hình (trọng yếu tố), khách quan, lý tính và thực nghiệm
Tổ chức cộng đồng	Nguyên tắc tổ chức CĐ	Trọng tình, trọng đức, trọng văn, trọng nữ	Trọng sức mạnh, trọng tài, trọng võ, trọng nam
	Cách tổ chức CĐ	Linh hoạt và dân chủ, trọng cộng đồng	Nguyên tắc và quân chủ, trọng cá nhân
Ứng xử với môi trường xã hội		Dung hợp trong tiếp nhận, mềm dẻo, hiếu hoà trong đối phó	Độc tôn trong tiếp nhận, cứng rắn, hiếu thắng trong đối phó

4.4. CONCLUDING REMARKS

From analyzing conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs in the light of cognitive semantics, the similarities and the differences in the expression of these conceptual metaphors have been examined and discussed. Besides, culture has been mentioned as a factor to form different conceptual metaphors of “rain”/ “mưa” and “sunshine”/ “nắng” in English and Vietnamese 20th century songs.

CHAPTER 5

CONCLUSION AND IMPLICATIONS

5.1. SUMMARY OF MAJOR FINDINGS

It could be seen that in this study, “rain”/ “mưa” and “sunshine”/ “nắng” are used as both source domain and target domain. As the former, *rain* with metaphorical expressions helps to understand *sadness*, *misfortune*, *the end* and *a concrete thing*. In addition, *happiness*, *love* and *optimism* is expressed by the source domain *sunshine*; *lack of sunshine* is understood as *sadness*. Moreover, *a living organism* and *down* is utilized to refer to *rain* as well as *sunshine* is conceptualized as *a living organism*, *up* and *down*.

Furthermore, from the above analysis, the similarities and differences in the expressions of conceptual metaphors of “rain”/ “mưa” and “sunshine”/ “nắng” in English vs Vietnamese 20th century songs are pointed out and clarified. The same expressions of conceptual metaphors of “rain”/ “mưa” such as ***Sadness is Rain***, ***Misfortune is Rain*** and ***Rain is Down*** as well as those of “sunshine”/ “nắng”, for instance ***Happiness is Sunshine***, ***Sadness is Sunshine***,

Love is Sunshine and ***Optimism is Sunshine*** exist in both languages. However, the differences found out are significant. In ***Rain is A Living Organism*** metaphor, while the source domain ***A Living Organism*** is exploited commonly in Vietnamese, no sample is found in English. Likewise, the ***Sunshine is A Living Organism*** metaphor happens in such the same way as well except few examples in the metaphor ***Sunshine is A Person*** (a sub-type of sunshine is a living organism) in English. Moreover, ***The End is Rain, A Concrete Thing is Rain*** and ***Sunshine is Down*** occur in English 20th century songs whereas they do not occur in Vietnamese songs.

It seems that these similarities and differences do not happen at random. They could be explained by the diversity of culture features.

5.2. IMPLICATIONS

As far as we know, metaphor plays an important role in human life. It does not only appear in poems, songs, literature, etc. but also in our daily life. Therefore, it works in teaching language as well as in everyday language.

Conceptual metaphors of “rain”/ “mưa” and “sunshine”/ “nắng” are interesting to all audiences. Thus, a good knowledge of these metaphors will contribute greatly to an effective understanding of song lyrics. In fact, conceptual metaphors have not been valued properly in teaching and learning English and Vietnamese as a foreign language. In the following we will find out how conceptual metaphors used in song lyrics could be applied in teaching and learning conceptual metaphors in English and Vietnamese.

First of all, teachers should make their students aware of the popularity and significance of metaphors in our daily life. Then let

them inspired with the nature of conceptual metaphors in general and conceptual metaphor in song lyrics in particular to teach conceptual semantics more effectively and interestingly.

Next, there is a relationship between metaphor and human thinking process. Thus, it is hard for learners to understand and use conceptual metaphors because of their limited awareness and experience. It means that the learners who experience much in life and are good at perceptual imagination will find it easy to understand these images. In contrast, the others who are lack of life experiences and perceptual imagination will find these conceptually metaphoric images difficult. Therefore, in order to help learners understand conceptual metaphors, teachers should provide them with the mechanism of transferring meaning from the source domain to the target domain. Therefore, the correspondence between the two domains could be found out through the mapping connecting the source domain and the target domain. Basing on the mapping, learners would be able to get the features transferred from the source domain to the target domain. As a result, learners could find it simple to comprehend the meaning behind these metaphorically conceptual images.

Lastly, 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 AND SUGGESTIONS FOR FURTHER RESEARCH

The study has mainly focused on the conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English vs Vietnamese 20th century songs in terms of cognitive linguistics. Besides, the research has concentrated on analyzing the conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” 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 “rain”/ “mưa”, “sunshine”/ “nắng” in English vs Vietnamese poetry or films.