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**A STUDY ON CONCEPTUAL METAPHOR OF
“DREAM” IN ENGLISH AND VIETNAMESE SONGS**

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Chapter one

INTRODUCTION

1.1. RATIONALE

Cognitive linguistics is a new approach that explores “the relationship between human language, the mind and socio-physical experience” (Evans et al., 2007). One of the aspects, which cognitive have stressed most, is the importance of metaphor in language, and it is considered an essential and indispensable phenomenon in both language and thought.

As a result, the study of cognitive metaphor or conceptual metaphor has become one of the greatest concerns of linguistics around the world. A lot of researchers investigated conceptual metaphor in poems, tales or advertisements. Others studied conceptual metaphor of specific words or expressions such as “love”, “life”, “spring” and so on.

However a detailed study of cognitive metaphor of “dream” in English and Vietnamese songs has not been dealt with so far. The word “dream” appears a lot in songs in which the lovers express their emotion, their feeling, their expectation.

Let us consider the excerpt taken from the song “The dream” of band Secret Garden.

A dream we carry with us
And the hopes that we hold
As we rise from the ash into gold
We reach for the impossible
As unreal it may seem
Still we sail 'cross the ocean
And follow the dream

In the above cases, “dream” is understood as something that we can carry and follow. The use of ontological metaphor enables people to talk about and understand “dream” as a physical entity.

Another excerpt from Vietnamese song “Giấc mơ thu về” of Quang Minh. “Dream” is also treated as a discrete entity such as cloth or flowers that can be weaved. This is also a kind of structure metaphor in Vietnamese.

Một cánh sao rơi chìm đêm tăm tối
 Muôn kiếp đơn côi giá băng hồn tôi
 Người đi đã mấy thu rồi sao tôi **dệt mãi giấc mơ**
 Thời gian chưa phai nhưng nhớ
 Người ơi tuy duyên đã lỡ
 Hãy về sưởi ấm tim tôi

With the deep concern with conceptual metaphor and the romantic word “dream”, especially on the basis of the results of the previous studies, I decided to carry out the study entitled: “**A study on conceptual metaphor of “dream” in English and Vietnamese songs**”.

Last but not least, I hope my small contribution will help Vietnamese learners of English to have deeper understanding about conceptual metaphor of “dream” in songs.

1.2. AIMS AND OBJECTIVES

1.2.1. Aims

The aim of this study is to examine the conceptual metaphor of “dream” in English and Vietnamese songs in the light of cognitive linguistics. It also discovers and explains the similarities and differences of conceptual metaphors of “dream” in English and Vietnamese song. Also, this study will be a useful reference for those who are interested in conceptual metaphors in songs

1.2.2. Objectives

To achieve the aims of the study, the following objectives are intended to:

- Analyze the conceptual metaphors of “dream” in English and Vietnamese songs.
- Discover and explain the similarities and differences of conceptual metaphors of “dream” in English and Vietnamese songs.
- Make some suggestions for teaching, learning, and translating conceptual metaphors of “dream” in English and Vietnamese songs.

1.3. SCOPE OF THE STUDY

In this research, we just investigate the conceptual metaphors of “dream” in songs in the light of Cognitive linguistics. We also try our best to find out the similar and different expressions of conceptual metaphors of “dream” in English and Vietnamese songs in terms of the Cognitive linguistic frame. The corpus source for this research is chosen from publications and collections in English and Vietnamese.

1.4. RESEARCH QUESTIONS

In order for all the aforementioned aims and objectives to be achieved, the following research questions are put forward:

1. What are the conceptual metaphors of “dream” in English songs?
2. What are the conceptual metaphors of “dream” in Vietnamese songs?
3. What are similarities and differences of conceptual metaphor of “dream” in English and Vietnamese songs?

1.5. SIGNIFICANCE OF THE STUDY

This study has attempted to investigate conceptual metaphors of “dream” in English and Vietnamese songs, the results of the study is hoped to make certain contributions to existing knowledge of conceptual metaphors. The study will also help learners understand the

similarities and differences of English and Vietnamese cultures in the use of conceptual metaphors of “dream”. Additionally, the findings are supposed to be a useful source for English learners who are interested in conceptual metaphors of “dream” in English and Vietnamese songs

1.6. ORGANIZATION OF THE STUDY

This study will consist of 5 main chapters as follows:

Chapter 1: Introduction

Chapter 2: Literature Review and Theoretical background

Chapter 3: Method and Procedures

Chapter 4: Finding and Discussions

Chapter 5: Conclusion and Implications

Chapter Two
LITERATURE REVIEW AND THEORETICAL
BACKGROUND

2.1. LITERATURE REVIEW

Regarding research in conceptual metaphor, so far a vast number of studies have been carried out. As a starting point with Dana Retová (2008), she studies conceptual metaphors related to the the concepts of six emotions: anger, fear, happiness, sadness, pride, and shame.

In addition, Emma Gavelin (2015) investigated conceptual metaphors of LOVE in two albums by singer Mariah Carey. It also includes an investigation of if LOVE metaphors were used differently at the beginning of her career from how they are used twenty-four years later. The results also showed that the source concept which was most typically used overall was also reflected to describe the target concept in both albums.

Meanwhile, Rebekah Beyer from Western Oregon University (2000) explored the conceptual metaphors expressed in children's literature using Lakoff and Johnson's theoretical framework. The results indicated a strong presence of metaphoric expressions in children's literature.

In Vietnam, there are several research papers on conceptual metaphors in term of cross-linguistic studies in English and Vietnamese. Nguyễn Hoàng Nam (2012) focused on analyzing the semantic features of English and Vietnamese idioms denoting human feelings in terms of happiness, sadness, anger and fear.

Nguyễn Thị Hồng Phúc (2013) investigated the conceptual metaphors of women in The Tale of Kieu and Its English Version

The study done by Nguyễn Thị Thơm (2010) discussed the nouns “love” on some English expressions.

Available literature reveals that a lot of researches has been done on conceptual metaphor. However, the existing studies have not paid much attention to conceptual metaphor of “dream”, especially in English and Vietnamese songs. For this reason, I decided to investigate conceptual metaphor of “dream” in English and Vietnamese songs.

2.2. THEORETICAL BACKGROUND

2.2.1. Cognitive linguistics

Cognitive linguistics which originally emerged in the 1970s is the scientific study concerned with investigating the relation of language structure to things outside. It is a modern school of linguistic thought and practice, which Fauconnier and Turner (1998:133) refer as “*a powerful approach to the study of language, conceptual systems, human cognition, and general meaning construction*”.. Cognitive linguistics practice could be roughly divided into two main areas of research: cognitive semantics and cognitive grammar.

2.2.2. Cognitive grammar

Evans & Green (2006:50) adopt the viewpoint that cognitive approaches to grammar refer to “*the study of the symbolic linguistic units that comprise language*”.

2.2.3. Cognitive Semantics

2.2.3.1. Definition of cognitive semantics

Cognitive semantics is part of cognitive linguistics. According to Evans (2006), cognitive semantics is concerned with the investigating the relationship between human experience, the conceptual system in human mind, and the semantic structure encoded by language. In the light of this, scholars studying in cognitive

semantics investigate knowledge representation (conceptual structure), and meaning construction (conceptualization).

2.2.3.2. Main tenets of cognitive semantics

As summarized by Evans and Green (2006:157), there are four guiding principles that collectively characterize cognitive semantics as follow:

- Conceptual structure is embodied
- Semantic structure is conceptual structure
- Meaning representation is encyclopedic
- Meaning construction is conceptualization.

2.2.4. Conceptual Metaphor Theory

2.2.4.1. Traditional view of metaphor

Lakoff and Johnson (1980) indicated that metaphor for most people is a device of poetic imagination and the rhetorical flourish – a matter of extraordinary than ordinary language. Moreover metaphor is typically viewed as characteristic of language alone, a matter of word rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor

2.2.4.2. Conceptual metaphor

In the cognitive linguistic view, a conceptual metaphor (Lakoff, 1980) is defined as a tool which allows us to understand one conceptual domain in terms of another. Cognitive metaphors help us to understand complex and abstract concepts in terms of simpler ones (Lakoff & Johnson, 1980; Forceville, 2006).

According to Lakoff and Johnson (1980), metaphor exists everywhere and plays an important role in everyday life.

2.2.4.3. Classify conceptual metaphor

According to Lakoff and Johnson, metaphors can be divided

into three basic subtypes: ontological metaphor, structural metaphor, and orientational metaphor.

a. Structural metaphor

In structural metaphors, rich structure knowledge is provided by the source domain for the target concept. By the structure of the source, the speakers are able to understand the target. The understanding process happens when the elements of the source are conceptually mapped onto the elements of the target (Kövecses, 2002).

b. Orientational metaphors

Most orientational metaphors are related to basic spatial orientations of human beings, such as up-down, center-periphery, and so on. The cognitive function of orientational metaphor is a series of target concepts coherent in our conceptual system. It could sometimes be called a “coherence metaphor”.

c. Ontological metaphors

Ontological metaphors can also be understood as entity and substance metaphors (Lakoff & Johnson 1980). Ontological metaphors are based on our experience with the physical world around us. When things we want to refer to are not very concrete and do not have a clear physical shape, we tend to understand them as entities or substances. This means that we can “refer to them, categorize them, group them, and qualify them” (Lakoff & Johnson 6, 1980).

2.2.4.4. Personification

Personification can also be conceived as an extension of ontological metaphors, for the reason that the source domain is furthered specified as a person and human characteristics are applied to nonhuman entities (Lakoff & Johnson, 1980).

2.2.4.5. Metaphoric Mappings

Metaphoric Mappings according to Lakoff and Turner (1989),

is a mapping from one conceptual domain to another. It has a three-part structure: two endpoints (the source and target schemas) and a bridge between them (the detailed mapping).

- Mapping Principles According to Lakoff (1980), metaphor is a cross-domain mapping in the conceptual system. The convention is to call each mapping as “TARGET-DOMAIN IS/AS SOURCE-DOMAIN”

Mapping Types There are two main kinds of mappings: conceptual mappings and image mappings.

Chapter Three

RESEARCH DESIGN AND METHODOLOGY

3.1. METHODOLOGY

In order to achieve the aim, this study makes use of both qualitative and quantitative research design employing descriptive and contrastive analysis method.

3.2. SAMPLING

In order to build up the data of the study, I collected data based on the following criteria:

- The samples have to be related to “dream”.
- The samples have to be extracted from English and Vietnamese songs from twentieth century till now.
- Samples in English is from Western countries.
- The sources where samples are collected could be credible.

With such criteria, I collected about 281 samples randomly including 143 in English and 138 in Vietnamese from the reliable websites on the Internet for the corpus of English and Vietnamese songs which were suitable for the study.

3.3. DATA COLLECTION

To conduct this research, about 281 samples (143 in English and 138 in Vietnamese) were mainly collected from 114 English and 126 Vietnamese songs from Internet.

3.4. DATA ANALYSIS

Having chosen Lakoff and Johnson’s Conceptual Metaphor

Theory and Kovecses as the model of linguistic expressions of Metaphor.

On the basis of about 281 samples collected, data analysis was carried out following these steps:

- Collecting relevant materials and necessary data from several sources

- Investigating cognitive metaphors of “dream” in English and Vietnamese songs based on the theory of cognitive semantics.

- Discovering and explaining the similarities and the differences in cognitive metaphors of “dream” in English and Vietnamese songs.

- Suggesting some implications for teaching, learning and translating conceptual metaphors and for further researches.

3.5. RELIABILITY AND VALIDITY

In term of reliability, the songs used for analysis were mainly taken from the collection of famous songs by well-know composers as well as from the official sites on the Internet. The data from the Internet was mainly exploited form the websites of the well – known organizations. Moreover, the findings and conclusions in the study were drawn from the analysis of the number and the frequency of samples and proofs concerned without any prejudices and presuppositions. For this reason, the objectivity of the study is assured.

In term of validity, the analyses in the study have always been conducted in the light of theoretical background to ensure the quality of the study.

Chapter Four

FINDINGS AND DISCUSSIONS

4.1. CONCEPTUAL METAPHOR OF “DREAM”

With the effort of finding some metaphoric source domains mapping with the target domain “dream”, the investigation found out 14 source domains after collecting and analyzing corpus: HUMAN BEING, PERSONAL POSSESSION, HAPPINESS, SADNESS, OBJECT, CONTAINER, PRODUCT, BIRD, LIQUID, COLOR, LOVE/LOVER, ICE, CLOTH, LEADER.

Table 4.1. Frequency of types of conceptual metaphors denoting “dream” in English and Vietnamese songs.

Conceptual metaphors	Occurrence								
	Structural metaphors			Ontological metaphors			Orientational metaphors		
	E	V	T	E	V	T	E	V	T
DREAM IS HUMAN BEING				25	13	38			
DREAM IS PERSONAL POSSESSION	13	10	23						
DREAM IS HAPPINESS	8	8	16						
DREAM IS SADNESS	5	4	9						
DREAM IS				23	28	51			

Conceptual metaphors	Occurrence								
	Structural metaphors			Ontological metaphors			Orientational metaphors		
	E	V	T	E	V	T	E	V	T
OBJECT									
DREAM IS CONTAINER				32	28	60			
DREAM IS PRODUCT	9	0	9						
DREAM IS BIRD	3	5	8						
DREAM IS LIQUID	4	4	8						
DREAM IS COLOR	4	7	11						
DREAM IS LOVE/LOVER				1	23	24			
DREAM IS ICE	4	4	8						
DREAM IS CLOTH	5	2	7						
DREAM IS LEADER				7	2	9			
Total			99			182			
%			35.23			64.77			

Table 4.1 shows the Classification and occurrence of conceptual metaphors denoting “*dream*” in both languages. Noticeably,

ontological metaphors are found in songs with the highest occurrence, making up 64.77 % of all three subtypes. Structural metaphors account for 35.23% and the no orientational metaphor is founded. The following part will present the thorough analysis of these subtypes.

4.1.1. DREAM IS CONTAINER

The abstract concept “dream” is metaphorically understood as a container when it combines with the preposition such as “in”, “inside”, “within” and the verb “fill”.

- (4.1) You were in my dreams
Always in my dreams
That was long before
I ever saw you standing there[4.4]
- (4.9) Em đã sống trong những giấc mơ
Sống trong từng nghĩ suy của anh
Và đôi khi em hay giấu lòng mình
Những lúc buồn cần anh âu yếm. [4.18]

4.1.2. DREAM IS HUMAN BEING

“Dream” is understood as a human being which is given human qualities.

- (4.15) I get down from a bad dream
When it's gone
Worse dreams are born [4.67]
- (4.26) Giấc mơ nay đã chẳng còn xa xôi nơi đâu
Giờ đang đứng mỉm cười với ta
Mênh mông sao trời không gian yên lặng
Nghe con tim mình lên tiếng. [4.91]

4.1.3. DREAM IS OBJECT

We regard this vague concept as a kind of concrete entity which can be able to interact in physical way and even cause events in the world.

- (4.31) Love laughs at a king
 Kings don't mean a thing
 On the street of dreams
 Dreams broken in two can be made like new [4.99]
- (4.45) Giờ thì em đã biết mất anh đâu thế nào
 Biết cô đơn sẽ như thế nào
 Đến đây, hãy đến để khẽ hôn em và nói yêu thương
 Dù rằng em đã biết giấc mơ vỡ tan rồi [4.137]

4.1.4. DREAM IS A PERSONAL POSSESSION

Each person always considers “dream” as his or her own things. Therefore possessive adjectives and possessive verbs such as “my”, “have”, “get” tend to be put before the abstract noun of “dream”, in order to show their ownership:

- (4.51) Climb every mountain,
 Ford every stream,
 Follow every rainbow,
 'Till you find your dream[4.153]
- (4.54) Giấc mơ tuổi thơ của tôi,
 Là tiếng võng đưa hè trưa, mẹ ru
 Cánh diều mang tuổi thơ,
 Nhẹ tung cánh bay giữa trời gió và mây. [4.167]

4.1.5. DREAM IS HAPPINESS

“Dream” is understood as happiness when it is combined with the adjective, such as “nice”, “sweet”, “happy”.

- (4.57) Every night I go through
 Why can't I forget you?
 And start my life a new
 Instead of having
 Sweet dreams about you[4.173]

- (4.63) Đêm mơ, giấc mơ ngày hôm qua.
 Giấc mơ bình yên, giữa đêm mùa đông
 Giấc mơ nào của tôi, giấc mơ nào cho ai
 Giấc mơ nào để quên
 Tôi lặng im, ngắm những giấc mơ [4.185]

4.1.6. DREAM IS SADNESS

This type of conceptual metaphor can be found when “dream” combines with the negative adjectives like “bad”, “rough”, “troubled”, “Shattered”.

- 4.67) I get down
 From a **bad** dream
 When it’s gone
 Worse dreams are born
 Spinning you around in a fire
 By the old one and free[4.192]

4.1.7. DREAM IS LOVE/LOVER

Love is understood as a strong feeling of affection and sexual attraction for someone. “Dream” is seen as love or lover when it collocates with the words such as “yêu”, “đắm say”, “ôm”, “nhớ thương”, “say nắng”, “nín kẻo”,

- (4.77) I'll take your dream and crush it
 Does the truth ever rain?
 From the manic clouded mind
 High on their thrones
 Incapable, unkind [4.198]
- (4.71) Ở đây mưa buồn
 Nắng phương xa lại đang nhớ thương giấc mơ còn vấn vương
 Nụ cười ai sao quá ngây thơ
 Dù yêu xa thật khó
 Dù tình em ra khơi, [4.201]

4.1.8. DREAM IS PRODUCT

When we mention DREAM IS PRODUCT, we mean the activities referring to product such as “sell”, “trade”, “buy”, “make”, “use”, “waste” and adjectives like “precious”, “worthless”:

- (4.78) Midnight, you heavy laden, it's midnight
 Come on and trade in your old dreams for new
 Your new dreams for old
 I know where they're bought [4.226]

4.1.9. DREAM IS COLOR

About 4 in the total of 200 metaphorical expressions denote DREAM IS COLOR in English. Most expressions describe the color-fade through time

- (4.84) Or will this dream of mine
 Fade out of sight
 Like the moon glowing dim
 On the rim of the hill
 In the chill, in the still of the night[4.232]
- (4.87) Bao ngày qua bên em trong phút giây êm đềm
 Mong thời gian sẽ mãi ngừng trôi người ơi!
 Nhưng giờ người nơi đâu cho giấc mơ phai màu
 Đêm từng đêm em vẫn thầm nhớ...về em [4.241]

4.1.10. DREAM IS LIQUID

“Dream” is seen as a liquid when it combines with the verbs such as “drown”, “flow”, “sink”.

- (4.90) Just to keep me from losing my mind
 Thoughts turn to a love so kind
 Just to keep me from losing my mind
 So enticing, deep dark seas
 It's so easy to drown in the dream[4.242]

- (4.93) Một giây anh chìm vào cơn mơ, những ngọt bùi ngu
 ngơ ta đã từng
 Và một giây anh chạnh lòng bơ vơ, với nụ cười băng
 quơ anh sẽ dừng lại
 Cho em đi tiếp, mình chẳng còn bên nhau tha thiết
 Đành mang giấc mơ bấy lâu nay bỏ lại đây [4.246]

4.1.11. DREAM IS BIRD

“Dream” is conceived in terms of a bird in both languages. The American use the verbs such as “fly”, “take wings” show the motion of bird.

- (4.97) This joy is something new my arms enfolding you,
 Never knew this thrill before
 Whoever thought I'd be holding you close to me
 whispering you I adore
 Dearest one if you should leave me
 Each little dream would take wing and my life would
 be through [4.250]
- (4.100) Dù anh biết những lời thề xưa
 Tựa giấc mơ bay xa rồi
 Đùng nên thương tiếc
 Đùng nên chua xót
 Để cho trái tim này đón đau [4.253]

4.1.12. DREAM IS ICE

“Dream” is comprehended as melting ice in when it combines with the verb “melt”

- (4.102) In the distance
 Coming to change my plans
 All my dreams will melt like sand
 Dreams can melt in the sky [4.259]

- (4.104) Giấc mơ chỉ còn lại mưa trên đường mưa
 Giấc mơ tan thành mưa ướt vai áo se lạnh
 Từng giây phút yêu thương anh giữ trong tim sẽ không
 bao giờ tan biến
 Vì anh nhớ mưa trên con đường mưa [4.263]

4.1.13. DREAM IS CLOTH

The abstract concept of “dream” is metaphorically understood as cloth when it combines with the words “weave”, “weaver”.

- (4.105) My world would be a beautiful place
 Where we would weave such wonderful dreams
 My world would wear a smile on its face
 Like the man in the moon when the moon beams [4.266]
- (4.107) Một cánh sao rơi chìm đêm tăm tối
 Muôn kiếp đơn côi Giá băng hồn tôi
 Người đi đã mấy thu rồi Sao tôi dệt mãi giấc mơ [4.272]

4.1.14. DREAM IS LEADER

- “Dream” is characterize as a leader which people follow or chase
- (4.108) I've got to follow that dream wherever that dream may lead
 I've got to follow that dream to find the love I need[4.273]
- (4.111) Sông trôi phía xa vời
 Theo giấc mơ biển khơi
 Mang theo bóng chim trời
 Như tiếng ru lòng tôi
 Còn lại nụ cười người qua chuyến đò ngang [4.281]

4.2. DISCUSSION OF FINDING

4.2.1. Similarities in conceptual metaphor of “dream” in English and Vietnamese songs

Table 4.2. Frequency of conceptual metaphors for “dream” in English and Vietnamese songs

STT	CONCEPTUAL METAPHOR	ENGLISH	%	VIETNAMESE	%	Total
1	DREAM IS HUMAN BEING	25	17%	13	9%	38
2	DREAM IS PERSONAL POSSESSION	13	9%	10	7%	23
3	DREAM IS HAPPINESS	8	6%	8	6%	16
4	DREAM IS SADNESS	5	3%	4	3%	9
5	DREAM IS OBJECT	23	16%	28	20%	51
6	DREAM IS CONTAINER	32	22%	28	20%	60
7	DREAM IS PRODUCT	9	6%	0	0%	9
8	DREAM IS BIRD	3	2%	5	4%	8
9	DREAM IS LIQUID	4	3%	4	3%	8
10	DREAM IS COLOR	4	3%	7	5%	11
11	DREAM IS LOVE/LOVER	1	1%	23	17%	24
12	DREAM IS ICE	4	3%	4	3%	8
13	DREAM IS CLOTH	5	3%	2	1%	7
14	DREAM IS LEADER	7	5%	2	1%	9
		143	100%	138	100%	281

The aspect of a conceptual metaphor consists of correspondences between a source domain and a target domain. From careful analyses in the previous chapter, we can conclude that most of metaphors are found in both American and Vietnamese songs. Both languages share the same conceptualization of “dream” when considering “dream” as “container, object, happiness, sadness, human being, personal possession, liquid, bird, color, ice”.

4.2.2. Differences in conceptual metaphor of “dream” in English and Vietnamese songs

It is clear that the conceptual metaphors “dream” are also applied differently in English and Vietnamese in some aspects. These differences will be presented and explained as follows.

Based on the total number of love expressions, we can conclude that the conceptual metaphors denoting “dream” in American outnumber that in Vietnamese.

Regarding the ontological metaphors, noticeable differences between the two languages are related to the metaphor DREAM IS HUMAN BEING. Despite some similarities mentioned above, it is noticed that in English, the words denoting the life and death of “dream” is mentioned regularly such as “alive”, “survive”, “die” , “born”, “fly to heaven”, “kill”. Whereas Vietnamese avoid using words related to the death and use adjectives describe emotion of “dream” such as “cô đơn”, “địu dàng”, “buồn”.

Regarding the structural metaphors, DREAM IS PRODUCT metaphor only occur in English data

Last but not least, it seems that conceptual metaphor DREAM IS LOVE/LOVER may be better developed in Vietnamese than in English.

4.2.3. Explanation the differences

It is clear that language and culture have mutual affection. Many researches explored the connection between language and culture

The differences between cultures result in the differences in using the conceptual metaphor. Many researches explored the connection between language and culture. Kramsch (1998) claimed that language expresses, embodies and symbolizes cultural reality clearly show that language and culture are bounded together. Brown (1994) argued that “A language is a part of a culture and a culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture”. Trần Ngọc Thêm (1999) also claims that American and Vietnamese, to some extent, have different attitudes and perception towards many aspects of life.

4.3. CONCLUDING REMARKS

From analyzing conceptual metaphors of dream in English and 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. Besides, culture has been considered a factor to form the different conceptual metaphors of dream in English and Vietnamese songs.

Chapter Five

CONCLUSION AND IMPLICATION

5.1. SUMMARY OF MAJOR FINDINGS

Within the approach of contrastive analysis using qualitative method of data analysis, my study investigated conceptual metaphors of “dream” in English and Vietnamese songs under the light of Conceptual Metaphor Theory (Lakoff & Johnson, 2003. 280 metaphorical expressions selected from English and Vietnamese songs were classified into 14 subcategories: DREAM IS HUMAN BEING, DREAM IS PERSONAL POSSESSION, DREAM IS HAPPINESS , DREAM IS SADNESS, DREAM IS OBJECT, DREAM IS CONTAINER, DREAM IS PRODUCT, DREAM IS BIRD , ,DREAM IS LIQUID, DREAM IS COLOR , DREAM IS LOVE/LOVER, DREAM IS ICE , DREAM IS CLOTH, DREAM IS LEADER.

Furthermore, from the analysis above, the similarities and differences in the expressions of conceptual metaphors of dream are pointed out. For example, DREAM IS PRODUCT exist only in English and DREAM IS LOVE OR LOVER is employed commonly in Vietnamese, only one is found in English.

5.2. IMPLICATIONS FOR THE STUDY

5.2.1. Implications for teachers

Firstly, teachers should apply this theory in curriculum to help their students understand more about conceptual metaphors. Secondly, the collocation of words can be explained reasonably by metaphors. Thirdly, teachers should notice that there are also metaphorical expressions which are based on ontological metaphor of DREAM IS OBJECT. Lastly, orientational metaphor which reflects the different

cultural diversity should be studied more.

5.2.2. Implications for learners

The result of this study is hoped to help students to learn vocabulary, improve reading comprehension, and learn conceptual metaphor of “dream”. The first aim of my study is to support learning vocabulary for English learners. Secondly, learning conceptual metaphors helps student to improve their reading comprehension. Lastly, my study investigated the conceptual metaphors denoting “dream” in English and Vietnamese songs.

5.2.3. Implications for translators

Thanks to the using conceptual metaphor in songs, lyric become livelier, beautiful and attractive. Therefore, it is responsibility for translators to understand the using conceptual metaphor across two culture to achieve the best translational versions.

5.3. LIMITATIONS

First, the limited number of sample leaves behind a great deal of issues that need to be addressed. Second, I have the difficulty in identifying the location of composing songs. This thesis has just explored a small part in the large theory of conceptual metaphors. There are still more of conceptual metaphors and other aspects of cognitive semantics that need be investigated in further researches.

5.4. SUGGESTIONS FOR FURTHER STUDY

There are still more conceptual metaphors that should be investigated in further researches:

1. An Investigation into Conceptual Metaphors of “star” in English and Vietnamese magazines and newspaper.
2. An Investigation into other abstract concepts such as seasons, hot, cold, weather ect.