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**A CONTRASTIVE STUDY OF CONCEPTUAL
METAPHOR OF LOVE IN ENGLISH AND
VIETNAMESE SONGS IN THE 20TH CENTURY**

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CHAPTER 1 INTRODUCTION

1.1. RATIONALE

“Music produces a kind of pleasure which human nature cannot do without.” Confucius [27]

Without a doubt, music is a necessity. Since the early years of mankind up to now, music has contributed significantly to human’s life. What would happen if there was no music in the world? What people would do at parties and celebrations without music? Even if the newly born babies had no soothing lullabies, film industry had no soundtracks, what would the world become? Life without music might be dull and silent. Music helps us become vibrant and open-hearted with people around whatever emotion we are feeling. To some extent, music is like a fire and it evokes a feeling in our soul which makes us relaxed and unwind.

In the song “You Are” composed by Lionel Richie, the image of lover is described as:

You are the sun [38]

Accordingly, we could see that the lyrics in this song is about the love affairs with the use of metaphor as a rhetorical device. According to the conceptual metaphor theory, the lover in this case is considered to be a natural phenomenon – the sun. The concept of the lover is regarded as a target domain (TD) which is understood through the structuralization of source domain (SD) – the sun. It is the ontological metaphor that makes the lover (TD) and the sun (SD) become homogeneous in some features of meaning. This type of metaphor demands experiences of culture.

Based on the nomadic Anglo-Saxon culture, it could be understandable when the author uses “the sun” as the image of the lover in the lyric of the English love song. Truly, hunting, raising animals and gathering fruits are the typical ways in the nomadic life due to cold and dry weather as demonstrated by Trần Quốc Vượng [26, p.68] in *Cơ sở văn hóa Việt Nam*. For that reason, they treasure the sun which brings warmth to their life and brightens their love. As

a result, the sun is often used to depict the lover image in English songs. Let us have a look at Quốc Bảo in his successful song “Ca Dao Hồng”, the representation of lovers’ image appears as the rice-ear in the following instance:

Em là cây lúa thom đòng đòng hồi tình. [37]

As could be seen, in Vietnamese, the image “người yêu” (lover) is compared with the image “bông lúa” (rice-ear). In fact, based on the basis of Vietnamese culture, which is indicated in *Cơ sở văn hóa Việt Nam* by Trần Ngọc Thêm [24, p.35] Located on the Eastern Asia, Vietnam is an agricultural country which is mainly based on the cultivation of wet-rice. Over thousands of years, Vietnamese people’s mind with soul have long conceptualized rice as the national symbol and Vietnamese people tend to have a close relationship with rice. Thus, the image “bông lúa” is employed to depict vividly the image of the lover in this Vietnamese love songs.

As a matter of fact, love is the universal topic for writers and authors to have the endless inspiration to compose their writings. There have been a lot of studies and articles related to literary works, advertisements, poems, proverbs, songs which investigate the conceptual metaphor about love. However, because of the influence of different cultures, metaphorical concepts are somewhat culturally different, particularly in music lyrics. It could cause difficulties for the listeners especially for those who are studying English and Vietnamese as a foreign language. This study is then carried out to investigate the use of metaphor about love from cognitive perspective in English and Vietnamese songs composed in the twentieth century.

1.2. AIMS AND OBJECTIVES OF THE STUDY

1.2.1. Aims of the Study

The study is aimed at:

1. Investigating the conceptual metaphors of love in English and Vietnamese 20th century songs.
2. Finding out the similarities and differences in linguistic and cultural features of love through conceptual metaphor used in the song lyrics of the two countries.

3. Helping Vietnamese learners of English and English learners of Vietnamese learn English and Vietnamese better and helping the listeners have a better insight into the lyrics of the songs through the conceptual metaphor.

1.2.2. Objectives

The study is intended:

1. to analyze the conceptual metaphors of love in English and Vietnamese 20th century songs.
2. to find out the similarities and differences between conceptual metaphors of love in English and Vietnamese 20th century songs.

1.3. RESEARCH QUESTIONS

In order to achieve the above aims and objectives, the following research questions are put forward:

1. What metaphors of *love* can be conceptualized in English and Vietnamese 20th century songs?
2. What are the similarities and differences between conceptual metaphors of love in English and Vietnamese 20th century songs?

1.4. SCOPE OF THE STUDY

This study investigates the conceptual metaphors of “love” in English and Vietnamese songs since the twentieth century till the present time in the frame of cognitive linguistics. The data are collected from 120 English songs and the same number of Vietnamese songs.

1.5. ORGANIZATION OF THE STUDY

This study includes five chapters:

- Chapter 1: Introduction.
- Chapter 2: Literature Review and Theoretical Background.
- Chapter 3: Research Designs and Methodology.
- Chapter 4: Findings and Discussion.
- Chapter 5: Conclusion and Implications.

CHAPTER 2

LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. LITERATURE REVIEW

The similarity view

This is the traditional way of analyzing metaphors from the time Aristotle [1] gave an overview of metaphor. A metaphor implies an intuitive perception of similarity or dissimilarity. Based on the analogy of shape, spatial relationship, function, position, movement, colour, size, behaviour or character, the metaphor is generalized as traditional view.

The cognitive view

According to Lakoff & Johnson [10], “metaphor is pervasive in everyday life, not just in language but in thought and action”. They argue that metaphor is not only a matter of language, not merely in the words we use but also a matter of human thought processes and it exists in our conceptual system. In addition, Davidson [4] in the journal *What Metaphors Means* concludes that the question of metaphor is pragmatic, not semantic. It is the use of literal statement in such a way to “suggest” or “lead us to notice” what we otherwise look.

In the book *More Than Cool Reason: A Field Guide to Poetic Metaphor*, Lakoff and Turner [11] continue their use of metaphor to show how our minds get hold of the world. They have achieved a new way of reading and teaching that makes poetry again important. Besides, Lawrence [12] used conceptual models to examine whether theories of music are specialized in their domain or in the cognitive processes they involve.

In Vietnam, there have been a number of well-known scholars dealing with conceptual metaphor such as Lý Toàn Thắng [23] in *Ngôn ngữ học tri nhận – Từ lý thuyết đại cương đến thực tiễn*

tiếng Việt gives a thorough explanation of the cognitive linguistics and differentiates the linguistic models about the world. Nguyễn Đức Tồn [25] and Nguyễn Lai [21] do research into the use of conceptual metaphors in idioms and poetry respectively.

Likewise, some Vietnamese researchers have also examined conceptual metaphor from various aspects. Ho Thi Kieu Oanh [22] investigates the conceptual metaphor of Homeland in English and Vietnamese Songs and Poems. In her writing, she describes and compares the conceptual metaphor of homeland in English and Vietnamese songs and poems in the twentieth century under the perspective of Conceptual Linguistics. Besides, Huỳnh Thị Mỹ Dung [6] carries out the contrastive study of conceptual metaphor related to “Sea”/“Biển” in English and Vietnamese songs. She points out the similarities as well as the differences of conceptual metaphors related to “Sea”/ “Biển” in English and Vietnamese.

The author Nguyễn Thị Khánh Ly [13] conducts a study on Conceptual metaphors of “rain”/ “mưa”, “sunshine”/ “nắng” in English and Vietnamese 20th Century Songs. Through the study, the researcher has pointed out the similarities as well as the differences of conceptual metaphors of “rain”/ “mưa” and “sunshine”/ “nắng” in English and Vietnamese. Besides, giving an in-depth understanding of conceptual metaphors of “rain”/ “mưa” and “sunshine”/ “nắng” in both languages, the study is carried out with the hope of adding the voice to the variety of conceptual metaphors. What is more, implications of the thesis could be a useful reference for those who are interested in teaching and learning conceptual metaphor.

2.2. THEORETICAL BACKGROUND

2.2.1. Metaphor

2.2.1.1. Traditional Theories of Metaphor

- Aristotle [1] is the typical linguist to view metaphor as implicit comparison, which is based on analogy. He assumes the primary function of metaphor is stylistic and ornamental. It is used

for aesthetic reasons, mainly in poetry to express a concept in an eloquent way. Aristotle [1] also pointed out the persuasive function of metaphor, seeing it as an effective rhetorical figure to be employed in political discourse

- The second major theory is the substitution theory of metaphor. According to Martin and Rom [14], metaphor is a way of saying what could be said literally. In other words, metaphor can be substituted by a synonymous literal expression. It is rather a reductionist approach to metaphor, ignoring that it is a unique expression of meaning, all aspects of which cannot be accounted for by a literal substitute. Both the substitution theory and the comparison theory share the view of a metaphor as a matter of language; more specifically, as a matter of deviant language, with literal language being perceived as natural and conventional.

- Next, Lakoff and Johnson [10] considered metaphors as much more powerful instruments. They are primarily matters of thought and action, only derivation from language. Metaphors are culturally-based, and define what those with certain assumptions and presuppositions find real. The "isolated similarities" are indeed those created by metaphor, which simply create a partial understanding of one kind of experience in terms of another kind of experience. They are grounded in correlations within our experience.

- The foundations of the cognitive theory of metaphor were laid down by Lakoff and Johnson [10] in their influential work *Metaphors We Live By*. Their key argument is that the metaphor forms an inherent part of our conceptual system – in their words, “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature”. Although the cognitive theory of metaphor tends to be described as radically new, the cognitive dimension of metaphor had been recognized by previous scholars. The interaction theory viewed metaphor as a mental process, and even before that a number of philosophers had

discussed the cognitive implications of metaphor.

- In classical theories, Kovecses [8] also implies metaphor is a figure of speech in which one thing is compared with another by saying that one is the other.

2.2.1.2. Conceptual Metaphor

In the view of cognitive linguistics, Kovecses [8] denotes metaphor as one conceptual domain in terms of another conceptual domain. We can set the formula for this view of metaphor that conceptual domain A is conceptual domain B, which is called a conceptual metaphor. Conceptual metaphor is a phenomenon of conceptualization in the way people think about the world and basic emotions such as joy, sadness, love, hate, anger, fear... The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called the source domain, while the conceptual domain that is understood this way is the target domain.

2.2.2. Classification of Conceptual Metaphor

Metaphor could be classified into conventionality, function, nature and level of generality according to cognitive linguistic.

2.2.2.1. Structural Metaphor

Structural metaphors are abstract metaphorical systems in which an entire (typically abstract) complex mental concept is structured in terms of some other (usually more concrete) concept. The structure "A is B" could be used to illustrate for structural metaphor. In other words, in structural metaphor, one concept is understood and expressed in terms of another structured, sharply defined concept. They typically involve multiple individual linguistic expressions that evoke some aspects of the metaphor (as opposed to more restricted frozen metaphors which usually occur in only one expression). The group of structural metaphors is said to be the biggest group. Different parts of experiences which are complex but too abstract are conceptualized with the help of simple but known

experiences.

2.2.2.2. *Ontological Metaphor*

Ontological metaphors are based on people's experience with physical objects. Their formation enables human beings to view non-physical entities such as events, activities, emotions, ideas and the like, as physical entities and substances. For example, they can allow people to process the activities such as referring, quantifying, identifying aspects, identifying causes, setting goals and motivating actions on some abstract concepts.

2.2.2.3. *Oriental Metaphor*

Oriental metaphors are not metaphors which structure one concept in terms of another but instead organize a whole system of concepts with respect to one another. Most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. Oriental metaphors usually have a basis in people's physical and cultural experiences.

Normally, quite a lot of emotions and other qualities employ spatial orientation to express feelings tendency in orientational metaphor. However, HAPPY or GOOD sometimes goes along with down direction and SAD or BAD follows upward path such as the following examples:

“Quê hương anh nước mặn, đồng chua

Làng tôi nghèo đất **cày lên** sỏi đá.” [31]

This sentence implies a real fact in the writer's hometown, which has serious problems with poverty and harsh living environment. We could understand that the writer is attaching his feelings with a big sorrow about his unknown village. It seems that from generation to generation, and year after year the poverty has kept going on in this village, and this land situated in almost of rough hills and mountains with rocky gravels where the local people have to work really hard to earn their living. Thus, the writer successfully exploits the orientational metaphor to describe the poorness in his

village. It must be the sadness to have a down trend, but in this sentence, the word “cày lên” makes this metaphor has the opposite direction – upward trend. Let us have another view on the following example from Lakoff and Johnson [10]:

Inflation is **lowering** our standard of living. [32]

Inflation is often regarded as a dangerous phenomenon which poses a potential threat to economies in the world. It is thus an entity that demands the constant attention of economists, policymakers and the general public. According to Kovecses [8], upward orientation tends to go together with positive evaluation, while downward orientation with a negative one. It could be seen that, inflation in this example correlates with MORE IS UP and typically inflation must be closely related to upward orientation but it has negative evaluation with the verb phrase lowering our standard of living.

2.2.2.4. *Integrated Metaphor*

Integrated metaphor sometimes referred to as a ‘perceptual echo’, it is a phenomenon that is experienced as a unified object or gestalt is represented in its entirety in such a manner that it resembles another object or gestalt or even without contextual cues. An important part of blending theory is the concept ‘mental space’. As a person processes a piece of language, he or she creates a space in the mind. Into this space go all the pieces of information and conceptual knowledge that are needed to process the ideas contained in that bit language. In other words, integrated metaphor is the mixing between structural metaphor, ontological metaphor, and orientational metaphor. It could be two-type mixing or three-type mixing among the conceptual metaphors.

2.2.3. Love

2.2.3.1. *Definition of Love*

Harry Harlow [5] was one of the first psychologists to scientifically investigate the nature of human love and affection. He believes that love is a wondrous state, deep, tender, and rewarding.

2.2.3.2. Metaphorical Mapping

Lackoff and Johnson [10] adopted a strategy named “mapping”. Conceptual domain A could be understood by conceptual domain B because there is a set of correspondences or inter-domain mappings of concepts between them. In other words, a metaphor is a mapping from one conceptual domain to another. It has a three-part structure: two end points (the source and target schemas) and a bridge between them (the detailed mapping).

CHAPTER 3

RESEARCH DESIGN AND METHODOLOGY

3.1. RESEARCH DESIGN

The following steps of the research procedure are carried out:

- Songs in the twentieth century are collected from the Internet.
- 120 samples of conceptual metaphor (expressions) of love in English and 120 samples of conceptual metaphor (expressions) of love in Vietnamese are then identified and picked out from these English and Vietnamese songs for classification.
- Data are later described and compared via tables and diagrams.
- The similarities and differences in conceptual metaphor of love in the twentieth century English and Vietnamese songs are withdrawn.
- The findings are discussed and implications are finally put forward for music composers and for teachers of English and Vietnamese to effectively teach and learn English and Vietnamese as a foreign language.

3.2. RESEARCH METHODS

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

The qualitative approach is applied to classify, describe and analyze data.

The quantitative approach is applied to present the data in terms of the number and the frequency of occurrence in percentage of conceptual metaphor related to “love” in English and Vietnamese songs, through which their similarities and differences are pointed out.

The combination of qualitative and quantitative approach is the guideline in order to carry on the research. They are also chosen as the dominant ones which are the most regularly used in this thesis.

3.3. DATA COLLECTION

3.3.1. Sample

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

- The samples have to be related to “love”.
- The samples have to be extracted from 20th century songs.
- The sources where the samples are collected are credible.

With such criteria, I have collected two hundred and forty samples randomly, including 120 samples in English songs and 120 in Vietnamese songs written by various well-known authors from the twentieth century till now in English and Vietnamese music collections and from the reliable websites on the Internet for the corpus of English and Vietnamese songs which are suitable for the study.

3.3.2. Instrument

In order to conduct this research, all of the samples from English and Vietnamese songs in the 20th century are picked out from different websites. Furthermore, I have used many types of tools such as Microsoft Word, Foxit Reader software as well as Google search engine to collect the relevant samples. Besides the instruments above, tables have also been helpful for illustrating the results of the study in number and percentage. After the process of researching and collecting data, the information continues to be classified into different categories depending on the requirements of the research in order to make it easy for me to find and to analyze the data.

3.4. DATA ANALYSIS

The data analysis consists of the following steps:

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

3.5. RESEARCH PROCEDURES

The study procedure has followed the subsequent stages:

- Review the previous studies thoroughly and identify the research scope.

- Collect relevant material and necessary data from several sources on websites.

- Analyze the data and classify them into suitable groups in terms of conceptual metaphors.

- Identify and describe the conceptual metaphors related to “love” in English and Vietnamese songs.

- Make comparison to discover the differences and similarities of conceptual metaphors related to “love” in English and Vietnamese 20th century songs.

- Evaluate and comment the comparison results to draw conclusions of conceptual metaphors related to “love” in English and Vietnamese 20th century songs.

- Suggest some implications for teachers and learners of English and Vietnamese as a foreign language and for music composers.

3.6. RELIABILITY AND VALIDITY

In terms of reliability, the songs used for analysis are mainly taken from the collection of famous songs by well-known composers as well as from the official sites on the Internet. The data from the Internet are mainly exploited from the websites of the well-known organizations. Besides, any quotation in this thesis is collected from the origin with the name of authors, the time, the place of publication and the page number where the quotation comes from. Therefore, the quality of the data is reliable. Moreover, the findings and conclusions in the study are 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 terms of validity, the samples containing conceptual metaphors related to “love” are quoted from the authentic sources as mentioned above. In addition, the analyses in the study have always been conducted in the light of theoretical background to ensure the quality of the study.

CHAPTER 4

FINDINGS AND DISCUSSIONS

In this section, the data are presented to find out the conceptual metaphors of love. Love for most is a means of communication of good feelings to the other person. It is the wish for welfare, success and happiness of a person. These feelings develop when we love a person. It makes us conscious of which actions to make other person feel better. Love demands emotional closeness through care, compassion, tolerance and understanding. It's really sensitive to express feelings to a person but thanks to metaphors, we create in our minds the breathtaking pictures of an incredible world of love that we are living in.

4.1. CONCEPTUAL METAPHORS OF “LOVE” IN ENGLISH VS VIETNAMESE SONGS IN THE 20TH CENTURY

4.1.1. Love is Fate

According to Trần Quốc Vượng [26], before the 19th Century, Vietnamese society was still a traditional small-scale agricultural society within the context of an Asian mode of production with a village regime.

In the first place, state-of-being in love portrayed as the chance for lovers to fall in is taken into consideration in the subsequent cases from (4.1) and (4.2) by Vietnamese songwriters.

(4.1) Nào ngờ đâu một lần là định mệnh.

(Đêm định mệnh – Trương Lê Sơn) [37]

(4.2) Ôi ...tình Bắc duyên Nam là duyên.

(Khúc hát ân tình – Xuân Tiên) [37]

In Vietnam, according to Buddhism, any phenomena including love are caused by the fate. Therefore, people frequently associate their thought of love with the image tơ hồng. By fate, tơ hồng (pink silk string) representing for the love and marriage is exploited in song lyrics.

(4.3) Tình là sợi tơ sợi tơ mong manh.

(Tình Là Sợi Tơ – Anh Bằng) [37]

Accordingly, loving or being loved is a great happiness in life and thanks for the fate, the lovers can have chance to be in love and to become a tied couple.

(4.4) Qua thu tính chuyện cùng nhau, để cho em một lẽ tơ hồng nhiều trầu cau.

(Lễ Tơ Hồng Cho Em – Phó Đức Phương) [37]

Apart from state of being in love and getting married, fate is also deeply attached with the separation.

(4.5) Duyên trời đã cướp mất bóng dáng anh.

(Định Mệnh – Quốc An) [37]

(4.6) Duyên đâu đưa đến để duyên phụ người.

(Giọt Sầu Trinh Nữ – Thu Hoài – Đan Linh) [37]

4.1.2. Love is Insanity and Blindness

When one is in love, she/he experiences certain kinds of emotions which are, in fact, similar to mental states of madness. Only intensity of blindness differentiates these emotions from each other. Each time we go through them, we have symptoms indicating a psychological illness.

(4.7) The ordinary is surreal, peace and terror all in one.

(Minogue – Cowboy Style) [39]

(4.8) Our love is like a Romeo and Juliet flick, so surreal but yet picturous.

(It's All Yours – MC Lyte) [39]

(4.9) Just a foolish beat of my heart.

(Foolish Beat – Debbie Gibson) [39]

In this metaphor the blind people in mind are the people in love and the behavior corresponds to the behavior of the people in love. Blindness in love is the ultimate lack of control of lovers.

(4.10) Yêu em anh quá dại khờ, trèo cao té nặng ai ngờ đâu em.

(Vấn Yêu Dại Khờ – Quốc An) [37]

4.1.3. Love is Plant

As the famous song composer - John Lennon [30], once said that: “Love is like a precious plant”. In the conceptual metaphor Love is plant, love is the target domain and plant is the source domain. The more tangible conceptual domain plant is used to understand, the more abstract conceptual domain love better.

- (4.11) Seed by seed our garden grows,
if we plant and tend it like a garden, love can bloom.
(Love Grows One By One - Carol Johnson) [42]

Every seed may become the flower if it is given the right conditions. For a flower, those conditions include water, oxygen, sunlight and nutrients. Love is no different. It requires specific conditions to blossom and set seed.

- (4.12) But baby loves' growing much stronger.
(Heaven Knows – Boyzone) [39]
- (4.13) Love is flowers grown and pretty both large and little bitty.
(That's Love – Johnny Tillotson) [39]
- (4.14) Tình ta mới lớn lên còn non.
(Những mùa nắng đẹp – Phạm Duy) [37]
- (4.15) Ngài, dài xa dòng sông, tràn đầy muôn phúc ân thủy triều,
gội tình yêu lớn lên từng ngày.
(Bài Ca Lửa Cháy – Trần Ngọc) [37]

In fact, plants eat, breathe, produce offspring, and enjoy being cared for. However, at some point, a plant might become sick due to watering, lighting, or its surroundings. Just like seeds that we plant, love can be nurtured to blossom and flourish through nurture or love can even wither and die out without love

- (4.16) Đâu ngờ tình như lá úa yêu trong nỗi đau tình cờ.
(Trong Nỗi Đau Tình Cờ – Trịnh Công Sơn) [37]
- (4.17) Nghe tình lên phơi phới, yêu kết nụ vành môi,
khơi bướm hoa lả lơi, áo chưa phai màu, mà tình yêu khô héo.
(Em Mãi Còn Tình Đầu – Anh Bằng) [37]

4.1.4. Love is a Natural Phenomenon

Light and darkness belong to the most fundamental terms used metaphorically. Love is the sun is structural metaphor that shapes light and the sun as lovers:

(4.18) Love is the sun awakened in your life
that lights up all you see.

(Liberty – F.R David) [39]

(4.19) Your love is like the sun that lights up my whole world.

(Your Love – Alamid) [39]

Besides, the moon and stars are the beautiful images that are used to imply for the love as love always shows the lover in the best possible light: lovely and luminescent.

(4.20) Love is like the moon in your heart.

(Love Is Like The Moon – Jessica Jay) [43]

(4.21) You're a falling star, you're the get away car.

(Everything – Michael Buble) [39]

(4.22) Well, a woman in love is like a moon growin' full.

(A Woman in Love – Peter Rowan) [39]

4.1.5. Love is a Game

Games and sport share many similarities such as rules and thus we play by the rules and toy with ideas but then again may try to checkmate someone. The source domains of game and playing fit well together with the target domain of love: the game of love.

(4.23) Girl, this game can't last forever.

(Brother Louie – Modern Talking) [39]

(4.24) Love is a game and you lose.

(Welcome to Love – Gary Numan) [38]

Whoever came up with the idea that love is a game destroyed by its soul. We cannot think of anything more than the belief that your partner is an "opponent" to be defeated. People that are loved, need to change the way they look, act, and feel about true love. They have to be clever to realize what is true, what is false, whether their

love should continue or not.

4.1.6. Love is a Container

Container metaphors are generally rather frequent in our experience. In language, they are often signalled by prepositions and prepositional phrases, such as in, within or out of, in love, out of sight, out of mind...

(4.25) Em là cõi trống cho tình đong vào.

(Bài Hát Nghìn Thu – Phạm Duy) [37]

(4.26) Thương cả tình thương bao la, em hỏi em khi trả hết nhau tình này, ta còn biết bao tình đây.

(Còn Ngày Dài Còn Tình Đây – Quốc Bảo) [37]

(4.27) Tình yêu là khổ đau, là hố sâu, vùi chôn bao yêu thương thành khối mây.

(Miền Hạnh Phúc – Đồng Thiên Đức) [37]

(4.28) Người yêu hỏi tình đôi ta là cơn đau cuối cùng.

(Chia Tay – Nguyễn Ngọc Thiện) [37]

(4.29) Trong trái tim con chim đau nằm yên ngủ dài lâu mang theo vết thương sâu.

(Đề Gió Cuốn Đi – Trịnh Công Sơn) [37]

Love is not always sweet and beautiful, sometimes it is like a pink dream and somehow it looks like a bad dream.

(4.30) Yêu nhau là mơ không tròn mơ.

(Là Yêu Chưa Từng Yêu – Quốc Bảo) [40]

(4.31) Yêu nhau ta ngỡ giấc mơ hiền xưa.

(Là Yêu Chưa Từng Yêu – Quốc Bảo) [40]

(4.32) Hát lời tình yêu là giấc chiêm bao.

(Dòng Sông Mùa Đông – Hoài An) [40]

(4.33) Thôi nhé tình đây chiêm bao.

(Nỗi Niềm Đau – Trần Lộc) [37]

In the same manner, love is also like heaven. It is a place where our soul rests in peace, rejoicing with God forever.

(4.34) Yes, love indeed is light from heaven

with angles shared, by Alla given.

(The Giaour – Lord Byron) [39]

(4.35) Heaven is that moment when I look into your eyes.

(I Just Fall In Love Again – The Carpenters) [39]

(4.36) Cuộc tình đi vào cõi Thiên Thu.

(Bài Hát Nghìn Thu – Phạm Duy) [37]

In love, it is not only a container but also a battle in which people fight for territory, fight to get the love and affection of the sweetheart.

(4.37) And love is war and war is cold,
when you're so far across the sea.

(Day After Day – Julian Lennon) [39]

(4.38) Love will conquer all for one,
one for all is fair in love and war.

(Rule The World With Love – Barenaked Ladies) [38]

(4.39) My heart was captured, my soul surrendered.

(It's now or never – Elvis Presley) [38]

4.1.7. Love is a Human

In love is a person conceptual metaphor, love is considered to be a person as being used as the object. Let us have a look at the following sample:

(4.40) Will you love me when love is only human.

(Love Is Only Human – Pam Tillis) [39]

Love is also described as a new born baby that needs to be cared and nurtured. As for new born babies, the world around them seems to be dangerous and lonely, thus they need to be cared and protected

(4.41) A new love is like a new born child tender
and sweet and a-need of care.

(Love Is Like a New Born Child – Barbra Streisand) [39]

Besides, love is regarded as a soldier.

(4.42) Love is being a soldier fighting for what you believe in

(Love Is – Nelson Rangel) [39]

Love even lives a real life, takes part in a lot of exercises like a human do and ontological metaphor could also be characterized through the following cases:

- (4.43) My love want to lose my mind inside your head.
(My Love – Lenny Kravitz) [38]
- (4.44) You tell me love won't wait.
(Love Won't Wait – The Babys) [41]
- (4.45) My love lives outside my window.
(Outside My Window – Stevie Wonder) [38]
- (4.46) Ngày tình yêu ta vang tiếng cười.
(Đôi Bờ Tình Yêu – Hoài An) [37]
- (4.47) Tình đã rong chơi mấy ngàn năm.
(Tình Vẫn Rong Chơi – Phạm Duy) [37]

4.1.8. Love is an Object

Correspondingly, love is not something that comes along, but it is something that people must go and find. It could be said that love is a physical object in Vietnamese 20th century songs that exists surrounded people. Let us consider these following samples:

- (4.48) Tình trong hai tay một hôm biến mất.
(Con Mắt Còn Lại – Trịnh Công Sơn) [37]
- (4.49) Bờ vai như giấy mới, sợ nghiêng hết tình tôi.
(Thương Một Người – Trịnh Công Sơn) [37]
- (4.50) Tình còn trên môi cay đắng về sau.
(Nỗi Niềm Đau – Trần Lộc) [37]

First of all, love is considered to be a real item to grasp or hold in hand, and sometimes the author regards love as if it could be fallen down from the shoulder's lover (4.107). Truly, love could be measured as full and empty.

- (4.51) Tình đó vẫn đầy vui.
(Tình Đầy Vui – Đỗ Đình Phúc) [37]
- (4.52) Tình đầy trong tay và tình ở ngoài.

- (Một Cành Củi khô – Phạm Duy) [37]
 (4.53) Thương nhớ tình đầy nào nguôi.
 (Nỗi Niềm Đau – Trần Lộc) [37]
 (4.54) Anh mơ một chút tình bé biết không?
 (Cô Bé Môi Hồng – Anh Bằng) [37]

Also, in the space perception, though distance is a numerical measurement of how far apart objects are, in the eyes of Trịnh Công Sơn and Song Ngọc, love appears in their life as if it is movable from the far to the near distance. We could see the existence of love depicted through its distance in (4.55) and (4.56).

- (4.55) Tôi kiếp độc thân từ lâu chưa có tình xa hay tình gần.
 (Kiếp Độc Thân – Song Ngọc) [37]
 (4.56) Tình xa như trời, tình gần như khói mây.
 (LK Trịnh Công Sơn – Trịnh Công Sơn) [37]

Lastly, few samples of Love is an object is described under the impact of human beings in the successive cases:

- (4.57) Xin đứng yên trong chiều treo tình trên chiếc đỉnh không.
 (Tình Xót Xa Vừa – Trịnh Công Sơn) [37]
 (4.58) Xin đứng yên trong chiều, phơi tình cho nắng khô mau.
 (Tình Xót Xa Vừa – Trịnh Công Sơn) [37]

4.2. DISCUSSION OF FINDINGS ON CONCEPTUAL METAPHORS OF “LOVE” IN ENGLISH AND IN VIETNAMESE SONGS IN THE 20TH CENTURY

All these kinds of conceptual metaphors could be summarised in the following table and the similarities as well as differences will be discussed in this section.

Table 4.9: Frequency of Conceptual Metaphors of Love in English vs Vietnamese 20th Century Songs

No.	Conceptual Metaphors	English		Vietnamese	
		Number (N _E)	% Frequency (F _E)	Number (N _V)	% Frequency (F _V)
1	Love is fate	6	5%	15	12.5%
2	Love is insanity and blindness	20	17%	5	4%
3	Love is plant	15	12.5%	20	17%
4	Love is natural phenomenon	13	10.7%	0	0%
5	Love is a game	13	10.7%	0	0%
6	Love is a container	16	13.3%	19	15.8%
7	Love is a person	37	30.8%	35	29.1%
8	Love is an object	0	0%	26	21.6%
	Total	120	100%	120	100%

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1. CONCLUSIONS

It could be assumed that in this study, love is used as TD for a wide variety of SD serving as a person regarding a new born child, children, a lover, or a soldier especially, love is plant, fate, insanity, natural phenomenon... Additionally, love is a container, and even an object that could be possessed. Apparently, these similarities and differences do not happen at random. They could be explained by the diversity of cultural features.

5.2. IMPLICATIONS

In reading comprehension, there are lots of structures like “A is B”. Thus, metaphorical concepts also impact students’ relationships with texts. My research so far suggests that many students who have not developed adequate reading habits should apply this conceptual metaphor. For example, the conceptual metaphors could help students better visualize and practice the reading logics of comprehension, application, analysis, synthesis, and evaluation. These metaphors could also help teachers model more effectively for students what it means to read in their fields. In order to carry out that work, teachers foremost should raise the awareness for students about the popularity and significance of metaphors in our daily life. After that teachers will motivate and stimulate students’ interests about the nature of conceptual metaphors in general and conceptual metaphor in song lyrics, and lyrics of love in particular to teach conceptual semantics more effectively and interestingly.

In addition, metaphor and human thinking process have been attached closely together. Therefore, it is difficult for learners and readers to acquire and use conceptual metaphors with their limited awareness and experience. In other words, it would be easier to get the main hidden ideas in the conceptual metaphors for those who are experienced much in life. In contrast, for people who are lack of life experiences and perceptual imagination would find these conceptually metaphoric images difficult to understand the meanings.

Therefore, in order to help learners or readers/ listeners understand conceptual metaphors, teachers should provide them with the mechanism of transferring meaning from the SD to the TD. Therefore, the correspondence between the two domains could be found out through the mapping connecting the SD and the TD. Basing on the mapping, learners would be able to get the features transferred from the SD to the TD. As a result, learners could find it simple to comprehend the meaning behind these metaphorically conceptual images.

5.3. LIMITATIONS OF THE STUDY

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

5.4. SUGGESTIONS FOR FURTHER RESEARCH

This study has mainly focused on the metaphors of love in English and Vietnamese 20th century songs from cognitive perspective. Thus, it would be better to analyze conceptual metaphor from the other views such as:

- An investigation on the metaphors of love in English and Vietnamese 21st century songs in comparison with the 20th century from cognitive perspective.
- A study on the problems of translating conceptual metaphors from English film titles into the Vietnamese ones.