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**A CONTRASTIVE STUDY OF
CONCEPTUAL METAPHORS OF “MOTHER/ MẸ” IN THE
20TH CENTURY ENGLISH AND VIETNAMESE SONGS**

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Chapter 1

INTRODUCTION

1.1. RATIONALE

Mothers are the ones who are always honored with the virtue of birth giving and child raising. Whenever the word “mother” is mentioned, the image of mother is depicted in a sacrosanct and respectful way. Mothers are, for instance, passionately devoted all their own lives to nurture and nourish their children. In spite of many obstacles that could be encountered in life, mothers would not hesitate to sacrifice their own happiness for the sake of their children. As a consequence, the image of mothers has inspired the composers and aroused inner emotions of the listeners at different ages. In particular, a variety of songs in which mothers have been portrayed as sacred women has been released by many composers from different cultures. However, these pieces of songs could not reach their foremost aesthetic value without the use of some rhetorical devices among which conceptual metaphor is not an exception.

Are the concepts of mother in the 20th century English and Vietnamese songs always similar? Are there any distinctions between the perception of mothers in English and Vietnamese songs in the 20th century? And how do cultural features affect the way in which the cognitive mother is depicted? To address these questions, I decide to conduct the research entitled “A Contrastive Analysis of Conceptual Metaphors of “*Mother*” / “*Mẹ*” in English and Vietnamese the 20th century songs”. It is hopeful that this study would enable Vietnamese and English learners to have a better insight into the conceptual metaphor of mother in the 20th century songs and make some contribution to the interpretation of conceptual metaphors in English and Vietnamese 20th century songs.

1.2. AIMS, OBJECTIVES AND QUESTIONS OF THE STUDY

1.2.1. Aims

The study is aimed to:

1. Make a contrastive analysis of conceptual metaphors of “*Mother*” / “*Mẹ*” in English and in Vietnamese and then find out these similarities and differences in the conceptual metaphors of “*Mother*” / “*Mẹ*” in English and Vietnamese 20th century songs.

2. Enable Vietnamese learners of English and English learners of Vietnamese to be more aware of the conceptual metaphor used in English and Vietnamese songs so that they can make use of conceptual metaphor in their own writing creatively and smoothly and make a considerable progress in translation skill.

1.2.2. Objectives

To fulfill the aims above, the study is:

1. To describe the conceptual metaphors of “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs.

2. To compare and find out the similarities and differences in conceptual metaphor of “*Mother*”/ “*Mẹ*” in these English and Vietnamese 20th century songs.

3. To make some implications for teaching, learning, and translating conceptual metaphors.

1.2.3. Questions of the study

In order to achieve the above objectives, the following questions could be put forward:

1. What are the conceptual metaphors of “*Mother*” in the 20th century English songs?

2. What are the conceptual metaphors of “*Mẹ*” in the 20th century Vietnamese songs?

3. What are the similarities and the differences in the conceptual metaphors of “*Mother*” / “*Mẹ*” in the 20th century English and Vietnamese songs?

1.3. SCOPE OF THE STUDY

This study investigates the conceptual metaphor related to “*Mother*”/ “*Mẹ*” in English and Vietnamese songs in the framework of Cognitive Linguistics. The research also compares to find out the similarities and differences of conceptual metaphors of mother in the 20th century songs written in these two languages. More importantly, some helpful suggestions would be offered to encourage the use of conceptual metaphor properly and accurate translation process.

1.4. ORGANIZATION OF STUDY

This study consists of 5 main chapters as follows:

- *Chapter 1*: Introduction describes the rationale, the scope of the study, the aims and the objectives, the research questions, the definition of term, and the organization of the study.

- *Chapter 2*: Literature Review and Theoretical Background reviews the previous studies closely related to the study, the theoretical background of the study which focuses on conceptual metaphors, metaphoric mapping, classification of conceptual metaphor.

- *Chapter 3*: Research Methods and Procedures - presents the research method including research methods, data collection methods, instruments and description of sample followed by the procedure of the study.

- *Chapter 4*: Findings and Discussion deals with describing, comparing to find out the similarities and differences of conceptual metaphors of “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs.

- *Chapter 5*: Conclusion and Implications deals with the summary of major findings of the study, implications, and suggestions for further research, learning and translating conceptual metaphors used in English and Vietnamese songs.

Chapter 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

Some scholars have maintained that metaphors are both stylistically and cognitively important. In the academic work “Metaphor We Live By”, Lakoff and Johnson (1980) highlighted that metaphors are pervasive in everyday life including in language, thought and action and that our everyday experiences are strongly formed by metaphors and metaphorical concepts. Later, Lakoff and Turner (1989) used metaphor to show how our mind gets hold of the world. Gibbs (2008) explored the significance of metaphor in language, thought, culture and artistic expression. Kovecses (2010) summarized the theory of conceptual metaphor as well as the development of conceptual metaphor in the past two decades.

In Vietnam, there have been a large number of researchers who have great inspiration and interest in conceptual metaphor. In the book “*Ngôn ngữ học tri nhận – Từ lý thuyết đại cương đến thực tiễn tiếng Việt*”, Lý Toàn Thắng (2009) mentioned the history of Cognitive Linguistics, discussed the differences in the world image from different cultures, cognitive maps and a case study of notions of “ra-qua”, “trên-dưới”. Trần Văn Cơ (2009) gave the background of cognitive linguistics. Also, he mentioned the theories of symbolization and anthropocentrism in cognitive linguistic system.

It is widely accepted that *conceptual metaphors* are used for a number of communicative, academic and literary purposes and they have raised an increasing interest of linguists and researchers, in the world and in Vietnam as well, because of their linguistic functions and

power of expression. The most recent study carried by Pham Thanh Thai (2011) focused on conceptual metaphors of “Mẹ” in Vietnamese songs. It raises a need to conduct the study of *Conceptual Metaphors of “Mother”/ “Mẹ” in English and Vietnamese 20th century songs*.

2.2. THEORETICAL BACKGROUND

2.2.1. Metaphor

2.2.2.1. Traditional Metaphor

2.2.2.2. Conceptual Metaphor

2.2.2. Classification of Metaphor

2.2.2.1. Structural Metaphor

2.2.2.2. Ontological Metaphor

2.2.2.3. Orientational Metaphor

2.2.2.4. Metaphorical Mappings

Chapter 3

METHODOLOGY AND PROCEDURE

3.1. RESEARCH METHODS

On the purpose of achieving the aims and objectives of the study, the descriptive and comparative methods will be used and combined with both qualitative and quantitative approach.

Qualitative approach is used for classifying, describing and analyzing data.

Quantitative approach is used for presenting the data with the estimation of the percentage of conceptual metaphor related to “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs. The similarities and differences of these conceptual metaphors are then pointed out.

3.2. DATA COLLECTION

In order to conduct this research, nearly four hundreds samples related to the image of mother are collected from the twentieth century songs written in English and Vietnamese (120 samples for each language) from various websites and publication printings.

3.3. DATA ANALYSIS

The data of this research will be analyzed by:

- Describing qualitatively and quantitatively the data collected
- Analyzing the conceptual metaphors of “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs based on the schemas of conceptual mappings in the two languages.
- Comparing and contrasting the conceptual metaphors of “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs.
- Pointing out the similarities and differences between the conceptual metaphors of “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs.

- Finding out the factors that affect the conceptual metaphor of “*Mother*” / “*Mẹ*” in English and Vietnamese 20th century songs.

3.4. PROCEDURE

The study would be followed by these following steps:

- Reading carefully the previous studies to choose the topic.
- Orientating the problems relating to the thesis.
- Reviewing the previous studies thoroughly and identifying the research scope.
 - Collecting relevant materials and necessary data from several sources such as music collections, websites.
 - Analyzing the data and classifying them into appropriate categories in terms of conceptual metaphors.
 - Identifying and describing the conceptual metaphors related to “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs
 - Making comparison to discover the differences and similarities of conceptual metaphors related to “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs.
 - Suggesting some implications for teaching and learning English and Vietnamese as a foreign language.

Chapter 4

FINDINGS AND DISCUSSIONS

Mothers are the ones who always gain deep respect for bringing up children with care and affection. Thus, the image of mothers is lyrically shown in lyric and melody. In this study, the researcher; however, tends to explore issues related to language in songs. Particularly, conceptual metaphor of “*Mother*”/ “*Mẹ*” in English vs Vietnamese 20th century songs will be studied in different aspects.

4.1. CONCEPTUAL METAPHORS RELATED TO “MOTHER” AND “MẸ” IN ENGLISH VS VIETNAMESE SONGS

4.1.1. Mother is Country

Mothers are embodied the sacred soul of a country because of their enormous devotion to the glorious victory of the national revolution. Mothers are seen as brave women who have no hesitation in dedicating their beloved partners and children to bloody wars. Furthermore, mothers are the ones that national heroes can spiritually depend on. Mothers feed, direct and even protect them with unconditional love and hard effort.

With the conceptual metaphor *Mother is Homeland*, some similarities between these two concepts can be easily recognized. *Homeland* is the country where a person was born and grew up. It is also seen as the shelter of every single citizen. Meanwhile, mothers are the ones who give birth and bring up children. In this case, the concept of *mother* is structured according to some similar features of homeland.

(4.5) *Mẹ Việt Nam ơi! Vọng lời ru đất nước*

Mẹ Việt Nam ơi! Vọng lời ru quê hương

(Lời ru của mẹ - Lưu Nhất Vũ)

(Retrieved from http://lyric.tkaraoke.com/21220/loi_ru_cua_me.html)

Also, mothers are considered the embodiment of the beloved Vietnam. The image of Vietnamese mother is depicted with positive

virtues. They tend to go through a simple life and become active pioneers of labour force, which is quite popular in the period of liberating the country.

(4.2) Hát về những người Mẹ Việt Nam, hát mừng những người mẹ anh hùng

(Hát về Mẹ Việt Nam anh hùng – An Thuyên)

(Retrieved from <http://lyric.tkaraoke.com/23226/hat-ve-me-viet-nam-anh-hung.html>)

In some samples that contain *Mother is country* metaphor, structural metaphor is used to depict the image of *mother* because of some similar traits such as: protecting, caring and natural beauty. Moreover, ontological metaphor as a container of sacrifice is combined with structural metaphor to emphasize mother's sacrifice and the beauty.

(4.10) Bà thề nguyện dâng con mình cho nước

Thân con lưu lạc Mẹ xin phó mặc

(Lòng mẹ Việt Nam – Lê Thương)

(Retrieved from <http://lyric.tkaraoke.com/13714/long-me-viet-nam.html>)

(4.14) Ôi mẹ Việt Nam

Năm tháng lo gạo gánh nuôi chồng, mẹ Việt Nam

Đêm ngày thầm mong lửa bếp thom nồng tình yên ương

Mẹ Việt Nam!

(Mẹ đón cha về - Phạm Duy)

(Retrieved from <http://lyric.tkaraoke.com/14632/me-don-cha-ve.html>)

Besides, the combination of structural metaphor to depict *mother* as *country* and orientational metaphor as *up* is found out.

(4.20) Mặc bão tố thét gào

Mặc phong ba cuốn trào

Trọn niềm tin dâng lên mẹ

Mẹ Việt Nam ơi!

(Mẹ Việt Nam – Văn Thành Nho)

(Retrieved from <http://lyric.tkaraoke.com/40068/me-viet-nam.html>)

4.1.2. Mother is the Sea

On bygone days, Vietnamese citizens took the full advantage of the sea. The sea has provided them a rich source of food and rivers have produced an endless supply to maintain and develop agriculture and cultivation. Furthermore, the legend of Lac Long Quan and Au Co revealed that the sea played a vital part in Vietnamese culture. It is clear to say that Vietnam belongs to the wet rice civilization and a static culture, which are one of the most typical features of marine civilization. As a consequence, marine environment has a positive effect on material and spiritual life of local citizens. Also, the sea has inspired many composers to make lyrics. Given *Mother is Sea* structural metaphor, mother's love is considered as immense, infinite and deep.

(4.21) Tình mẹ như biển lớn, như suối trong dịu mát cho con trưởng thành
(Bao la tình Mẹ - Đinh Xuân Hội)

(Retrieved from http://lyric.tkaraoke.com/22499/bao_la_tinh_me.html)

All of streams and rivers flow into the sea. They often remind us of gentleness, peacefulness, and comfort. Conceptualized with *river* and *stream*, the image of *mother* is portrayed as calmness, gentleness and purity.

(4.27) Lời mẹ ru con êm đềm như suối mát trong lành
Để con khôn lớn đắp xây cuộc đời tươi sáng

(Vu lan nhớ mẹ - Hoàng Mỹ)

(Retrieved from http://lyric.tkaraoke.com/34883/vu_lan_nho_me.html)

Given *mother is a river* conceptual metaphor, we can understand mother with some fundamental features such as loving children with unconditional and great love and offering sacrifice to children.

(4.32) Đời mẹ âm thầm như dòng sông lặng chảy
Mẹ nhận bên lở dành cho con bên bồi

(Người mẹ - Lê Huy Hòa)

(Retrieved from http://lyric.tkaraoke.com/45648/nguoi_me.html)

Besides structural metaphor founded on identical traits between

TD *Mother* and SD *Sea*, there is also a combination of structural metaphor and ontological metaphor that shapes a river as a person.

- (4.34) Quá nửa đời phiêu dạt, con lại về úp mặt vào sông quê
 Ôi con sông quê dạt dào như lòng mẹ
 Che chở con đi qua chớp bể mưa nguồn

(*Khúc hát sông quê – Nguyễn Trọng Tạo*)

(Retrieved from http://lyric.tkaraoke.com/26726/khuc_hat_song_quê.html)

In addition, structural metaphor combined with ontological metaphor is used to refer to the endless love of a mother.

Biển rộng sông dài bao la tình thương cha mẹ

(*Lời ru năm xưa – Thái Khang*)

(Retrieved from <http://www.lyrics.vn/lyrics/7484-loi-ru-nam-xua.html>)

4.1.3. Mother is a Teacher

Mothers always take their children into consideration with love and devotion. Additionally, mothers are the first person to teach them their native languages and instruct them in unsteady steps. Given the *Mother is a Teacher* structural metaphor, the image of mothers is depicted as devoted and gentle. Thanks to mothers, children can receive basic education in an informal setting. In Vietnamese samples, mothers play the role of a teacher who teaches their offsprings how to speak their native language, how to sing folk songs and how to steadily walk on their own. Meanwhile, Western mothers help their next generations to acquire moral values and live independently.

- (4.44) Ở nhà mẹ dạy câu ca
 Mang ra cho nhau nghe nhé
 Ở nhà mẹ dạy câu ru
 Mang ra cho nhau ghi nhớ

(*Tóc mai sợi vẫn sợi dài – Phạm Duy*)

(Retrieved from http://lyric.tkaraoke.com/17997/toc_mai_soi_van_soi_dai.html)

- (4.64) *Teach them well and let them lead the way*
Show the all the beauty they possess inside

Give them a sense of pride to make it easier

Let the children's laughter remind us how we used to be

(*Greatest love of all – Whitney Houston*)

(Retrieved from <https://www.azlyrics.com/lyrics/whitneyhouston/greatestloveofall.html>)

Some English samples reveal that there is a combination of structural and ontological metaphor that conceptualizes *mother* as a *teacher*. For instance, in the song “Mother Marche”, mother's love is regarded as *a teacher to cheer me and guide me right*. In another sample, mother's eye is symbolized as *a bright light* that has an action of *teaching me wrong from right*.

(4.72) *Your fond love has cheered me and guided me right*

(*Mother Marchre – Augie March*)

(Retrieved from <https://www.azlyrics.com/m/mothermarche.html>)

(4.73) *One bright and guiding light that taught me wrong from right*

(*My mother's eyes – Frankie Valli*)

(Retrieved from <https://www.azlyrics.com/lyrics/alecbejamin/mymotherseyes.html>)

4.1.4. Mother is Fire

Mother is Fire conceptual metaphor is a structural metaphor in which the TD *Mother* is depicted as the SD *Fire*. Given *Mother is Fire* conceptual metaphor, we can understand *mother* in the following way. A mother's smile or simple saying may warm her children's hearts, which helps them find relief when facing serious trouble in life. Moreover, the hug of a mother is compared with the warmth of the fire that makes her offspring overcome the coldness of the winter days.

(4.80) Mẹ yêu con mong mẹ sống thật lâu

ĐỂ mãi *sưởi ấm* con khi gió lạnh

(*Mẹ yêu – Nguyễn Thừa Thiên*)

(Retrieved from http://lyric.tkaraoke.com/20222/me_yeu.html)

Lakoff and Johnson (1980) claimed that the physical object is further specified as *being a person*, which is the most obvious ontological metaphors. This type of conceptual metaphor could be

realized in the following sample.

(4.86) *Lời yêu thương che chở của mẹ, vẫn ngàn đời ấm mãi tim con*
(*Tạ ơn mẹ - Lam Phương*)

(Retrieved from http://lyric.tkaraoke.com/18115/ta_on_me.html)

Some Vietnamese samples reveal that the combination of structural and ontological is used to depict *mother* as *fire*. A good example for this is that mother's love is compared with the torch that brightens up such dark nights.

(4.95) *Mẹ mãi mãi là ngọn đuốc soi đường trong đêm dài triền miên
đen tối*

(*Tạ ơn mẹ - Lam Phương*)

(Retrieved from http://lyric.tkaraoke.com/18115/ta_on_me.htm)

The image of *fire* is entirely familiar with Western people due to the extreme weather conditions of long lasting winter days. Its most common use is to make people warm and cozy. For this reason, the image of *mother* in some English songs is conceptualized with the *fire* because of its common traits such as keeping warm or brightening up.

(4.93) *Mama will keep baby cozy and warm*

(*Mother – Sinead O'Connor*)

(Retrieved from <https://www.azlyrics.com/s/sineadoconnor.html>)

4.1.5. Mother is the only

According to Oxford dictionary (Retrieved from https://www.oxfordlearnersdictionaries.com/definition/english/only_I?q=only), the only is a noun which is used to say that somebody or something is the best and you would not choose any other. Through our life, there is a wide range of beautiful things, hundreds of floral and fauna and thousands of sparkling stars. To each of us, mother is; nevertheless, the only one that nothing can replace. Given the *mother is only* structural metaphor, we understand *mother* in terms of some basic elements: sole, precious, and cannot be taken over.

(4.101) And *no one else can be*

What you have been to me

You will always be

(*A song for mama – Boyz II Men*)

(Retrieved from <https://www.azlyrics.com/lyrics/boyziiemen/asongformama.html>)

(4.105) Quê hương mỗi người chỉ một

Như là *chỉ một* mẹ thôi

(*Quê hương – Giáp Văn Thạch*)

(Retrieved from http://lyric.tkaraoke.com/16162/que_huong.html)

In the song “That wonderful mother of mine” represented by Eddy Arnold (1919), *mother* is conceptualized as *the only* as *there’ll never be another to me*. Besides, orientational metaphor as down that, however, exerts a positive meaning which can be seen.

(4.106) You’ll hold *a spot down deep in my heart*

‘Till the stars no longer shine

Your soul shall live on forever.

On through the fields of time

For *there’ll never be another to me*

(*That wonderful mother of mine – Eddy Arnold*)

(Retrieved from <https://www.azlyrics.com/lyrics/eddyarnold/thatwonderfulmotherofmine.html>)

4.1.6. Mother is a friend

It seems to us that mother is the safest refuge that offsprings can look for after suffering from main obstacles and considerable difficulties. Oxford dictionary ([https://www. Oxfordlearnersdictionaries .com/ definition/english/ companion?q = companion](https://www.Oxfordlearnersdictionaries.com/definition/english/companion?q=companion)) defines that a companion is a person that travels with you or spend a lot of time with you. The concept of *mother* is metaphorically conceptualized based on similar features between *mother* and *companion*. In particular, mothers are always by our sides, closely following us and directly leading us with unconditionally great love.

(4.114) *The sweetest days* I've found

I've found with you.

Through the years

I've never been afraid

I've loved *the life we've made*

And I'm so glad I've *stayed right here with you*

(*Through the years* – Kenny Rogers)

(Retrieved from <https://www.azlyrics.com/lyrics/kennyrogers/throughtheyears.html>)

(4.128) *Mọi gian lao mẹ con ta san sẻ*

Nhắm chân trời rạng rỡ ánh dương

(*Tám áo chiến sỹ mẹ và năm xưa* – Nguyễn Văn Tý)

(Retrieved from http://lyric.tkaraoke.com/25638/tam_ao_chien_si_me_va_nam_xua.html)

In addition to structural metaphor, ontological metaphor as a container combined with orientational metaphor as *down* or *up* could be seen.

(4.132) You were *there for me to love and care for me*

When skies were gray

Whenever I was *down*

You were *always there to comfort me.*

(*A song for mama* – Boyz II Men)

(Retrieved from <https://www.azlyrics.com/lyrics/boyziiemen/asongformama.html>)

(4.135) Remember when I was dad's pride and joy and your little man.

Every time that I got hurt *you were there to give a hand.*

You would *pick me up*, and *you'd kiss my hurt away*

(*So much like my dad* – George Strait)

(Retrieved from <https://www.azlyrics.com/lyrics/georgestrait/somuchlikemydad.html>)

Furthermore, ontological metaphor can be found out as mother's love is considered to be a human that has an action of a person.

(4.141) Những lời nong nàn trông nôi *sẽ theo con đến cuối đời*

(*Tạ ơn mẹ* – Lam Phương)

(Retrieved from http://lyric.tkaraoke.com/18115/ta_on_me.html)

4.1.7. Mother is a guard

Mother is a Guard is a set of a structural metaphor in which TD *Mother* is described as SD *Guard* with similar traits: protecting somebody from harms or damage. *Mother is a guard* is a set of a structural metaphor in which TD *Mother* is described as SD *Guard* with similar traits: protecting somebody from harms or damage.

(4.143) For a shield from the storm, for a friend, for a love to keep me safe and warm, I turn to you.

(*I turn to you – Danie Warren*)

(Retrieved from <https://www.azlyrics.com/lyrics/christinaaguilera/iturntoyou.html>)

Given *Mother is a Guard* conceptual metaphor, Vietnamese composers also make use of the combination of structural and ontological as a container to depict the image of *mother* protecting her children.

(4.145) Khẽ ngắt nụ hồng cài lên mái tóc xanh mẹ yêu.

Tóc rối một đời vì năm tháng chở che đời con.

(*Tình mẹ – Nguyễn Nhật Huy*)

(Retrieved from http://lyric.tkaraoke.com/17695/tinh_me.html)

Besides, structural metaphor is combined with ontological metaphor to highlight an entity that has an action of a person. In the song “Khúc hát sông quê”, *mother* is regarded as a river that protects children to overcome obstacles. Meanwhile, Truong Quang Luc (1995) compares mother’s milk with a river that prevents children from the bombs of the war.

(4.149) Oi con sông quê dạt dào như lòng mẹ, che chở con đi qua chớp bể mưa nguồn

(*Khúc hát sông quê – Nguyen Trong*)

(Retrieved from http://lyric.tkaraoke.com/26726/khuc_hat_song_que.html)

4.1.8. Mother is the sunshine

Mother is the sunshine is a set of a structural metaphor in which TD *Mother* is described as SD *Sunshine* with similar traits: brightly

shining and bringing happiness. *Mother* is also described as a *container of love and happiness*.

(4.154) *I turn to you.*

Like a flower leaning towards the sun

(*I turn to you* – Diane Warren)

(Retrieved from <https://www.azlyrics.com/lyrics/christinaaguilera/turntoyou.html>)

(4.158) “E” is for her eyes with *love-light shining*.

(*A word that means the world to me* – Howard Johnson)

(Retrieved from <https://www.azlyrics.com/lyrics/johnson/awordthatmeanstheworldtome.html>)

According to Kovecses (2010), the common kind of ontological metaphor is when the physical object is further specified as *being a person*. In the song, “The hand that rocks the cradle” composed by Stevie Wonder (1987), the *light* is an abstract thing that has the action of *finding you*.

(4.161) She’ll hear you, guide you and *pray the light find you*

She never stop watching over you

(*The hand that rocks the cradle* – Stevie Wonder)

(Retrieved from <https://www.azlyrics.com/lyrics/glencampbell/thehandthatrocksthecradle.html>)

In addition to structural and ontological metaphor, there is a combination between structural metaphor that conceptualizes *mother* as *the sunshine* and orientational metaphor as *down* that has positive meaning.

(4.163) It was a *halo bright sent down from heaven’s light*

The sweetest gift, a mother’s smile

(*Mama’d known what to do* – Linda Ronstadt)

(Retrieved from <https://www.azlyrics.com/lyrics/linda/mamadknownwhattodo.html>)

4.1.9. Mother is positive virtues

4.1.9.1. Mother is sacrifice

Mother is Sacrifice conceptual metaphor is an ontological metaphor with which we can understand *mother* in the following way: *mothers* are always willing to give up good things in order for their children to gain a

beautiful life or mother can also spend most of the time making a living so that the children will have better living condition and higher education.

(4.164) *Hy sinh suốt đời chỉ có thể là mẹ mà thôi*

Xin đừng làm mẹ buồn mẹ khóc nhé ai ơi

(*Chỉ có thể là mẹ – Lê Minh Trung*)

(Retrieved from http://lyric.tkaraoke.com/26726/chi_co_the_la_me.html)

”M” is for *the million things she gave me*.

(*A word that means the world to me – Howard Johnson*)

(Retrieved from <https://www.azlyrics.com/lyrics/howard/awordthatmeanstheworldtome.html>)

Given *Mother is Sacrifice* conceptual metaphor, *mother* is depicted not only as a person who always considerately takes care of her children but also as a woman who is willing to *give her children to the country*.

(4.169) Our country must come first.

So, if you've ever been in danger, I'll give you my boy.

(*If I had a son for each star in old glory – Joseph A. Burke*)

(Retrieved from <https://www.azlyrics.com/lyrics/Joseph/ifihadasonforeachstarinoldglory.html>)

(4.171) *Mẹ già cuộc đất trồng khoai*

Nuôi con đánh giặc đêm ngày

Cho dù áo rách sờn vai

Cơm ăn bát voi bát đầy

(*Bà mẹ Gio Linh – Phạm Duy*)

(Retrieved from http://lyric.tkaraoke.com/10299/ba_me_gio_linh.html)

Additionally, there is also a combination of ontological metaphor as a container and orientational as *down*, which is aimed to emphasize the sacrifice of *mother*.

(4.176) *Mẹ tôi, ba lần tiễn đưa nước mắt không để rơi xuống đất*

Nước mắt mẹ để dành cho giây phút gặp nhau

(*Mẹ Việt Nam mặt trời trong tim con – Thuận Yến*)

(Retrieved from http://lyric.tkaraoke.com/15142/me_viet_nam_mat_troi_trong_tim_con.html)

4.1.9.2. *Mother is suffering*

Given *Mother is Suffering* conceptual metaphor, the image of mother is depicted as devotion, misery and hardship. *Mother is Suffering* conceptual metaphor is an ontological metaphor with which we can understand *mother* in the following way: *mother* is the one who suffers from pain and hardship to give birth and bring up a child. Besides, *mother* always takes care of her children with a lot of attention and commitment.

(4.179) Bao năm tháng qua *nhọc nhằn* vì đàn con thơ dại

(Vu lan bên mẹ – Diệp Vãn)

(Retrieved from http://lyric.tkaraoke.com/34003/vu_lan_ben_me.html)

Also, ontological metaphor as a container of suffering is combined with structural metaphor comparing *mother* with *the ocean* could be seen.

(4.183) Mẹ *tảo tần* nuôi con khôn lớn

On đức mẹ *sánh hơn* cả đại dương

(Mẹ mãi trong con – Quang Bình)

(Retrieved from http://lyric.tkaraoke.com/26687/me_mai_trong_con.html)

In music and literature, storks are mentioned with striking characteristics that would remind us of the beautiful image of Vietnamese women, for example hard-working, patient and sacrificial. In the following examples, *Mother is Sacrifice* conceptual metaphor is highlighted with the combination of structural metaphor and ontological metaphor. Particularly, *mother* will not hesitate *enduring great difficulties to bring up her offsprings*.

(4.184) Chín tháng cưu mang *đầu quân* *nhọc nhằn* vì con

Tay *ấm tay bông*, mẹ ru giấc nồng tuổi thơ

Đông xa bao la *dầm mưa dãi nắng* thân cò

Từng ngày *chăm lo* cho con cuộc đời bình yên

(Nhớ mãi lời ru – Hà Sơn)

(Retrieved from http://lyric.tkaraoke.com/21487/nho_mai_loi_ru.html)

4.1.9.3. *Mother is missing*

One of the most familiar images during the Indochina War and the American War are mothers waiting for their husbands and children day by day. They sacrifice their beloved ones for the country and the freedom of their fellows. They are seen as a supreme symbol so that the next generations can be proud of. Oxford dictionary (*Retrieved from https://www.oxfordlearnersdictionaries.com/definition/english/miss_1?q=miss*) reveals that *miss* is a verb that means to feel sad because you can no longer see somebody you love. Accordingly, TD *Mother* which is a physical surface is described as a container of SD *Missing*.

(4.189) Khắc ghi trong lòng *dáng mẹ ngòì trông*

(*Người mẹ của tôi – Xuân Hồng*)

(Retrieved from http://lyric.tkaraoke.com/15142/nguoi_me_cua_toi.html)

(4.191) Some mother's son lies in a field

Someone has killed some mother's son today

Head blown up by some soldier's gun

While *all the mothers stand and wait*

(*Some mother's son – The Kniks*)

(Retrieved from <https://www.azlyrics.com/lyrics/kinks/somemothersson.html>)

When a child grows up, he/ she will tend to live on his/ her own. There are some people leaving their hometown to look for a suitable jobs or a good living condition. Whenever they go, mothers are the one waiting for them and their wonderful news.

(4.196) Mẹ vẫn nhìn về hướng con đi

Bao ngày tháng mỗi mòn trông chờ đợi con

(*Gửi mẹ kính yêu – Lê Đăng Khoa*)

(Retrieved from http://lyric.tkaraoke.com/34756/gui_me_kinh_yeu.html)

(4.197) Sorry that *I made you wait*.

I'm comin'.

(*My mommy – Al Jolson*)

(Retrieved from <https://www.azlyrics.com/lyrics/aljolson/mymommy.html>)

4.1.10. Mother is Buddha

Of all religions, Buddhism is the most popular in Vietnam. Given *Mother is Buddha* conceptual metaphor, we understand *mother* with some basic elements: encouraging and protecting with immense love and deep sympathy. Mother is; therefore, depicted with admirable traits as gentle and good-natured.

(4.201) Nơi cạnh núi đồi thiêng liêng mắt Mẹ đang nhìn uy nghiêm

Thương đàn con chịu đau thương sống trong bể khổ trầm luân

(Nhàh dương cứu khổ – Trường Khánh)

(Retrieved from http://lyric.tkaraoke.com/31816/nhanh_duong_cuu_kho.html)

In the following sample, the combination of structural, ontological and orientational metaphor could be found. TD *Mother* which is a physical surface is described as a container of SD *Gentleness*.

(4.203) Mẹ hiền Quan Âm ngàn mắt ngàn tay

Bàn tay vẫy gọi muôn người

Bàn tay ôm nôi đoạ trường bơ vơ

(Quan âm ngàn mắt ngàn tay – Hoàng Tường)

(Retrieved from http://lyric.tkaraoke.com/31818/quan_am_ngan_mat_ngan_tay.html)

4.2. DISCUSSION OF FINDINGS OF CONCEPTUAL METAPHORS RELATED TO “MOTHER”/ MẸ” IN ENGLISH AND IN VIETNAMESE 20TH CENTURY SONGS

The subsequent table and figure present a clear sketch of conceptual metaphor related to “*Mother*”/ “*Mẹ*” in English and Vietnamese 20th century songs.

Table 4.12. Frequency of Conceptual Metaphors Related to Mother/
Mẹ in English vs Vietnamese 20th Century Songs

No.	Conceptual Metaphors	English		Vietnamese		
		Number (N _E)	% (F _E)	Number (N _V)	% (F _V)	
1	Mother is Country	0	0%	20	15.4%	
2	Mother is Sea	2	1.5%	22	16.9%	
3	Mother is a Teacher	26	20%	4	3.1%	
4	Mother is Fire	6	4.6%	17	13.1%	
5	Mother is the Only	9	6.9%	2	1.5%	
6	Mother is a Friend	49	37.7%	5	3.8%	
7	Mother is a Guard	6	4.6%	6	4.6%	
8	Mother is the Sunshine	13	10%	0	0%	
9	Mother is Positive Virtues	Sacrifice	13	10%	14	10.8%
		Suffering	0	0%	17	13.1%
		Missing	6	4.6%	14	10.8%
10	Mother is Buddha	0	0%	9	6.9%	
	Total	130	100%	130	100%	

4.2.1. Similarities

The conceptual metaphor related to “*Mother*”/ “*Mẹ*” in English and Vietnamese songs seems to cover a wide variety of identical traits. From the table 4.12, it could be inferred that both English and Vietnamese songwriters are inclined to use the simultaneous conceptual metaphor of *mother* as *Mother is a Friend*, *Mother is a Teacher*, and *Mother is the Fire*, *Mother is the Only*, *Mother is a Guard*, *Mother is Sacrifice* and *Mother is Missing*.

4.2.2. Differences

The differences in conceptual metaphors related to “*Mother*”/ “*Mẹ*” in English vs. Vietnamese 20th century songs could be explained according to the culture features. The most considerable differences between Vietnamese and English samples are expressed with *Mother is Country*, *Mother is the Sea*, *Mother is the Sunshine* and *Mother is Buddha*.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

It could be assumed that in this study, “*Mother*”/ “*Me*” is used as TD for a wide variety of SD serving as *a country, a friend, a teacher, fire, Buddha, sea, the only* and *the sunshine*. Additionally, *mother* is also referred to *positive virtues*.

Moreover, from the above analysis, the similarities and differences in the expressions of conceptual metaphors related to “*Mother*”/ “*Me*” in English vs Vietnamese 20th century songs are pointed out and clarified. The same expressions of conceptual metaphors of *Mother is a Friend, a Teacher, Fire* and *Sacrifice* exist in both languages. However, the differences found out are significant. In *Mother is Country, Mother is the Sea* and *Mother is Buddha* metaphor, while the TD *Sea* is exploited commonly in Vietnamese, none is found in English. Whereas, *Mother is the Sunshine* metaphor is used more commonly in English than 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

5.3. LIMITATIONS

5.4. SUGGESTIONS FOR FURTHER RESEARCH