NGUYỄN THÙY GIA LY

AN INVESTIGATION INTO CONCEPTUAL METAPHORS USED IN "GONE WITH THE WIND" BY MARGARET MITCHELL AND ITS VIETNAMESE TRANSLATIONAL VERSION OF "CUỐN THEO CHIỀU GIÓ" BY VŨ KIM THƯ

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**MASTER THESIS IN SOCIAL SCIENCES
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(SUMMARY)**

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CHAPTER 1
INTRODUCTION

1.1. RATIONALE

Metaphor has become the subject of interest for many researchers in recent decades. Current approaches in cognitive linguistics emphasize the importance of metaphor in language. They consider it an essential and indispensable phenomenon in both language and thought. Metaphor is one of the most beautiful and symbolic rhetorical devices in the field of stylistics. It is a type of expressive and figurative language in which one semantic field of reference is carried over or transferred to another.

Study of metaphor has been traditionally associated with the study of literature; the use of metaphor is not restricted to this kind of language. Metaphor exists as a common fact in most of languages in the world. For example:

(1.1) As Melanie looked at Ashley, her plain face **lit up as with an inner fire**, for if ever **a loving heart** showed itself upon a face, it was showing now on Melanie Hamilton's.
[42, p.88]

(1.2) *Khi Melanie nhìn Ashley, khuôn mặt tầm thường của cô **sáng lên như lửa cháy bên trong**. Chưa bao giờ **trái tim đa tình** của Melanie Hamilton hiện rõ trên mặt bằng lúc này.* [42, p.112]

The phrase *"her plain face lit up as with an inner fire"* evokes the LOVE IS A FIRE metaphor. There cannot be literally a burning fire in her heart. It means that the intensity of fire corresponds to the intensity of love. This tells us something important about the nature of creativity.

SOURCE	TARGET
FIRE	**PASSION (LOVE)**
Intensity of fire	Intensity of sexual passion
Entity burning	Person in love
Cause of fire	Cause of passion (loved one)
Starting fire	Beginning of passion
Going out of fire	End of passion
Lack of fire	Lack of passion

Translating metaphors from one language into another language effectively to help readers gain an accurate insight into their meaning are a big challenge. It is always a very difficult job because translators will face linguistic, literacy and aesthetic and socio-cultural problems.

From the above mentioned reality, the researcher conducted a thesis on conceptual metaphor used in "Gone with the Wind" by Margaret Mitchell and its Vietnamese translational equivalents in "Cuốn Theo Chiều Gío" translated by Vu Kim Thu entitled ***"An Investigation Into Conceptual Metaphors Used in "Gone with the Wind" by Margaret Mitchell and Its Vietnamese Translational Version "Cuốn Theo Chiều Gió" by Vũ Kim Thư"***.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

The aim of this study is to examine the conceptual metaphors used in *"Gone with the Wind"* by Margaret Mitchell. It also aims to find out how these metaphors were translated into Vietnamese by Vũ Kim Thư.

After doing the research, we hope that we can improve the knowledge and ability of using successfully metaphorical expressions in teaching and learning English literature.

1.2.2. Objectives

With the purposes mentioned above, this research is intended to:

- To analyze the conceptual metaphors used in *"Gone with the Wind"*.

- To study how conceptual metaphor in *"Gone with the Wind"* was translated into Vietnamese via the Vietnamese translational version "Cuốn theo chiều gió" by Vu Kim Thu.

- To make a comparison of metaphors used in original *Gone with the Wind* as well as its translations in Vietnamese.

- Suggest some implications for the teaching and learning literature.

1.3. RESEARCH QUESTIONS

In order to achieve the aims and objectives of the study, the following research questions are to be answered

1. What are the conceptual metaphors used in *"Gone with the Wind"* by Margaret Mitchell?

2. How are these conceptual metaphors translated into Vietnamese through the Vietnamese version "Cuốn theo chiều gió" by *Vũ Kim Thư*?

3. What are the implications of the study for teaching, learning and translating conceptual metaphors in English literature?

1.4. SCOPE OF THE STUDY

This research was carried out on original English version of *"Gone with the Wind"* along with its Vietnamese translational version: "*Cuốn Theo Chiều Gió"* by Vũ Kim Thư [42], [43].

In this research, we just investigated the conceptual metaphors used in this novel and its Vietnamese translational version; other forms of stylistic devices in the novels are out of the scope of this study.

1.5. SIGNIFICANCE OF THE STUDY

With the purpose of doing a research into the linguistic features of conceptual metaphors used in *"Gone with the Wind"* and its Vietnamese translational version.

1.6. ORGANIZATION OF THE STUDY

This study covered the following 5 chapters:

- **Chapter 1,** Introduction
- **Chapter 2**, Literature Review and Theoretical background
- **Chapter 3,** Research Design and Methodology
- **Chapter 4,** Findings and Discussions
- **Chapter 5,** Conclusions and Implications

CHAPTER 2
LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

We use metaphor when we speak, often without realizing it. With regard to metaphor in recent decades, a lot of studies have been done. In English, metaphor is first studied and presented by Galperin [6], Lakoff and Johnson [16], and Sweetser [27]. Besides, the conceptual metaphors were studied in detail by Kovecses [10].

In Vietnam, there have been many scholars inspired and interested in this. They did successfully study the various aspects of stylistic devices in use in either foreign or Vietnamese works of literature such as Phan Thế Hưng [40, p.2-6], Nguyễn Đức Tồn [36,

p. 1-9], Phan Văn Hòa [41, p. 191] and Nguyễn Lai [39, p. 61-63]. Additionally, there are some prior researchers relating to metaphor such as: Trần Ngọc Hải [28], Hồ Trịnh Quỳnh Thư [8], Trần Thị Thơ [30]. In general, there have been a great number of studies on metaphor in English and Vietnamese. However, so far there has been no reported research on the analysis of conceptual metaphors used in the novel *Gone with the Wind*.

2.2. THEORETICAL BACKGROUND

2.2.1. Definitions of Metaphor:

The word *metaphor* has its origin from Greek [52], *"metapherein"*, meaning to "transfer" or "carry across". Metaphors carry meaning from one word, image or idea to another. Many linguists and researchers have given out a variety of definitions of metaphors.

2.2.2. Definitions of Conceptual Metaphor:

According to Johansen [9, p.11], "a conceptual metaphor is a metaphor that exists in the mind of a speaker, and may thus be unconscious". In order to generate a conceptual metaphor, the knowledge from one domain must be mapped onto another. To be more specific, the domain where the concept is mapped from is the source domain and the domain where the concept is mapped onto is the target domain. A brief and convenient way to represent this mapping is the following TARGET DOMAIN IS SOURCE DOMAIN, which is called *a conceptual metaphor*.

2.2.3. Classification of Conceptual Metaphors

a. Structural Metaphors

b. Orientation Metaphors

c. Ontological Metaphors

d. Conduit Metaphors

2.3. METAPHORICAL MAPPINGS

According to Lakoff and Turner [18], a metaphor, is not a linguistic expression. It is a mapping from one conceptual domain to another. It has a three-part structure: two endpoints and a bridge that is the source and the target and the detailed mapping.

- Mapping Principles

There are two main roles for the conceptual domains posited in conceptual metaphors:

SOURCE DOMAIN

TARGET DOMAIN

2.4. THEORY OF TRANSLATION

2.4.1. Definitions of Translation

Translation is considered as a process through which the translator decodes one language (source language: SL) and encodes his understanding of another language (target language: TL) form. Translation also denotes both the process of transferring a text from one language into another and the product resulting from this process.

2.4.2. Approaches to Translation

In *Approaches to Translation* [22, p. 18-20], Peter Newmark put forward the notions of communicative and semantic translations.

a. Communicative Translation

b. Semantic Translation

2.5. LITERARY TRANSLATION

Literary translation is the translation of literary works, such as novels, short stories, poems, plays and the like [31]. Its function is to "bridge the delicate emotional connections between cultures and languages and further the understanding of human beings across national borders". It unlocks the doors of unseen riches of other

languages for us and creates new paths of communications between the literatures of different lands speaking different languages.

2.6. MARGARET MUNNERLYN MITCHELL'S PROFILE

2.7. THE NOVEL "GONE WITH THE WIND"

2.8. A BRIEF CONTENT OF "GONE WITH THE WIND"

CHAPTER 3
METHODS AND PROCEDURES

3.1. RESEARCH DESIGN

The study was carried out through qualitative and quantitative approaches. In addition, to achieve the set goal, descriptive and analysis method were chosen.

3.2. RESEARCH METHODOLOGY

In order to meet the requirements of the aims and objectives in chapter 1, the study was carried out by using descriptive and analytical methods. In order to achieve this purpose, a lot of conceptual metaphors in *Gone with the Wind* by Margaret Mitchell and its Vietnamese translational version "Cuốn theo chiều gió" by Vũ Kim Thư have been collected and examined.

3.3. DATA COLLECTION

To conduct this research, more than 200 conceptual metaphors expressions were collected from the novel "Gone with the Wind" and its Vietnamese translational version.

3.4. DATA ANALYSIS

Data analysis is considered very important part to point out the conceptual metaphors in *"Gone with the Wind"* and its Vietnamese version *"Cuốn theo chiều gió"* by Vu Kim Thu. It is the core process to ensure the objectives and result of the study.

3.5. RESEARCH PROCEDURES

Our research based on the theory of conceptual metaphor of Lakoff and Johnson [16] and Kovecses, Z [10]. In order to gain success in our research, the process of our research follows the steps:

- Collecting samples of conceptual metaphors in Gone with the Wind and its equivalent in Vietnamese version.

- Investigating and finding out the conceptual metaphors expressions in Gone with the Wind and its equivalent in Vietnamese version.

- Investigating the factors affecting the way to form metaphorical images in Gone with the Wind and its Vietnamese translational version, and then give explanations to these.

- Giving some implications for teaching, learning, and translating conceptual metaphors.

- Making some suggestions for further researchers.

3.6. SAMPLING

The data for analysis are taken from the novel *"Gone with the Wind"* and its Vietnamese version "Cuốn theo chiều gió" by Vũ Kim Thư.

3.7. SUMMARY

In short, the study strictly follows the research design in which the data collection process plays an important part in producing the high quality result of the research. After the above processes had been conducted, the discussion of findings mentions on Chapter Four will be described, analyzed and contrasted scientifically due to the careful and reasonable preparation in this chapter.

CHAPTER 4
FINDINGS AND DISCUSSION

This chapter analyzed the results based on the data collected from the novel *"Gone with the Wind"* by Margaret Mitchell and Vietnamese version *"Cuốn Theo chiều gió"* by Vũ Kim Thý.

4.1. FREQUENCY OF CONCEPTUAL METAPHORS IN *GONE WITH THE WIND* IN ENGLISH AND VIETNAMESE VERSION

4.1.1. Frequency of Conceptual Metaphors for Love in *Gone with the Wind* in English and Vietnamese

Table 4.1. Frequency of Conceptual Metaphors for Love in *Gone with the Wind* in English and Vietnamese version

Metaphor of Love	English version		Vietnamese version	
Love is…	occurrence	%	occurrence	%
1. a journey	8	21.6%	8	23.5%
2. a war	4	10.8%	4	11.8%
3. a gift	5	13.5%	5	14.7%
4. a fire	9	24.5%	8	23.5%
5. down	3	8%	3	8.8%
6. natural force	4	10.8%	2	5.9%
7. a concrete, a real object	4	10.8%	4	11.8%
Total	**37**	**100%**	**34**	**100%**

In the table 4.1 above, we can find out that the quantity of love in original version more than Vietnamese version with the rate of occurrence 37 in English and 34 in Vietnamese version. This

means that the writer usually uses metaphorical expressions of love and the translator transferred metaphors into another meaning in some cases.

The following table showed us the similarities and differences in expressions of conceptual metaphors for love in English and in Vietnamese.

Table 4.2. A comparison of conceptual metaphors for love between English and Vietnamese

Source Domain	Conceptual Metaphor of Love	
	English	Vietnamese
1. a journey	+	+
2. a war	+	+
3. a gift/ present	+	+
4. a fire	+	-
5. down	+	+
6. natural force	+	-
7. a concrete and a real object	+	+

4.1.2. Frequency of Conceptual Metaphors in *Gone with the Wind*

After examing 200 samples both in English and Vietnamese, the frequency of conceptual metaphors in *Gone with the Wind* in English is illustrated as follows:

Table 4.3. Frequency of Conceptual Metaphors in
Gone with the Wind

Conceptual Metaphors	Occurrence Total	Percentage
1. love	37	37%
2. life is a journey	5	5%
3. hearts are containers	12	12%
4. emotion is up	17	17%
5. sadness is a concrete thing	3	3%
6. anger is the heat of a fluid in a contianer	6	6%
7. eyes are containers	7	7%
8. human is an animal	13	13%
Total	**100**	**100%**

4.2. EXPRESSIONS OF CONCEPTUAL METAPHORS IN THE NOVEL "*GONE WITH THE WIND*" IN LOVE

4.2.1. LOVE IS A JOURNEY

"LOVE IS A JOURNEY" mapping is a set of ontological correspondences between "JOURNEY" and "LOVE". Because love is a journey, there is a way that lovers are travelling on. This way has a start or an end point where lovers start or end their relationship where they achieve the goals of their love. Let us consider the example below:

(4.1)   **Can't we go away** and forget that we have ever said these things?   [42, P.100]

(4.2)   ***Chúng ta không thể tiến xa hơn được*** *và em hãy quên những gì chúng ta vừa nói.*   [42,p.127]

In this example, "go away" means move or travel away from a person or place. In love, it means that two people cannot love each other; there are some obstacles between both of them. In a journey, passengers need to proceed ahead so as to achieve their purpose of getting to an aimed destination. Love is metaphorically understood as a journey in which the lovers need to be together and make progress to achieve their shared purpose of getting along with each other. The metaphorical image is used popularly in the novel to express couples cannot have a relationship because of difficulties or obstacles in the path of love.

In the case of the metaphorical concept mentioned above, LOVE is the target domain whereas JOURNEY is the source domain that characterizes a mapping namely [16]:

JOURNEY	$\longrightarrow$	**LOVE**
The travelers	$\longrightarrow$	The lovers
The vehicle	$\longrightarrow$	The love relationship
The journey	$\longrightarrow$	Events in the relationship
The distance covered	$\longrightarrow$	The progress made
The obstacles encountered	$\longrightarrow$	The difficulties experienced
Decisions on which way to go	$\longrightarrow$	Choices about what to do
The destination of the journey	$\longrightarrow$	The goal(s) of the relationship

It is clear that the journey of love is not easy. To get the final destination, to live together, the travelers in this journey have to go through a lot of hardship, struggle, overcoming many obstacles and challenges. And the lovers, companions in the journey share difficulties together.

4.2.2. Love is a War

LOVE IS A WAR metaphor is a conventional metaphor in which the domain of love is expressed in terms of war. This metaphor is

reflected in our daily language by a wide variety of expressions. War and love share many similarities. People fight for territory, country, etc…in a war, while people also fight to get the love and affection of the sweetheart. The following examples are shown:

 (4.19)Oh, it's so obvious from the way you rush to his **defense**. [42,p.536]

(4.20) *Ồ, chuyện đó quá rõ ràng nếu không sao cô lại hung hăng **bảo vệ** hắn ta.* [43, p.109]

In the example (4.19), *defense* means something that is used to protect itself or the act of speaking or writing in support of someone that is being attacked or critized. The girl does not want anyone to critize the man, so she tries her best to protect him.

In these cases, love relationship is considered to be weapons that soldiers use to fight. Their purpose is to achieve the love. This metaphor is a conventional metaphor in which the domain of love is expressed in terms of war:

WAR		LOVE
Soldiers	⟶	Lovers
Enemies	⟶	Rivals
Battlefield	⟶	Love
Strategies	⟶	Plans for love
The ally	⟶	The person who approves the relationship
Pursuing	⟶	Following and making advances
Winning and gaining the war	⟶	Having a good relationship
Fleeing and fending	⟶	Refusing the relationship
Losing the war	⟶	Being apart from the relationship

4.2.3. Love is a Gift/Present

LOVE IS A GIFT/PRESENT metaphor is the most significant in expressing the ideas give love to someone. Like gift, love is something given voluntarily between two people who share the emotion, feeling, thought and willingness to an individual. Love is when you give everything and all to someone. The following lines illustrated this case:

(4.25)   And **her heart went up to God** in sincere thankfulness that a pathway for her feet had been opened.   [42,p.61]

(4.26)   *Nàng **dâng trái tim lên cho Thượng đế**, thành thật tạ ơnNgài đã mở một con đường dưới chân nàng.*   [42,p.80]

(4.27)   Laugh, if you like, but I wanted to take care of you, to pet you, to **give you** everything you wanted. I wanted to marry you and protect you and give you a free rein in anything that would make you happy.   [42, p.881]

(4.28)   *Em cứ cười nếu thích, nhưng quả thật là tôi yêu em, tôi muốn **dâng hiến** cho em tất cả những gì em muốn. Tôi muốn cưới em, che chở cho em và để em tự do hành động theo ý muốn.*

[43, p.467]

In the example (4.25), *"heart"* is considered as love voluntarily given to God to thank him for helping her come over the trouble in life. However, example (4.27) is an emotion that the man wants to give everything to the girl. He falls in love with her deeply and let her do anything she wants, even the freedom.

4.2.4. Love is a Fire

We find that the FIRE metaphor is perhaps the most vivid one concerning the intensity of LOVE. That intensity can be called passion. This is a very strong feeling of or sexual attraction. This

strong feeling is represented by FIRE metaphor contains some similarities of intense emotions. For example:

(4.35) Somewhere in her brain, **a slow fire rose** and rage began to blot out everything else. [42,p.101]

(4.36) *Một nơi nào đó trong óc nàng, có **ngọn lửa âm ỉ cháy** và cơn giận dữ bắt đầu che khuất tất cả.* [42,p.129]

4.2.5. Love is Down

Looking at the examples below:

(4.53) Scarlett's **heart sank** at the news. [42, p.27]

(4.54) *Những tin tức vừa nghe khiến **tim nàng se thắt**.* [42, p.39]

(4.55) She **soothed her heart** with another hope. [42,p.89]

(4.56) *Nàng lại **ru ngủ trái tim** bằng một hy vọng mới.* [42,p.114]

4.2.6. Love is a Natural force

Natural force is known as storm, flood, wind, waves, etc... Thus, love is natural force metaphor; love is represented as these natural phenomena, which highlight the aspects of the intensity of love and the lack of control of those in love. For instance:

(4.59)He, Frank Kennedy, had **swept** this lovely creature **off her feet**. [42,p.521]

(4.60)*Y chỉ nhận thức được có một điều là đã thực hiện được một việc gì đó **quá ư thơ mộng**.* [43,p.92,2]

4.2.7. Love is a Concrete, a Real object

"Love" is a concrete thing. So we can use senses to perceive it. We can possess it. Therefore, we can use this knowledge to reason for "love is a concrete thing" metaphor.

(4.67)The most beautiful girl I've ever known and the sweetest and the kindest, and you have the dearest ways and **I love you with all my heart**. [42,p.92]

(4.68)*Cô là người con gái đẹp nhất mà tôi chưa hề thấy, dịu dàng nhất, tử tế nhất, có vẻ dễ thương nhất và* **tôi yêu cô với tất cả tấm lòng**.   [42,p.117]

(4.69) She was a widow and **her heart was in the grave.**

[42,p.115]

(4.70) *Nàng đã là góa phụ và* **trái tim đã chôn theo dưới mộ chồng**.

[42,p.146]

In the case of the metaphorical concept mentioned above, LOVE is the target domain whereas A CONCRETE AND REAL OBJECT is the source domain that characterizes a mapping namely:

CONCRETE OBJECT   ⟶   **LOVE**

Touch in a concrete thing   ⟶   Starting a relationship

⟶   In love

Feeling an object   ⟶   Feeling in love

See a concrete object   ⟶   Perceiving love or
discovering love

Give someone a gift   ⟶   Having a love relationship

Burry something in the ground ⟶   End of a love

4.3. EXPRESSIONS OF CONCEPTUAL METAPHORS IN THE NOVEL "GONE WITH THE WIND" IN OTHERS METAPHORICAL IMAGES

4.3.1. Life is a Journey

The metaphor LIFE IS A JOURNEY is an ontological metaphor in which the domain of LIFE is expressed in terms of JOURNEY. It corresponds between traveller and person is leading a life, between the starting point and birth. Let us consider the example below:

(4.75) **Life** seemed to have quickened to an **incredible speed**. Every day dawned as an **exciting adventure**.   [42,P.182]

(4.76) **Thời gian** *bây giờ* **đi mau** *khủng khiếp. Cứ mỗi ngày là một* **thời gian phiêu lưu** *rộn rã.* [42,p.230]

(4.77)We've come **a long way**, both of us, since that day, haven't we, Scarlett? [42,p.788]

(4.78)*Từ ngày đó, chúng ta đã vượt qua* **một đoạn đường quá dài rồi, phải không Scarlett?** [43,p.367]

To clarify these correspondences based on the "LIFE IS A JOURNEY" metaphor, using "journey" as a source domain and "life" as a target domain, it is possible to see the different mappings that take place and how many of them have at least one well-used metaphorical reference within everyday thought as follows:

JOURNEY		LIFE
The travelers	$\longrightarrow$	The people who are alive
Companions	$\longrightarrow$	Friends
Guides	$\longrightarrow$	People who give us suggestions
The journey	$\longrightarrow$	Events in life and the moving from birth to death
The starting point	$\longrightarrow$	Birth
Distance covered	$\longrightarrow$	Events experienced
The obstacles encountered	$\longrightarrow$	The difficulties met
Different road	$\longrightarrow$	Different choices
The destinations and stops	$\longrightarrow$	The goals and achievements
The end of the journey	$\longrightarrow$	The death

4.3.2. Hearts are Containers

HEARTS ARE CONTAINERS metaphor is an ontological metaphor in which the domain of heart is expressed in terms of a container. The source domain is usually an object, substance or a container in general rather than it being specified exactly what kind

of object or substance it is. The container image schema including the word *in* and *out* or *enter* is usually related to the ontological metaphors in which the target is understood as a container [18]. Image schema is the foundation and a thinking route which provides the connection between parts of the body and more abstract cognitive and linguistic concepts.

Following are examples of conceptual metaphor "HEARTS ARE CONTAINERS" are:

(4.85) He told Ellen privately that it was a **broken heart** that made Scarlett so irritable and listless by turns. [42,p.114]

(4.86) *Ông nói riêng với Ellen rằng sỡ dĩ Scarlett hay cau có và thờ ơ như vậy chỉ vì nàng đang có chuyện **đau lòng**.* [42, p.145]

It is possible to see the different mappings that take place follows:

CONTAINERS	$\longrightarrow$	HEART
A lot of things contain in a box	$\longrightarrow$	Emotion is up
Less things contain in a box	$\longrightarrow$	Emotion is down
Nothing contain in a box	$\longrightarrow$	No emotion or no feeling

4.3.3. Emotion is Up

Metaphorical expressions are different from conceptual metaphors. Conceptual metaphors are revealed by metaphorical expressions. They are the vocabulary or the linguistic expressions of the source domain. For example, we can see in the metaphor EMOTION IS UP, the expressions from the vocabulary of feeling up, e.g., his heart leaping, tingling in her heart and happy heart … form a systematic emotion. Usually people do not use conceptual metaphors directly in a sentence while the metaphorical expressions are used directly in a

sentence. People draw the metaphorical expressions from the metaphors in order to understand the target domain.

People draw the metaphorical expressions from the metaphors in order to understand the target domain. The metaphorical expressions are manifestations of conceptual metaphors [18]. For example, *She felt her heart beat faster* is a linguistic example of a very productive conceptual metaphor EMOTION IS UP [13].

(4.109) She looked so strangely, and there was a wild beauty about her white face that set **his heart leaping**.   [42,p.108]

(4.110) *Scarlett trông như mất hồn và có vẻ gì man dại trên khuôn mặt nhợt nhạt của nàng khiến **tim anh nhảy mạnh***.   [42,p.137]

 (4.111) Something in his voice **made her heart beat** pleasantly faster and she felt her face flush.   [42,p.280]

(4.112) *Một cái gì đó trong giọng hắn **làm tim nàng đập mau hơn** và hai má nóng bừng*.   [42,p.345]

4.3.4. Sadness is a Concrete object

Concrete is something existing in material or physical form; not abstract. In this case, we consider sadness as a concrete object. As we said, eyes are a container of emotion, including sadness emotion. The examples below point out that when looking at a person feeling sad, we can see clearly his sadness flowing in his eyes. The following examples are shown clearly:

(4.141) Too often she had surprised him when his eyes were neither drowsy nor remote, when he looked at her with **a yearning and a sadness** which puzzled her. She knew he loved her.

[42,p.22]

(4.142) *Lắm lần nàng đã bắt gặp ánh mắt chàng không thờ thẫn và xa vắng nữa, khi chàng nhìn nàng **nửa khao khát nửa buồn rầu**, khiến nàng không hiểu ra sao cả.* [42,p.32]

(4.143) Asley would be newly impressed with the fact that every one of them wanted her, and that **look of sadness** and despair would be in his eyes. [42,p.81]

(4.144) *Asley sẽ cảm xúc hơn nữa với sự kiện tất cả những kẻ ấy đều ao ước chiếm được nàng, và **nét buồn thảm** pha lẫn thất vọng của hôm nọ sẽ hiện lên ở mắt chàng.* [42,p.94]

4.3.5. Anger is the Heat of a Fluid in a Container

It is considered the central metaphor in the conceptualization of ANGER. There are some metaphorical expressions that could be collected for this metaphor:

(4.147) Frequently she flared into open wrath under his expert baiting, for she had Gerald's Irish **temper** along with the deceptive sweetness of face she had inherited from Ellen. [42,p.185]

(4.148) *Thường thường khi bị trêu tức, nàng để cho **cơn giận bùng lên** theo dòng máu Ái Nhĩ Lan của Gerald, nhưng dòng máu đó chỉ cuồn cuộn chảy dưới khuôn mặt dịu dàng thừa hưởng của Ellen.*

[42, p.233]

(4.149) Scarlett nodded obstinately. Her heart was too sore to care whether or not she put her father **in a temper**. [42,p.31]

(4.150) *Scarlett bướng bỉnh gật đầu. Nàng đã đau đớn đến độ không còn biết sợ **cơn thịnh nộ** của cha.* [42, p.43]

(4.151) And suddenly her **rage** was gone, and there was desolation in her heart. [42,p.102]

In both conceptual metaphors, HEAT is the source domain of ANGER. Let us have a look at the following example:

HEAT	$\longrightarrow$	ANGER
Lose the temper	$\longrightarrow$	Have an explosion
The container with the substance (fluid or gas)	$\longrightarrow$	The person who is angry
The heat or pressure of the substance	$\longrightarrow$	The intensity of anger
The degree of heat	$\longrightarrow$	The degree of anger
The cause of heat	$\longrightarrow$	The cause of anger

4.3.6. Eyes are Containers

The eye, a visual organ of the human body which can be perceived as a hole in physical structure, is often metaphorically used as a container. The examples for the metaphor EYES ARE CONTAINERS are listed below:

(4.159) He looked down at her radiantly, his whole clean **simple heart in his eyes**. [42,p.109]

(4.160) *Anh ta nhìn xuống nàng một cách nồng nàn, **trái tim giản dị** của anh ta như lồ lộ **trên đôi mắt**.*

[42,p.139]

 (4.161) Miss the heart-quickening sound of his voice, miss **reading in his eyes** that he had not forgotten her? Never! [42,p.220]

(4.162) *Không nghe được giọng nói êm đềm ấm áp của chàng, không được đọc **thấy trong ánh mắt của chàng** để biết rằng chàng vẫn không quên nàng? Không bao giờ?* [42,p.275]

4.3.7. Human is an Animal

We have the conceptual metaphors HUMAN IS AN ANIMAL below:

(4.173) A pain slashed at her heart as savagely as a **wild animal's fangs**. [42,p.28]

(4.174) *Tim nàng nhức buốt như đang bị vò xé bởi **những chiếc răng dã thú sắc nhọn**.* [42,p.40]

(4.175) You **old buffalo**! [42,p.194]

(4.176) *Đúng là một **con mọi già**!* [42,p.244]

In Gone with the Wind, it is transferred into a heavy or fat woman. It is considered to have the same human characteristics. The animal is obviously large and fat. However, the writer used an old buffalo to describe an old woman who has bossy ways. She is a gossip woman who often talks to other people about many things.

To understand the human characteristics through animal, we have a look at the mapping below:

ANIMAL	$\longrightarrow$	HUMAN BEING
Viper	$\longrightarrow$	A vicious or treacherous person
Little rabbit	$\longrightarrow$	A person who is reserved in public

With the metaphor HUMAN IS AN ANIMAL, we can realize that the metaphor appears quite various in literature.

To sum up, in order to have the best version, the translator has used two approaches suggested by Newmark.

4.4. SIMILARITIES AND DIFFERENCES OF TWO VERSIONS

The above examples show that in Vietnamese version, something from the Source Language is changed and expressed in another way. In these cases, the translators do not use original meaning. However, they still succeed in transferring the original message to the readers because of the context's smooth and coherence.

4.5. SUMMARY

In this chapter, the conceptual metaphors are found from English version into Vietnamese version and translational procedures are used in communicative and semantic translation. In terms of Peter

Newmark's translation, the Vietnamese version "Cuon theo chieu gio" remained fully and more precise to the original story. Vu Kim Thu is the successful translator in the way of translating conceptual metaphors in the novel Gone with the Wind from English into Vietnamese.

CHAPTER 5
CONCLUSIONS AND IMPLICATIONS
5.1. CONCLUSION

The study is about an investigation into conceptual metaphor used in "Gone with the wind" by Margaret Mitchell and its Vietnamese Translational Version "Cuốn Theo Chiều Gio" by Vũ Kim Thý. These metaphors include 200 derived metaphorical images, among these images; there are 100 metaphorical images in English version and 100 metaphorical images in Vietnamese version.

In conclusion, we find out some similarities and differences of both English and Vietnamese version. In the next part, implications for teaching and learning conceptual metaphors as well as limitations and suggestions for further research will be discussed more.

5.2. IMPLICATIONS FOR TEACHING AND LEARNING CONCEPTUAL METAPHORS

As far as we know, metaphor plays an important role in human life. Metaphor appears much in poems, songs, literature, and other related areas. It is always present in our life and therefore, it works not only in teaching and learning but also in communication of daily life.

Conceptual metaphors used for describing *love, emotion, life and human* are interesting to all readers. As for translating, to have a good translational equivalent of conceptual metaphors, English

learners should be aware of cultural elements that have a great influence on using some expressions of metaphors.

5.3. LIMITATIONS OF THE STUDY

Due to the limited time and reference materials, this study only focus on studying conceptual metaphors in the novel Gone with the Wind. We know that this is just a minor part in the research of stylistic devices. Actually, there are still more stylistic devices such as simile; metonymy and irony in literature have not been mentioned in the study.

5.4. SUGGESTIONS FOR FURTHER RESEARCH

This thesis has made an investigation into conceptual metaphor used in *"Gone with the Wind"* by Margarett Mitchell and its Vietnamese translational version of *Cuon theo chieu Gio* by *Vu Kim Thu* in term of stylistic devices. Following from this, there are some aspects relating to stylistic devices to be further studied such as:

- An investigation into loss and gain of meaning in the novel "*Gone with the Wind"* and its Vietnamese translational version.

- An investigation expression of human appearance in literature.

- A study of the pragmatic and stylistic features in the novel *"Gone with the Wind"* from English into Vietnamese version.