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**THE CONCEPTUAL METAPHOR OF
THE VIETNAM WAR IN AMERICAN PRESS**
(**Ẩn dụ ý niệm về cuộc chiến tranh Việt Nam trong
báo chí Mỹ**)

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SUMMARY OF DOCTORAL THESIS

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**Công trình được hoàn thành tại:
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Phản biện 1:

Phản biên 2:

Phản biện 3:

Luận án sẽ được bảo vệ trước Hội đồng cấp nhà nước chấm luận án tiến sĩ họp tại
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- Thư viện Quốc gia Việt Nam
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CHAPTER ONE: INTRODUCTION

Chapter One is divided into six sections: Rationale for the study, Research aim and questions, Scope of the study, Research methodology, Significance of the study, and Structure of the study.

1. Rationale for the study

The Vietnam War is of paramount importance in Vietnamese and American history. Being the most controversial war in 20th century (Weinraub, 1982), the war is very different from various perspectives. I am particularly interested in how metaphors conceptualize the war from the perspective of American war correspondents, how their viewpoint of the war changed after they were directly involved in the war. The conceptual metaphor in cognitive linguistics is chosen as the general approach to explore the American journalists' war ideologies embedded in the conceptual metaphors in their articles published during the wartime. This is because conceptual metaphor is believed to operate below the conscious level, and hence being able to reflect authentic and deep conceptualization. Additionally, it is a powerful, creative and persuasive cognitive mechanism to feature diverse aspects of social phenomena. (Lakoff & Johnson, 1980; George Lakoff, 1997; Charteris-Black, 2004).

2. Research aim and questions

The study aims to explore the dynamic and critical metaphorical conceptualization of the Vietnam War in American press during the wartime. The aim features diverse metaphorical concepts portraying the Vietnam War from the perspective of American war correspondents. Furthermore, it strives to elucidate the dynamic conceptual pathway of metaphor via four levels in Multi-level View framework– MLV (Kövecses, 2017) and reveal ideologies underlying metaphor choices associated with particular contexts in Critical Metaphor Analysis framework – CMA (Charteris-Black, 2004).

The research aim is formulated into the following research questions:

1. What dominant metaphors conceptualize the Vietnam War in the New York Times' articles during the wartime?
2. How are they construed via multi-level view framework?
3. What ideologies motivate the metaphors for the Vietnam War?

3. Scope of the study

The study is to focus on source domains for war, not the target domains from war. It sets on chosen data of 64 articles published by the NYT during the 1962-1973 period. These articles are selected from a data source of 44,217 articles on the Vietnam War in the NYT's digitized archive based on specific criteria. All these articles tend to reflect the news outlet's liberal tradition of anti-war viewpoint.

4. Research methodology

The study is conducted within the mixed methods approach with a major focus on qualitative methods. Qualitative methods including intuitive method and discourse analysis are applied in almost all steps of the study while quantitative method, i.e., statistical analysis, is exploited in an embedded manner to facilitate decision on dominant conceptual metaphors for follow-on qualitative analysis. The adapted analytical framework of CMA-MLV is used to showcase the multi-level structure of metaphor and ideologies motivating metaphor selection in cognitive and pragmatic dimension.

5. Significance of the study

Theoretically, the study strives to propose a conceptual framework of CMA-MLV in which multi-level view of conceptual metaphor is integrated into CMA framework originally built on one conceptual level of domain, which enables clarifying the cognitive pathway of metaphorical conceptualization from embodied cognition at image schema (IS), via domain (DM) and frame (FM), to metaphorical meaning in discourse at mental space (MS). The adapted framework utilizes the optimal balance of pragmatic and cognitive dimension of metaphor; hence, both ideologies embedded in conceptual levels of metaphor and the dynamic cognitive structure of metaphor are clarified. Methodologically, the study offers a combined analytical framework of CMA- MLV with clear steps as well as workable principles and procedure in order to achieve in-depth analysis of metaphor in a consistent way. Practically, the study attempts to provide updated developments in the study of conceptual metaphor for the Vietnamese scholars and the anti-war

ideologies underlying the metaphors contribute to mutual empathy between war victims from both sides.

6. Organization of the thesis

The study consists of five main chapters: Chapter One – Introduction of the study; Chapter Two – Literature Review; Chapter Three – Research Methodology; Chapter Four – Findings and Discussion; and Chapter Five – Conclusion.

CHAPTER TWO: LITERATURE REVIEW

This chapter presents a systematic and critical review of the relevant concepts, theories, approaches, arguments with debatable issues in metaphor study. Significantly, this chapter highlights the research gaps based on which this study proposes a conceptual framework to answer the research questions as well as contributes to the knowledge of the study field.

2.1. Conceptual metaphor study

2.1.1. Classical metaphor versus conceptual metaphor

The classical approaches commonly regard metaphor as a rhetorical tool which enables writers or speakers to convey their ideas more clearly and persuasively. Classical metaphor is grounded in resemblance, either physical resemblance resulting in image metaphor or non-physical resemblance leading to resemblance metaphor (Evans & Green, 2006). However, in cognitive linguistics, conceptual metaphor is seen as a cognitive mechanism which underlies/ motivates various metaphorical expressions/ linguistic metaphors in everyday language (Lakoff, 1993, p.203). Conceptual metaphor is rooted in experiential correlations which includes experiential co-occurrence and experiential similarity (Lakoff & Johnson, 1980, pp.154-55).

2.1.2. Premise of conceptual metaphor theory

Conceptual metaphor was first defined by Lakoff & Johnson (1980, p.5) as: “The essence of metaphor is understanding and experiencing one kind of thing in terms of another”.

The term “kind of thing” is explained as “concept” and used interchangeably with “domain”, “domain of experience” or “conceptual domain” by Lakoff & Johnson (1980).

The term “domain” is defined by Langacker (1987, p. 488) as “a coherent area of conceptualization relative to which semantic units may be characterized”.

Lakoff & Johnson (1999, pp.45- 62) summarize that “source domains” are mostly sensorimotor experience (temperature, size, bodily orientation, proximity, smell, motion, destination, touch, etc.) while “target domains” are subjective experience (affection, importance, happiness, intimacy, evaluation, time, purpose, visual perception, etc.).

The term “understanding” means partial structuring one kind of thing in terms of another (Lakoff & Johnson, 1980, p.5). Lakoff (1993, pp. 207-212) calls that corresponding system “ontological correspondences” or “sub-mappings” from the source domain to the target domain in a mapping or a conceptual metaphor.

Kövecses (2010, p.8) suggests that it seems safe to interpret the word “understand” as “construe” or “conceive” to reduce the commitment to online/ real-time aspect of understanding. Furthermore, construal focuses on the way a speaker “chooses to package and present a conceptual representation that the utterances evokes in the mind of the hearer” (Evans & Green, 2006, p.536).

The term “experiencing” is associated with culture in the sense that experiencing things in different cultures leads to particular views or ways of understanding things (Lakoff & Johnson, 1980, p.5).

The term “conceptualization” in cognitive semantics refers to the meaning with “any facet of mental experience” (Langacker, 2008, p.30) which is different from objective meaning in formal semantics.

2.1.3. Classification of conceptual metaphor

Because of the concern of the study, three kinds of metaphor: conventional, novel, dead metaphor are to be reviewed. Conventional metaphor is the kind which cognitive semantics is primarily concerned with. Novel metaphor refers to new metaphors at linguistic and conceptual level. Dead metaphor used to exist but to date its basic meaning is dead.

2.1.4. Criticism on conceptual metaphor theory

For the past forty years since its introduction, CMT has been criticized for methodological issues, especially data, metaphorical expressions, metaphor analysis, source domain formulation and conceptual

structure of metaphor.

2.1.5. Response to Conceptual Metaphor Theory: Discourse approaches to metaphor study

Discourse approach can solve many methodological problems in metaphor study. Hence, this study is grounded in the tradition of discourse approach to make use of its advantages. In particular, it applies CMA to investigate the pragmatic dimension of metaphor which reveals speaker intentions of persuading particular ideologies underlying metaphors choices in context.

2.2. Critical metaphor analysis (CMA)

2.2.1. Metaphor at the junction of semantics, cognition and pragmatics

In CMA (Charteris-Black, 2004), metaphor is studied comprehensively and thoroughly from three interrelated aspects: linguistic/ semantic, cognitive and pragmatic.

Linguistic criteria: A metaphor is a word or phrase that causes semantic tension

Cognitive criteria: A metaphor is caused by (and may cause) a shift in the conceptual system. The basis for the conceptual shift is the relevance of, or psychological association between, the attributes of the referent of a linguistic expression in its original source context and those of the referent in its novel target context.

Pragmatic criteria: A metaphor is an incongruous linguistic representation that has the underlying purpose of influencing opinions and judgements by persuasion; this purpose is often covert and reflects speaker intentions within particular contexts of use.

2.2.2. Metaphor and Critical Discourse Analysis

Metaphor, by nature, carries ideological message, which is manifested in both cognitive and pragmatic perspective. In cognitive semantic approach, metaphor with the attribute of highlighting and hiding certain aspects of a concept (Lakoff & Johnson, 1980, p.10) always carries ideological preference. From pragmatic approach, Charteris-Black (2004, p.28) affirms that metaphors are used to “persuasively convey evaluations” which “constitute part of the ideology of texts”. As an ideological carrier, metaphor is a central component of Critical Discourse Analysis (CDA). This is because CDA deals with bringing ideology maintained and reinforced in language to the surface to raise the audience’s awareness of social relations of power in order to change the existing social order (Charteris-Black, 2004, p.29).

2.2.3. Theoretical framework of Critical Metaphor Analysis

CMA integrates semantic, cognitive, pragmatic perspective in the approach of critical discourse analysis in order to identify, interpret and explain metaphor. CMA starts with identifying metaphor at linguistic level via seeking for metaphor keywords which possess semantic tensions. Then it makes interpretations of conceptual metaphor at domain level with the mechanism of understanding one thing via another (A is B) associated with a system of sub-mappings. The interpretation encompasses social representations (i.e., perceptions influencing understanding aspects of social and political life as well as human beliefs and action, Charteris-Black, 2004, p.28) and evaluations embedded in the mapping and highlighting/hiding of conceptual metaphor. Finally, speaker intentions of persuading particular ideologies are identified via integrating social representations and evaluations found in metaphor interpretation into contextual information (social agency, their social role, culture and historical background).

2.2.4. Adaption to Critical Metaphor Analysis theoretical framework

Although in CMA, metaphor is studied in three perspectives: linguistic (for identification), cognitive (for interpretation) and pragmatic (for explanation), the emphasis of CMA tends to be placed on a pragmatic plane. Thus, conceptual structure of metaphor (in cognitive approach) is seen in a stable, decontextualized way with one conceptual level – domain (like in the original conceptual model of metaphor proposed by Lakoff and Johnson, 1980) without considering how dynamic the conceptual structure of metaphor becomes under the influence of discourse associated with specific contexts. In this way, the original CMA does not address the second objective of the thesis, i.e., exploring the dynamic process of metaphorical conceptualization of the Vietnam War under the influence of context in discourse. A model of MLV (Charteris-Black, 2004, p.28) which is comprised of four conceptual levels varying in terms of specificity seems to be the right one.

2.3. Multi-level View of conceptual metaphor (MLV)

2.3.1. Schematicity

Langacker (1987) states precisely the nature of schematicity which “pertains to the level of specificity, i.e., the fineness of detail” that characterizes something (p. 132). Kövecses (2017) proposes that the levels of schematicity of four conceptions (image schema, domain, frame, mental space) are allocated in the hierarchies as presented in the diagram:

Figure 2.1. Schematicity hierarchy for four conceptual structures



2.3.2. Four levels in multi-level view of conceptual metaphor

2.3.2.1. Image schema

According to Johnson, “an image schema is a recurring, dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience” (1987, p.xiv). Evans & Green (2006) summarize most of images schemas which have been found associated with experiential grounding as follows:

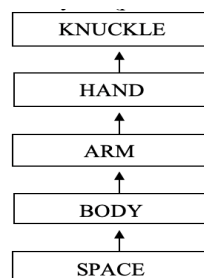
Table 2.1. A partial list of image schemas (Evans & Green, 2006)

Experiential grounding	Image schemas
SPACE	UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, CENTRE-PERIPHERY, CONTACT, STRAIGHT, VERTICALITY
CONTAINMENT	CONTAINER, IN-OUT, SURFACE, FULL-EMPTY, CONTENT
LOCOMOTION	MOMENTUM, SOURCE-PATH-GOAL
BALANCE	AXIS BALANCE, TWIN-PAN BALANCE, POINT BALANCE, EQUILIBRIUM
FORCE	COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT, ATTRACTION, RESISTANCE
UNITY/MULTIPLICITY	MERGING, COLLECTION, SPLITTING, ITERATION, PART-WHOLE, COUNT-MASS, LINK(AGE)
IDENTITY	MATCHING, SUPERIMPOSITION
EXISTENCE	REMOVAL, BOUNDED SPACE, CYCLE, OBJECT, PROCESS

2.3.2.2. Domain

Domains are organized into domain matrix and hierarchy of complexity. In particular, “The range of domains that structure a single lexical concept is called the domain matrix of that concept” (Evans & Green, 2006, p.231), which originates in Langacker’s idea (1987, p.147). Besides, in Langacker’s model (1987, pp. 147-148), domains are organised in a hierarchy of complexity.

Figure 2.2. Location of the lexical concept KNUCKLE in a hierarchy of domain complexity. (Evans & Green, 2006, p. 231)



2.3.2.3. Frame

The term frame in Fillmore’s frame semantics is defined as “any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits” (Fillmore, 1982, p.111).

2.3.2.4. Mental space

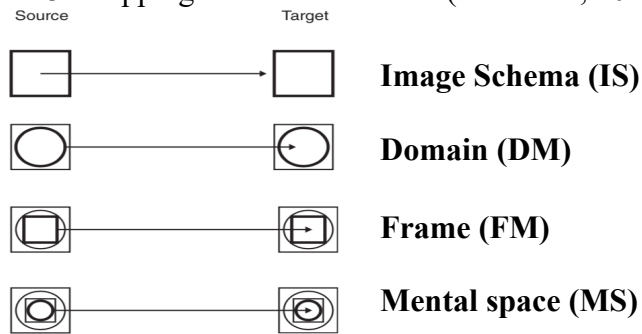
Fauconnier (1997, p.11) states that mental spaces are “partial structures that proliferate when we think and talk, allowing a fine-grained partitioning of our discourse and knowledge structures”.

2.3.3. Performance of four conceptual levels in conceptual metaphor

From the perspective of multi-level view, conceptual metaphor has an interlocking hierarchy simultaneously involving four levels: image schema, domain, frame and mental space (organized in descending order of schematicity). All four levels work on the common principle, i.e., the higher levels provide background structure for the lower ones and the lower levels elaborate specific aspects of the higher ones.

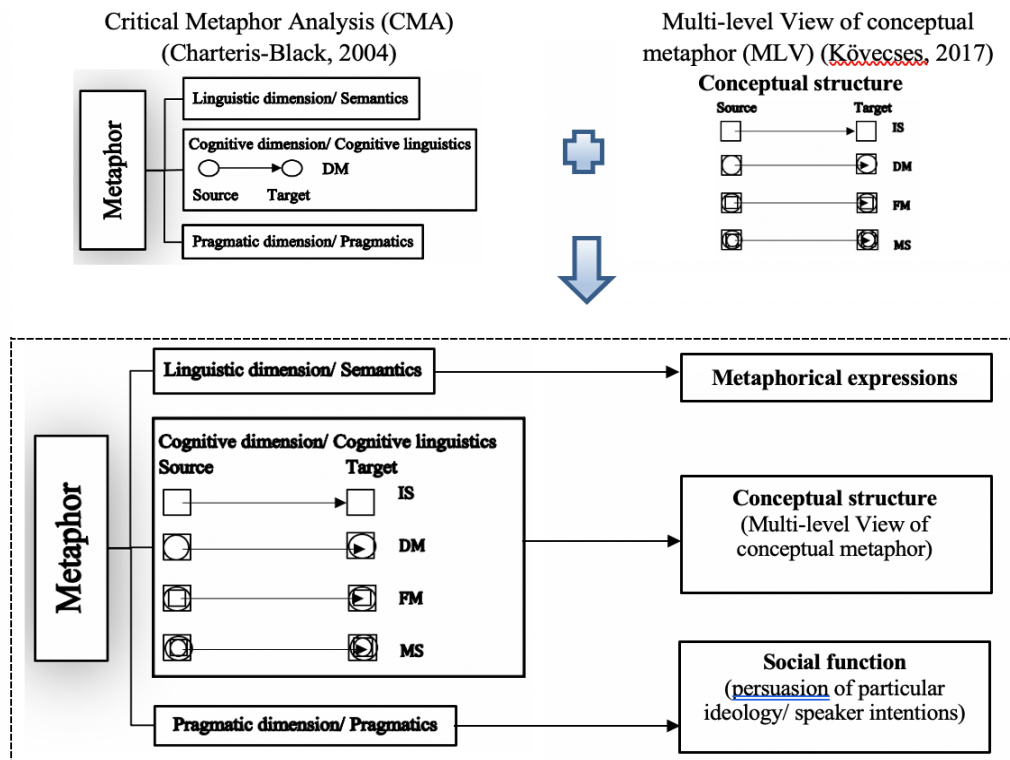
As regards the relation between conceptual levels and mappings, Kövecses (2017, 2020) states that the mappings in conceptual metaphor occur on the same level: image schemas correspond to image schemas, domains to domains, frames to frames, and mental spaces to mental spaces.

Figure 2.3. Mappings on the same level (Kövecses, 2017)



2.4. The combined framework of CMA-MLV

Figure 2. 4. The integrated conceptual framework of Critical Metaphor Analysis and Multi-level View of Metaphor (CMA and MLV)



The proposed conceptual framework works on the triangle perspective of cognition-semantics-pragmatics (CMA) and adopts the multi-level view of metaphor with four conceptual levels (MLV). Basically, the CMA-MLV framework is CMA model with one adaption related to conceptual structure of metaphor – one conceptual level (source domain mapped to target one) in the original view of conceptual metaphor is complemented by multi-level view of conceptual structure in metaphor with four levels organized via decreasing schematicity (source image schema mapped to target one, source domain mapped to target one, source frame mapped to target one, source mental space mapped to target one)

The combination of CMA and MLV in the framework makes use of the strengths of both approaches. The view of CMA enables the framework to investigate metaphor in semantics, i.e., What metaphorical expressions are used to manifest conceptual metaphors; in cognition, i.e., How source domains are exploited to mentally visualize the Vietnam War; and in pragmatics, i.e., Why particular metaphors are selected on account of particular ideologies/ evaluations and speaker intentions in contexts. The view of MLV helps in demonstrating the cognitive pathway of constructing metaphorical meaning, i.e., the dynamic conceptualization process via an interlocking hierarchy of four conceptual levels – from bodily experience at image schema to specific information at mental space in discourse. With the integration of MLV into CMA, the CMA-MLV framework features a more balanced premise between pragmatics (CMA) and cognition (MLV) compared with the original CMA (Charteris-Black, 2004).

2.5. Previous studies on the conceptual metaphor of war

The related researches will be reviewed in terms of three aspects: war domains, war ideologies and methodology of war metaphor studies in order to identify research gaps for the present study.

2.5.1. War domains

Almost all studies of conceptual metaphors so far approach the WAR concept as the source domain. There have been very few researches dealing with WAR as the target domain which is the object of the current study.

2.5.2. War ideologies

As regards metaphor studies in cognitive linguistics, war ideologies are associated with the methodology of critical metaphor analysis (CMA) (Charteris-Black, 2004) which focuses on indicating the ideologies generating metaphor choices. To date, there have been limited studies of the WAR concept as the target domain in a metaphor, and not all found war metaphors are analyzed in terms of underlying ideologies. Nevertheless, there have been some studies presenting really interesting aspects of war ideologies embedded in metaphor construction. Firstly, Lakoff (1992) investigates the war ideologies underlying conceptual metaphors used to portray the First Gulf War in the New York Times articles. Secondly, some other war ideologies are elucidated in Underhill's (2003) examination of metaphors constructing the second war with Iraq. Thirdly, Fabiszak (2007) in her qualitative analysis of war news proposes great insights into the nature of war.

2.5.3. Methodology of war metaphor studies

There have been some major tendencies in using CMA (Charteris-Black, 2004) in metaphor study. Firstly, most researches aim at investigating the use of metaphor for rhetorical and ideological motives, or comparing the features of metaphors in different languages, or in different types of discourse. Secondly, all relevant studies apply the whole process of three stages in CMA. Thirdly, to identify metaphorical expressions some studies use the Metaphorical Identification Procedure (MIP) (Pragglejaz Group, 2007). Finally, almost all researches applying CMA focus on qualitative findings and some of them are supplemented with quantitative results.

Meanwhile, there has been a scarcity of studies with a view to integrating MLV into (critical) discourse analysis of conceptual metaphor. As regards three studies attempting to combine CMA and MLV, the first one does not cover all four conceptual levels in multi-level view structure (Koller & Ryan, 2019), the second one investigates these levels separately (Nguyễn Mạnh Tuấn, 2020), and the third one is conducted on small data with very limited findings (Nguyễn Thị Ngọc Trang, 2021). In sum, this study can be considered as a comprehensive study working on an integrated conceptual and analytical framework of CMA-MLV

CHAPTER THREE: METHODOLOGY

This chapter presents the research methodology adopted in this study. First of all, research approach which is composed of philosophical grounds, research design and research methods is justified. The chapter then describes data collection procedure, specifies the proposed analytical framework before elucidating data analysis. Finally, the trustworthiness of the study is discussed.

3.1. Research approach

The research employed a mixed methods approach in order to answer all research questions. In particular, both qualitative and quantitative data collection and analysis are needed to construct conceptual metaphors and decide on the dominant ones in the first research question. Meanwhile, qualitative data collection and analysis investigate the multi-level structure of dominant metaphors in the second research question and elucidate ideologies underlying these metaphors in the third research question.

3.1.1. Philosophical grounds of the study

Constructivism and transformativism

3.1.2. Research design

The present study is located in the Embedded Design (Creswell & Clark, 2007, pp. 67-71). It basically and crucially uses the qualitative method in almost all steps in the research procedures. Meanwhile, the quantitative method was used in an embedded manner as part of a larger qualitative study to identify the most dominant metaphors for the follow-on qualitative analysis.

3.1.3. Research methods

Qualitative methods

Intuitive method was exploited to identify qualified articles, metaphorical expressions as well as generate source and target concepts at four conceptual levels.

Discourse analysis was applied at mental space level to reveal speaker intentions, i.e., persuasion of particular ideology, which underlie metaphor choices.

Quantitative methods

Statistical analysis was used to calculate resonance indications (Charteris-Black, 2004, p. 89) to decide on dominant metaphors for the Vietnam War.

3.2. Data collection procedures

Step 1: Choosing data source

The data source includes 44,217 articles on the Vietnam war published by the New York Times during the 1962 – 1973 period. The New York Times was chosen because as a liberal newspaper it expressed anti-war attitude during the most active American involvement in Vietnam (1964-1975) (Elias, 1978) which is in line with the war ideologies the study wants to investigate. Moreover, this news outlet has a huge and easily accessible digitized archive of thousands of historical articles about the Vietnam war (<https://archive.nytimes.com>) from which the articles in this data source can be downloaded

Step 2: Selecting dataset

To ensure the articles have conceptual metaphors for the Vietnam War and the number of chosen articles can be manually analyzed, the following criteria were set out:

- Articles are in the data source
 - Articles contain viewpoints of the Vietnam war instead of mentioning the war as an event or presenting statistics like number of recruits or casualties, etc.
 - Each article must have at least three semantic tensions related to the Vietnam War
- After skimming all articles in the data source, sixty-four qualified items were selected.

3.3. Integrated analytical framework of CMA-MLV

This proposed analytical framework combines CMA, MLV and other linguistic metaphor identification procedures (MIP, MIPVU) in order to demonstrate the process of metaphorical conceptualization via four levels (MLV) and ascertain ideologies underlying metaphor construction (CMA).

(1) First stage: **Metaphor identification**

- Read the entire text-discourse to establish a general understanding of the meaning.
- Determine the lexical units in the text-discourse (see *lexical unit* in 3.3.1).
- Closely read the text to identify potential metaphors (metaphor keywords). If the lexical units contain incongruity/ semantic tension (at linguistic, pragmatic or cognitive levels) resulting from a shift in domain use, they are classified as potential metaphor keywords.
- For each potential metaphor keyword, check with basic meaning criteria, i.e., determine if it has a more basic meaning in other contexts than the one in the given context. Use dictionaries (Cambridge dictionary, Macmillan dictionary, Oxford advanced learner's dictionary, Shorter Oxford dictionary on historical principles) to learn about different meanings of a word and its etymology (i.e., balance of synchronic & diachronic views)

Criteria of basic meanings (from MIP)

- + More concrete: what they evoke is easier to imagine, see, hear, feel, smell, and taste.
- + Related to bodily action.
- + More precise (as oppose to vague)
- + Historically older.
- If the potential keyword has a more basic meaning in other contexts than in the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it. If yes, mark the potential keyword as metaphorical.
- Use selective solutions which MIP and MIPVU suggest for possible issues (see Adaptions for Stage 1 in section 3.3.1)

(2) Second stage: **Metaphor interpretation**

- Use the principle of context-based metaphor formulation and the closest background to identify the most appropriate source domain associated with the basic meaning of each keyword in different situations. (see Adaptions for Stage 2 in section 3.3.1)
- For each source domain, formulate relevant conceptual metaphor at four conceptual levels (mental space, frame, domain, image schema), based on the procedure of four steps. (see Adaptions for Stage 2 in section 3.3.1)
- Interpret social representations and evaluations as part of ideology embedded in image schema, domain and frame level of the conceptual metaphor (via mappings and highlighting/ hiding at the three levels).

(3) Third stage: **Metaphor explanation**

- At mental space level of conceptual metaphor in discourse context, identify the social agency involved in the production of metaphor and their social role in persuasion. Based on these types of information and other contextual factors (e.g., social, cultural, historical, etc.), the social representations and evaluations as part of ideology from conceptual metaphor at image schema, domain and frame level, the researcher infers ideological and rhetorical motivation (i.e., persuasion of particular ideologies/ speaker intentions) which generate metaphor choice.
- Look for evidence for ideological and rhetorical motivation in the dataset, rather than from the researcher's intuition.
- Evaluate the effectiveness of the choice of metaphor to achieve speaker intentions. Relevant conceptual metaphors and typical evaluations of metaphor contribute to explaining why metaphor is persuasive.

3.4. Data analysis

3.4.1. Constructive steps in quantitative analysis

This analysis process provides the answer for the first research question

1. *What dominant conceptual metaphors conceptualize the Vietnam War in the New York Time's articles during the wartime?*

The process starts with identifying metaphor keywords, source domains in the texts, calculate resonance indications for source domains. The dominant metaphors are the ones having source domains with high

resonance. For example, in the table below, the three most dominant metaphors are THE VIETNAM WAR IS A GAME/ A CONTEST/ A JOURNEY among the period of 1962-1966

Table 3. 1. Example of conceptual metaphors, source domains and resonance

Conceptual metaphor	Source domain	Total types	Total tokens	Resonance	% of total resonance
THE VIETNAM WAR IS A JOURNEY	JOURNEY	8	13	104	24.1
THE VIETNAM WAR IS A GAME	GAME	9	14	126	29.2
THE VIETNAM WAR IS A WATER BODY	WATER BODY	8	9	72	16.6
THE VIETNAM WAR IS CONTEST	CONTEST	3	38	114	26.4
THE VIETNAM WAR IS A FIRE	FIRE	4	4	16	3.7
	TOTAL	32	78	432	100%

3.4.2. Qualitative analysis

The qualitative analysis addresses the second and third question:

2. How are dominant metaphors construed via multi-level view framework?
3. What ideologies motivate the metaphors for the Vietnam War?

The qualitative analysis is conducted in two steps: constructing patterns and reporting patterns as follows

CONSTRUCTING PATTERNS

Step 1. In each dominant source domain for the Vietnam War, for each relevant keyword, read all related texts to select the typical ones which present different aspects of the source domain

Step 2. Read closely all the typical texts of the same domain for the Vietnam war to construct patterns which carry different ideologies motivating the generation of the source domain (e.g. *positive/ negative, objective/subjective...*)

REPORTING PATTERNS

Step 3. With each found pattern in each source domain for the Vietnam War, list all relevant typical texts with metaphorical mappings at mental space and frame level.

Step 4. With each found pattern in each source domain for the Vietnam War, formulate relevant conceptual structure with mappings at four levels (image schema, domain, frame, mental space)

- Image schema: inferred from other three levels
- Domain: The Vietnam war is the source domain
- Frame: All metaphorical mappings at frame level in relevant texts
- Mental space: All metaphorical mappings at mental space level in relevant texts

Step 5. For each found pattern in each source domain for the Vietnam War, interpret the social representations and evaluations as part of ideologies embedded in the mappings and highlighting/ hiding at Image schema, Domain and Frame level

Step 6. For each found pattern in each source domain for the Vietnam War, infer specific ideologies and rhetorical motivation (i.e., persuasion of particular ideology/ speaker intentions) which underlie metaphor choice/ construction by placing the social representation and evaluations as part of ideology (found in Step 5) in context at Mental Space level.

As for illustration, the dominant metaphor THE VIETNAM WAR IS A GAME is construed via multi-level view of conceptual metaphor and analyzed in terms of underlying war ideologies.

- The results show that the **conceptual structure** of the metaphor can be constructed as follows (RQ2):

Image schema: An entity is a process

Domain: THE VIETNAM WAR IS A GAME

Frame:

1(1) Fighting is playing

2 Knowing the enemy is understanding his game's rules

4 A beneficial war is a profitable gamble

5 Keeping doing the same thing is playing with the existing hand without drawing new cards

6(2) Further acting is the next move

7(2) The benefits in a war are stakes in a gamble

Mental space:

1(1) America's effort to fight against the enemy in the Vietnam war is a player's attempt to play with the opponent in a game

2 America's effort to fight against the enemy in the Vietnam war is a player's attempt to understand the opponent's rules at his own game.

4 The Vietnam war worth waging is a gamble worth taking

5 Keeping doing the same thing in the Vietnam War is playing with the existing hand without drawing new cards in a poker game

6(2) Ky's further acting against Vietcong in the Vietnam War is the next changing in positions of pieces in a chess game

7(2) The benefits of a long halt in the bombing for the North Vietnam are the stakes in a gamble

When the war is understood via a game, partial structure of the war is perceived via game elements. War participants are players who are playing a fighting game for some stakes. To engage in the game, they have to learn about the opponent's rules of game. Actions of each side may change the situation in the war chess game. Similarly, keeping the same strategy is playing with the old cards in the war card game. The conceptualization of the war via a game may carry different evaluations at different conceptual levels.

Image schema: The activity source concept in the mapping "An of event is an activity" conceptualizes the Vietnam war as something familiar, necessary and harmless to the daily life.

Domain: The source domain in the mapping "The Vietnam war is a game" highlights the thrill of discovery and experience as well as hides difficulties and risky aspects of the war.

Frame: The Vietnam war is framed in a game with neutral, beneficial and even fun aspects. In particular, getting used to harsh conditions of the guerrilla warfare is regarded as learning game rules. Fierce fighting is no more than playing a competitive game. Keeping the same strategy is as simple as playing without drawing new cards in a poker game. Military deployment in dangerous areas is as safe as the movement of pieces in a chess game. Benefits which are gained at the cost of risk, casualties, destruction are not different from money won in a game.

- The **underlying ideologies** of the metaphor THE VIETNAM WAR IS A GAME with positive pattern when putting evaluations in context (RQ3):

The metaphor THE VIETNAM WAR IS A GAME appeared frequently at the early stage of America's expansion the war in Vietnam. American forces had to face numerous challenges when fighting in an unconventional warfare with sudden ambushes, destructive sabotage, furious hit-and-run. The Vietnam War and its enemies were still strange to all related Americans.

In this context, when conveying the war via game, correspondents tended to cautiously make American soldiers and public get familiar with the war as well as not to infuriate the government (South Vietnam, American) who were really concerned about the war escalation. It helps in visualizing the war as a normal and even challenging game and shadows the brutal sides of the war like fatal guerrilla warfare, American soldiers' fear, chaos in South Vietnam, dilemma situation, immense support from North Vietnam to sustain a protracted war.

CHAPTER FOUR: FINDINGS AND DISCUSSION

This chapter reports the findings for the research questions in terms of dominant metaphors, metaphor construal in multi-level view framework and ideologies generating metaphor choices in discourse. The findings are also discussed in relation to the outcomes in previous studies as well as theoretical and analytical frameworks to confirm the contributions of the thesis. The main contents in this chapter are organized as follows.

It is important to note the results of the third research question is intentionally integrated into the results of the second one because inseparable relationship between metaphors and ideologies which underlie and motivate metaphor choices.

4.1. Dominant conceptual metaphors for the Vietnam War

4.1.1. Findings of dominant conceptual metaphors for the Vietnam War

This section offers the answer to the first research question:

1. What dominant metaphors conceptualize the Vietnam War in the New York Times' articles during the wartime?

- Conceptual metaphors for the Vietnam War

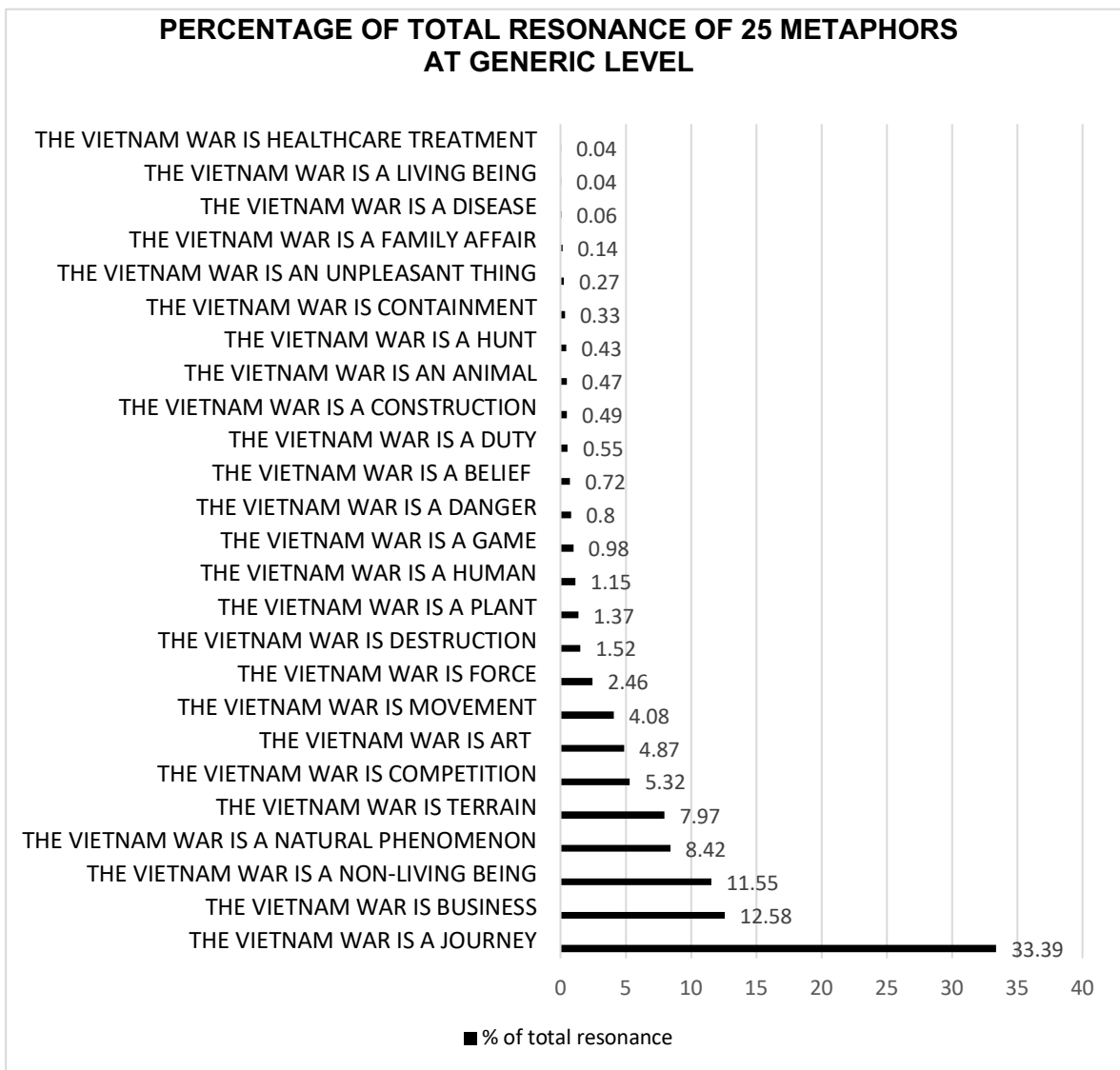
The analysis of the data suggests that there are 105 specific metaphors portraying the Vietnam War which can be categorized into 25 generic metaphors.

- | | |
|--|---|
| 1. THE VIETNAM WAR IS A JOURNEY | 14. THE VIETNAM WAR IS A DANGER |
| 2. THE VIETNAM WAR IS BUSINESS | 15. THE VIETNAM WAR IS A BELIEF |
| 3. THE VIETNAM WAR IS A NON-LIVING THING | 16. THE VIETNAM WAR IS A DUTY |
| 4. THE VIETNAM WAR IS A NATURAL PHENOMENON | 17. THE VIETNAM WAR IS A CONSTRUCTION |
| 5. THE VIETNAM WAR IS TERRAIN | 18. THE VIETNAM WAR IS AN ANIMAL |
| 6. THE VIETNAM WAR IS COMPETITION | 19. THE VIETNAM WAR IS HUNTING |
| 7. THE VIETNAM WAR IS ART | 20. THE VIETNAM WAR IS CONTAINMENT |
| 8. THE VIETNAM WAR IS MOVEMENT | 21. THE VIETNAM WAR IS AN UNPLEASANT THING |
| 9. THE VIETNAM WAR IS FORCE | 22. THE VIETNAM WAR IS A DOMESTIC AFFAIR |
| 10. THE VIETNAM WAR IS DESTRUCTION | 23. THE VIETNAM WAR IS A DISEASE |
| 11. THE VIETNAM WAR IS A PLANT | 24. THE VIETNAM WAR IS A LIVING BEING |
| 12. THE VIETNAM WAR IS A HUMAN | 25. THE VIETNAM WAR IS HEALTHCARE TREATMENT |
| 13. THE VIETNAM WAR IS A GAME | |

- The most dominant conceptual metaphors for the Vietnam War

Based on resonance indications, the **eight dominant metaphors** at generic level respectively are: THE VIETNAM WAR IS A JOURNEY/ BUSINESS/ A NON-LIVING THING/ A NATURAL PHENOMENON/ TERRAIN/ COMPETITION/ ART/ MOVEMENT. These eight metaphors account for 88.18% of the total resonance of the whole twenty-five metaphors. The overwhelming resonance of the metaphor THE VIETNAM WAR IS A JOURNEY may be grounded in Americans' deep belief in Manifest Destiny (see section 1.1.3.1 for further details) in which journeys are associated with wars to expand territory and spread out their influence. The major role of five other concepts for the war: BUSINESS, NON-LIVING THING; COMPETITION, ART; MOVEMENT may be explained by their association with the core American values of work orientation and materialism, individualism and change (Althen et al., 2003). In this way, the war is experienced via the attributes ingrained in the national culture. The final two dominant source domains – NATURAL PHENOMENON and TERRAIN tend to be the inevitable cognitive outcomes of the common impressions of a war: out of control, destruction and unpredictable changes.

Figure 4. 1. Percentage of total resonance of 25 metaphors at generic level



4.1.2. Discussion of the findings

4.1.2.1. Revisiting the research question

The number of the types of specific metaphors found in the study is significantly higher than that in the previous studies. More than half of the 25 generic and 105 specific metaphors present in the data are not mentioned in the prior researches (e.g., A RISING MOVEMENT, A LIVING BEING, A FAMILY AFFAIR, A GHOST, HARASSMENT, A CIRCLE, A FISHING TRIP, A HORSE, LAW ENFORCEMENT, A CLIFF, PAINTING, THE SHADOW OF AMERICAN PRESIDENTS, etc.).

The large number of metaphors for the Vietnam War constructed in the study can be explained by three factors. Firstly, the study is conducted inductively, i.e., metaphors are generated from each metaphor keyword in discourse. Accordingly, the contextual meaning reveals the target domain (the Vietnam War) while the literal meaning suggests the source domain. This approach certainly results in more metaphors than deductive approach in which the researcher looks for linguistic expressions manifesting some pre-identified metaphors collected from previous studies or some assumed metaphors. Secondly, the way of constructing source domain substantially affect the number of metaphors. Unlike the prior studies, in the present study, source domains are formulated based on the principle of the closest background knowledge (see 3.3.1). Hence, source domains became more specific and distinctive which resulted in higher number of corresponding metaphors. Thirdly, numerous metaphors can be attributed to ample experiences of the journalists during the wartime.

4.1.2.2. Reflecting on the findings in relation to analytical framework

In order to make a contribution to a more reliable procedure of the source domain formulation, the analytical framework in the present study proposed the three principles relating to three causes leading to variations in domain generation. As regards the generality of the source domain, the principle of the closest background knowledge states that the concept directly presupposed by the basic meaning of a metaphor keyword is chosen as the source domain. Relating to the viewpoint of the basic meaning, the principle of a balance of synchronic and diachronic views was applied. As for choosing the appropriate domain in the domain matrix, the principle of context-based domain formulation was exploited.

After applying the adopted analytical framework of CMA-MLV and these three principles, the analytical results from the researcher and the crosscheck member reached 82.1% agreement. The 17.9% difference can be explained by analysts' personal perspectives of language use related to synchronic and diachronic view as well as other factors like language competence, life experiences, social and cultural knowledge.

Overall, from the differences in the results of data analyses related to domain formulation, it is apparent that we can increase the consistency and reliability among studies by implementing the same analytical frameworks and following the same principles (82.1%). However, some extent of difference in the results of domain formulation/ metaphor construction is inevitable (17.9%) because of the aforementioned reasons.

4.2. Metaphorical construction and underlying ideologies

4.2.1. Findings of metaphorical construction and underlying ideologies

In this section, six dominant metaphors are analyzed qualitatively to answer two other research questions simultaneously. The findings of these two questions are inseparable because ideologies (RQ3) are embedded in metaphors (RQ2).

2. How are conceptual metaphors construed via multi-level view framework?

3. What ideologies motivate the metaphors for the Vietnam War?

4.2.1.1. THE VIETNAM WAR IS A JOURNEY

- Construal of the metaphor at four conceptual levels (RQ2)

Image schema: An entity is source-path-goal

Domain: THE VIETNAM WAR IS A JOURNEY

J.1. THE VIETNAM WAR IS TRAVELLING TOWARDS A DESTINATION

J.2. THE VIETNAM WAR IS A VOYAGE

J.3. THE VIETNAM WAR IS A ROAD

Frame:

J.1.1. Stages in a war are steps in a journey

J.1.2. A major change is an important corner

J.1.3. Possible methods are wide roads

J.1.4. A solution is the right way/ road

J.1.5. A new mental process is a new route

J.1.6. Increasing aid is moving forward

J.1.7. Controlling the present resources is harnessing horses for transportation

J.1.8. Being close to the victory is moving forward to the destination

J.1.9. A significant change is the change of direction

J.1.10. Repeated events are a vehicle travelling between fixed places

J.1.11. Troubles are blocking hindrance

J.1.12. No simple solutions are no shortcuts

J.1.13. A hard solution is a long way

J.1.14. Time to make decision is place to choose the way to go

J.1.15. Chance pass is impossible return

J.1.16. Increase in terrorist tactics is moving forward

J.1.17. Being forced to leave is being urged to go in some direction

J.1.18. Searching for an uncertain solution is going somewhere by feeling the way with hands

J.2.1. Dangerous approach is perilous direction

- J.2.2. Protecting one's own interests is building rafts
- J.2.3. Harming the ally is intentional sinking a ship
- J.2.4. Causing problems is shaking the boat
- J.2.5. Seeking help is dropping anchor
- J.3.1. Facilitating in a war is building a road
- J.3.2. Damaging someone's reputation is putting tar on a surface

Mental space:

- J.1.1. Washington's next stage to define American peace aims in the Vietnam war is the next step in a journey
- J.1.2. A major change of the Vietnam War is an important corner in a journey
- J.1.3. Possible methods of political solution in the Vietnam War are wide roads in a journey
- J.1.4. The solution to finish the Vietnam War is the right way in a journey
- J.1.5. The sad situation in the Vietnam War leading to the beginning of American process of new self-assessment and greatness is the waypoint marking the start of a new route in a journey
- J.1.6. American increasing aid to South Vietnam in the Vietnam War is a human moving forward in a journey
- J.1.7. America and the Diem government controlling the present resources in the Vietnam War to achieve victory is the owner putting a harness on his horse to prepare for a journey
- J.1.8. Being close to the victory in the Vietnam War is moving forward to the destination in a journey
- J.1.9. The verdict against Lieut. Calley leading to significant change in American opinion in the Vietnam War is the waypoint marking the change of direction in a journey
- J.1.10. Events happening again and again in the Vietnam War is a vehicle travelling regularly between fixed places in a journey
- J.1.11. Religious troubles slowing the development of the Vietnam war is hindrance blocking the forward movement in a journey
- J.1.12. No simple solutions for the victory of the Vietnam War are no shortcuts to the destination in a journey
- J.1.13. The hard solution of military victory to the peace for the Vietnam War is the long way to the destination in a journey
- J.1.14. America's time to make an important decision is a passenger at a crossroads who needs to choose one way to go
- J.1.15. The time which chance of peace talk passes in the Vietnam War is the point which return becoming impossible in a journey
- J.1.16. The Vietcong increasing the terrorist tactics in the Vietnam War is a human moving forward in a journey
- J.1.17. America being forced to leave in the Vietnam War is people being urged to go in some direction
- J.1.18. The South Vietnam searching for a solution, in an uncertain way, to deal with the challenge caused by disaffected officers is a person going somewhere by feeling the way with hands when not seeing easily
- J.2.1. President Johnson's dangerous approach to the Vietnam War is perilous direction a ship is heading in a voyage
- J.2.2. Americans intending to abandon Diem government to protect their own interests is people building rafts to prepare for leaving a sinking ship for survival
- J.2.3. Harming American official ally in the Vietnam War is intentionally sinking a ship in a voyage
- J.2.4. Mr. Lodge causing problems/ upsetting the situation in the Vietnam War is someone shaking the boat to make people on the boat feel shocked in a voyage
- J.2.5. Asian nations seeking help on the Chinese side during the Vietnam War is boats dropping anchors into the water to prevent themselves moving away in a voyage
- J.3.1. American cadres creating a situation to facilitate incoming Army units in the Vietnam war is builders covering the road with building materials
- J.3.2. An attempt to perpetuate Premier Ky in his post leading to damaging his reputation in the Vietnam War is some action resulting in putting tar on a surface of a road

- Particular ideologies underlying metaphor choices at MS level (RQ3)

With the highest resonance or productivity, the conceptual metaphor THE VIETNAM WAR IS A JOURNEY is the most frequently occurring one which can be found through the long wartime of twenty-one years. Therefore, it can systematically construe what American war correspondents think about the war.

Placing the metaphorical concept – war is a journey– in the context of uncertain peace aims, various changes and methods, increasing aids, war correspondents imply that the war is a long-term phenomenon which cannot end soon. People need to stay calm at any changes in strategies or temporary damage of the war because finally the war will reach its goal, just like in a journey either long or short, hard or easy, travelers will arrive

at the destination. Also, just as a journey may bring travelers to new routes and new places, a war can affect related people in unprecedented ways. Hence, Americans should be open-minded to its influences, i.e., America's self-awareness, changes in the viewpoint of the Vietnam War.

JOURNEY as a long-lasting activity associated with unpredictable events is truly a suitable concept to demonstrate the prolonged war (1954-1975) with constant escalation and changes in policies. This metaphorical concept is a wise choice to describe an unforeseeable war because the audience are inclined to believe that all challenges, failure and adjustments (if they happen) are inevitable for the war progress when they relate to their travelling experience of overcoming obstacles, changes of direction, finding the right way in order to move toward the destination. In other words, the war, whether ups and downs, can all be justifiably understood via the concept JOURNEY. The metaphor THE VIETNAM WAR IS A JOURNEY is also a safe choice because it does not conflict with American government's policy of prolonging the war.

4.2.1.2. THE VIETNAM WAR IS BUSINESS

- Construal of metaphor at four conceptual levels (RQ2)

Image schema: An entity is enablement

Domain: THE VIETNAM WAR IS BUSINESS

B1. THE VIETNAM WAR IS A BUSINESS TRANSACTION

B2. THE VIETNAM WAR IS BUSINESS OPERATION

B3. THE VIETNAM WAR IS AN AUCTION

Frame:

B.1.1. Using power is using an asset

B.1.2. Controlling a country is controlling a company

B.1.3. Convincing the public to believe is persuading someone to buy

B.1.4. Public patience gained via conciliation is an item bought with money

B.1.5. Damage is paid money

B.1.6. Agreeing with any conditions is doing a business transaction at any price

B.1.7. Experiencing any bad result is paying any price

B.2.1. The loss of lives is the loss of money

B.2.2. Increasing damage is raising price

B.2.3. Suffering too much damage is wasting too much money

B.2.4. Aid in a war is investment money in a business transaction

B.2.5. Benefit of compromising promises is interest of selling tickets without integrity

B.3.1. Negotiation position for proposing solutions is bargaining position for offering a bid

Mental space:

B.1.1. Generals frustratingly using power to control the South government during the Vietnam War is people using asset as the last resort to gain something in a business transaction

B.1.2. Communists taking control in the Vietnam war is a company taking power of another company in a business transaction

B.1.3. American government convincing the public to believe in an understandable goal in the Vietnam War is a person persuading someone to buy something in a business transaction

B.1.4. Public patience for negotiated settlement in the Vietnam War gained via periodic displays of conciliation is an item bought with an amount of money

B.1.5. The damage which America has to suffer in the Vietnam War is the money which the buyer has to pay in a business transaction

B.1.6. The Vietnamese's agreeing with any conditions from Hanoi is doing a business transaction at any price

B.1.7. America's willingness to experience any bad things in the Vietnam War is buyers' readiness to pay any price in a business transaction.

B.2.1. The loss of American lives in the Vietnam War is the loss of money in business

B.2.2. China increasing the damage which is suffered by America in the Vietnam War is the seller raising the price in a business transaction

B.2.3. A lot of damage North Vietnam has to suffer in the Vietnam War is a lot of money being paid in a business transaction

B.2.4. The America's aid to support the South Vietnam in the Vietnam War is the amount of money spent as first

investment in a business transaction

B.2.5. America's benefit achieved by compromising their promises with South Vietnam is business interest gained by selling all tickets without integrity

B.3.1. The Communists trying to improve the position at negotiation table when proposing solutions for the Vietnam War is the bidder trying to gain advantage for a bargaining position when offering a bid in an auction

- Particular ideologies underlying metaphor choices at MS level (RQ3)

"THE VIETNAM WAR IS BUSINESS" is one of the earliest metaphors in the data and frequently appears throughout the wartime. Around 1962, American war participants and especially American people are still strange to the guerrilla war in Vietnam. Therefore, using business (a core value in Western culture) to conceptualize the war, war correspondents seem to intentionally make Americans familiarize with the war. However, this is not a normal business activity. It is also characterized as an exhausting business transaction in which both sides (North Vietnam and America) have to suffer ample damage for a long time. Additionally, it is also a very challenging transaction when the benefits of investment money are not visible, the opponent is willing to compromise all business values for interests, and especially both sides are ready to pay any price for victory. With such characteristics, the writers seem to send a hidden message that bad outcomes of the war are entirely possible when the opponent is not easily defeated despite America's severe sufferings, patience, trick use and extreme determination. By highlighting the business angle of the war, journalists may also want to relieve the audience in case undesirable ending happens because the failure in a war is not more serious than loss in business and business decline is necessary to enhance long-term growth.

In the context of a difficult war in which both sides have to suffer from damage and are willing to pay any price for victory, correspondents seem to suggest that American government should rationally see aspects of war via elements of a business transaction (loss of American lives is loss of money, Americans suffering increasing damage is buyers paying a high price, negotiation position is bargaining position, solution for peace is bid for an item, American aid is investment money) to entirely focus on weighing up the loss and gains of the war have really sound and beneficial decisions and simultaneously avoid paying unnecessary costs.

Having the audience conceptualize the war in terms of business is an effective choice in the sense that business as a key cultural component can actively facilitate the audience's understanding of the war and somehow alleviate American pain when bad things eventuate. Nevertheless the concept of BUSINESS is also a sensitive choice because the audience may get obsessed by American damage in the war via embodiment of loss in an extremely acquainted field – business, which possibly results in opposition to the war.

4.2.1.3. THE VIETNAM WAR IS A NON-LIVING THING

*** Pattern 1: THE VIETNAM WAR IS AN OBJECT**

- Construal of metaphor at four conceptual levels

Image schema: An entity is a collection

Domain:

N.1. THE VIETNAM WAR IS AN OBJECT

N.4. THE VIETNAM WAR IS A BOOK

N.5. THE VIETNAM WAR IS A COLOR OBJECT

Frame:

N.1.1. A prolonging war is a long object

N.1.2. The level of winning/ losing is the size of an object

N.1.3. Developing a war is widening an object

N.1.4. An identified kind of war is the clear look

N.1.5. Embarrassment between allies is dirt

N.1.6. The soon or late victory is the near or far object

N.1.7. The finishing moment is the furthest part

N.1.8. Unable to gain the victory in a war is incapable of grasping something beyond one's reach

N.1.9. Being unable to gain the true meaning is being incapable of touching something

N.1.10. Being impossible to evaluate is lacking measurements

N.1.11. Making judgement is measuring the amount of something

N.4.1. Fighting a war is reading a book

- N.5.1. Less being heard is losing color
- N.5.2. Becoming weaker is losing color

Mental space:

- N.1.1. The Vietnam war which is prolonged is an object which is lengthen
- N.1.2. The level of winning/ losing in the Vietnam War is the size of an object
- N.1.3. Developing the Vietnam war is making an object become larger in degree
- N.1.4. An identified kind of the Vietnam war is the clear look of an object
- N.1.5. The political embarrassment of the Vietnam War caused by allying with authoritarian South Vietnam regime is the dirt of an object
- N.1.6. The soon or late victory in the Vietnam War is the near or far object
- N.1.7. The finishing moment of the war being identified is the furthest part of an object becoming possible to be seen
- N.1.8. America being unable to gain the victory of the Vietnam War is someone being incapable of grasping something beyond his/ her reach
- N.1.9. Being unable to gain the true meaning of the victory in the Vietnam War is being incapable of touching something beyond his/ her reach
- N.1.10. Being impossible to evaluate the Vietnam war is lacking measurements of an object
- N.1.11. Making judgement about the Vietnam War is measuring the amount of something
- N.4.1. The North Vietnamese moving across the demilitarized zone which leads to the challenging situation the same as the beginning of the war is something preventing the reader from understanding which makes the reader go back to page one of the book to read again
- N.5.1. The Vietnam War becoming less heard gradually is a color object losing its color
- N.5.2. The Communists' becoming weaker is an object gradually losing its color

- Particular ideologies underlying metaphor choices at MS level (RQ3)

The metaphor THE VIETNAM WAR IS AN OBJECT frequently occurs throughout the whole wartime. Obviously, it conveys a message that the war is not something happening far away or abstract. The war is so real and close that it can be sensed in different ways and evaluated in detail. In this sense, just like the source domain BUSINESS, the concept of OBJECT can actively facilitates the audience to be well-informed of and get familiar to the war (its scale, attributes, progress, ending).

Being experienced via an object, the war can certainly be created, directed, changed and used by humans to achieve some goal. With this connotation, American journalists may hide, in the articles, a reminder of responsible action and objective evaluation without emotional bias when approaching the war.

*** Pattern 2: THE VIETNAM WAR IS A MACHINE**

- Construal of metaphor at four conceptual levels

Image schema: An entity is part-whole

Domain: N.2. THE VIETNAM WAR IS A MACHINE

Frame:

- N.2.1. Developing social innovation is building machinery
- N.2.2. Controlling the country is operating a machine
- N.2.3. The government activity is the machine operation
- N.2.4. The exhausting and endless struggle is continuously pressing movement

Mental space:

- N.2.1. Developing social innovation in the Vietnam War is building machinery
- N.2.2. Controlling the country in the Vietnam War is operating a machine
- N.2.3. The activity of the Diem government in the Vietnam War is the operation of working parts in a machine
- N.2.4. The exhausting and endless struggle against the Vietcong in the Vietnam War is continuously pressing movement in a grinding machine

- Particular ideologies underlying metaphor choices at MS level (RQ3)

The metaphor THE VIETNAM WAR IS A MACHINE are more frequently used during the 1963-1967 period, when a series of horrifying events happened (presidential assassinations, self-immolations, bombing campaigns, search and destroy operations) and the war was prolonged with no end in sight. The metaphor is the right choice to bring an image of a complicated, inhuman and endless war to the audience.

In the context of increasing manipulations, violent actions and American's direct involvement in the

War marked with first deployment of ground troops in 1965, via the source domain of a MACHINE, war correspondents are likely to warn that the war is becoming unstoppable. Just like a machine which is very hard to control or stop once it is set into motion due to its momentum, a war tends to feed itself by violence after violence, by power systems as well as human greed and fear benefiting from its operation. Justifiably, the war will be uncontrollable, expanding and dragging us all into its nonstop escalation just like a grinding machine breaking all materials in its rotation.

Compared with the previous metaphors (JOURNEY, BUSINESS), the concept of MACHINE is more blunt in the sense that it brings the ugly face of the war to the audience, arousing terrifying emotions and predicting traumatic results.

* **Pattern 3: THE VIETNAM WAR IS A HEAVY LOAD**

- **Construal of metaphor at four conceptual levels**

Image schema: An entity is blockage

Domain: THE VIETNAM WAR IS A HEAVY LOAD

Frame:

N.3.1. Suffering from a tiring war is experiencing a heavy load

N.3.2. Prolonging the war is pulling something heavy

N.3.3. The war draining economics is a heavy load exhausting a person

N.3.4. Leaving strong impression is leaving a clear trace

Mental space:

N.3.1. The difficulty the peasants suffer from the Vietnam war is the heavy load someone has to carry

N.3.2. Making the Vietnam War last longer than necessary is pulling something heavy with difficulty

N.3.3. The war draining the economics in North Vietnam during the Vietnam war is a heavy load exhausting a person

N.3.4. The Vietnam War leaving strong impression on America is a heavy load leaving a clear trace

- **Particular ideologies underlying metaphor choices at MS level (RQ3)**

This metaphor appears scatteringly throughout the war. With the concept of A HEAVY LOAD, the journalists strengthen the idea that the war affects both sides (Vietnamese farmers' tiring life, American's slow military progress, devastating economy in North Vietnam, lasting impact on Americans' physical and mental health). We are both inescapable victims of the war, no real winners. Just like the concept of MACHINE, with A HEAVY LOAD, journalists are more direct to show their anti-war attitude in the sense that the war does not bring any good things to both sides.

4.2.1.4. THE VIETNAM WAR IS A NATURAL PHENOMENON

* **Pattern 1: THE VIETNAM WAR IS A NATURAL PROCESS**

- **Particular ideologies underlying metaphor choices at MS level (RQ3)**

The source concept of NATURAL PHENOMENON occurs in every year of the 1962 – 1973 war period. Hence, it characterizes a stable nature of the war without changes at different times.

Just like a natural phenomenon with a series of reactions one after another, the war seems to be a system operating on its own rules. It must include different stages – commence, escalation, fluctuation, aftermath and multiple interrelated factors. With this feature, journalists appear to persuade that the war is not easy to direct or control. It may change the situation like a natural phenomenon, cause deadly consequences like a typhoon, an earthquake, an avalanche, a fire, bring in unpredictable progression like weather changes. Hence, it is imprudent to think that the victory is quick and easy. The Vietnam War is definitely a long and difficult struggle. As well, it is pointless to become so worried about the outcome of each battle and anxious about the final result because the war situation changes all the time. The war may go in many unexpected directions, so all related people need to be alert, patient and well-planned for next steps.

THE VIETNAM WAR IS A NATURAL PHENOMENON can be considered as an objective evaluation of the war and it helps in building a calm view of the war for all American participants and observers. Nevertheless, it also conveys a reminder of the war's destructive impacts in the similar way as natural disasters destroy human life.

* **Pattern 2: THE VIETNAM WAR IS THE SHADOW OF AMERICAN PRESIDENTS**

- **Particular ideologies underlying metaphor choices at MS level (RQ3)**

The prolonged Vietnam War was associated with five American presidents and became the most intense in the two presidential terms of Johnson and Nixon before it ended in 1975. Despite changes in presidency and supreme power presidents possess, the mental “torture” they have to suffer is more or less the same. The hidden message seems to be clear: We are all the victims of war. And no one is an exception to this rule, even when they try or pretend not to be affected because obviously no one can escape from their own shadow. This is a strong metaphor which deeply impresses the audience with the long-lasting negative influence of the Vietnam War.

4.2.1.5. THE VIETNAM WAR IS TERRAIN

- Particular ideologies underlying metaphor choices at MS level (RQ3)

With the source concept of TERRAIN which is diverse with pre-existed features, the journalists seem to emphasize the necessity of adjustment and planning for any possible conditions (moving in a quagmire, falling into a bottomless pit, being saved from sinking) which represents different/ changeable war situations. Notably, all types of terrain used to conceptualize the Vietnam War pose threats: water body with tide/ sinking/ leakage/ watershed/ crosscurrents, a quagmire, a cliff, a bottomless pit, space, borderline. Apparently, the metaphor choice carries the message of caution and warning in every step, every strategy, troop mobilization which America implements in Vietnam because any careless movement may lead to impossible/ uncontrollable situations like reversing the tide/ drifting, life-threatening situation like being trapped a quagmire or falling into a bottomless pit, war escalation like moving toward a brink.

4.2.1.6. THE VIETNAM WAR IS COMPETITION

- Particular ideologies underlying metaphor choices at MS level (RQ3)

As a common metaphor for the whole wartime, specifically the first and the last metaphor found in the data, THE VIETNAM WAR IS COMPETITION features a constant and widely-accepted nature of a war – competition. As for the Vietnam War, competition is absolutely complex because different groups of participants (i.e., North Vietnam and National Liberation Front with allies versus South Vietnam and America with allies) fight over various issues (i.e., loyalty of local population, support of farmers, peace negotiation, suspicion of communism expansion), not just physical struggles.

Being framed in COMPETITION, the whole Vietnam War is about win or lose at any cost. Therefore, the journalists tend to warn of a long-lasting war, competing for every advantage, paying at any price for the victory (including trampling on moral values and righteous aspiration for peace), losing precious things (human, military and financial resources, reputation, support, solidarity). Possibly, America may lose even itself in the contest. This inference is in line with the conceptual metaphor of American giant who can’t realize himself because of the Vietnam War.

4.2.1.7. THE VIETNAM WAR IS ART

- Particular ideologies underlying metaphor choices at MS level (RQ3)

With the emphasis on dramatic features of the war: important people are puppets, the war participant receiving public attention is an artist standing in the limelight, a sad event is tragedy, illusive feeling is dreamy sense, falsely informing is changing color, journalists seem to convey a message that it is not easy to grasp the true face of the war as things can be dramatized or turned “black into white into gray”. When the situation in Vietnam is a “cloudy picture”, portraying the war via different kinds of art is a cautious and creative choice because the journalists safely covered what they thought about sensitive events in the form of something unreal or imaginary. Furthermore, approaching the war from the perspective of art, the journalists can effectively direct the audience’s attention and interest to the issues they choose to write because art is an attraction by itself. With the source domain of ART, the journalists may convey a message to the readers that they need to interpret the war in a deeper and critical way by themselves because art has many layers of meaning, i.e., the war has many faces.

4.2.1.8. THE VIETNAM WAR IS MOVEMENT

- Particular ideologies underlying metaphor choices at MS level (RQ3)

Just like most of the conceptual metaphors for the Vietnam War discussed above, the source domain of MOVEMENT can be found at any time of the war, which indicates the dynamic nature with constant change

and surprising developments of the war.

The Vietnam War seemed to be always on the move, full of forces and changes. It features violence, damage, out-of-control situation, uncertainty, tense environment. With these emphasized aspects, the journalists seem to convey a message that the Vietnam War is truly unpredictable, the final goals for each side are always unforeseen until the last moment. This message also means that a cautious attitude towards the war and information about the war is necessary because the war “moves” all the time. Once on the move, the war occurs according to its own rules beyond the human control. For example, the war goes with unexpected results “Americans do not... have control over the **pace**”, “The U.S.A. “**blundered**” into Vietnam”, “Ngo Dinh Diem and the people of Vietnam have **slipped** farther apart”. Therefore, a potential of worse future for the war is not something beyond prediction.

4.2.2. Discussion of the findings

4.2.2.1. Metaphorical construction in Multi-level View framework

*** Revisiting the research question**

Research question: *How are dominant metaphors construed via multi-level view framework?*

The findings in the present study clearly indicate the construal of each dominant metaphor via four interrelated levels, making it possible to elucidate the conceptual pathway starting from embodied cognition at image schema, extending over more specific conceptual levels of domain and frame, then finally leading to the metaphorical meaning in discourse at mental space level.

*** Reflecting on the findings in relation to the theoretical framework and analytical framework**

In terms of analytical framework, Kövecses (2017) contributes to distinguishing four levels of conceptualization in terms of schematicity. However, the way to formulate each layer when analyzing metaphor is not discussed in detail, which makes it challenging for researchers to apply the framework. In this setting, the proposed procedure of four steps to identify four conceptual levels in this study is a timely and practical tool. By means of this guidance, more studies of metaphor in the perspective of MLV will be possible, which contributes to the development of the newly-introduced MLV framework.

4.2.2.2. Underlying ideologies in metaphor choice for the Vietnam War

*** Revisiting the research question**

Research question: *What ideologies motivate the dominant metaphors for the Vietnam War?*

In general, almost all ideologies underlying metaphors in the data are close to anti-war side rather than pro-war side. Despite different source domains (A JOURNEY, BUSINESS, AN OBJECT, A MACHINE, A HEAVY LOAD, A NATURAL PHENOMENON, SHADOW OF AMERICAN STUDENTS, TERRAIN, COMPETITION), the war is conceptualized as a dangerous, disastrous, exhausting, uncontrollable, violent, obsessive, unpredictable, life-threatening event with long-lasting traumatic results. Both sides are inescapable victims without real winners, facing the possibility of losing everything in a rigorous competition for the ultimate victory. Besides the warning and criticizing attitudes towards the war, journalists also send the reminder of being calm and opened-minded when the war is always changeable and the message of being cautious, well-planned and responsible when participating in the war.

As regards the ideologies embedded in overlapping metaphors in the previous metaphor studies, it is interesting to observe ideologies can be different depending on the researcher’s experiences and discourse context.

*** Reflecting on the findings in relation to the theoretical framework**

The integration of MLV into CMA makes the process of interpreting ideologies underlying metaphor choices become explicit and transparent. Furthermore, the integration deepens the relation between four conceptual levels and ideologies in two interactive ways. On the one hand, ideologies are embedded in all four conceptual layers, not just in only domain level. On the other hand, all four levels contribute to elaborating ideologies underlying metaphor choices systematically, from the most schematic degree at IS to more specific degree at DM, FM and MS.

CHAPTER FIVE: CONCLUSION

The research journey is approaching its destination, giving us the chance to look back and focusing on the main points of the study. In this chapter, a recapitulation will summarize the major parts of the research, and highlight

the key findings and implications representing the values after a long but rewarding and fulfilling research journey. Finally, some limitations of the study will be given probably as basis for recommendations for future research.

5.1. Summary of the study

Being triggered by the way American insiders conceptualized the sorrowful Vietnam War when they experienced the real battle fields during the wartime, I explored their ideologies of this war hidden in the conceptual metaphors present in the New York Times' historical articles. This study set out with an overarching aim of "exploring the dynamic and critical metaphorical conceptualization of the Vietnam War", which is translated into the following sub-research questions: (1) *What dominant metaphors conceptualize the Vietnam War in the New York Times' articles during the wartime?* (2) *How are they construed via multi-level view framework?* (3) *What ideologies motivate the metaphors for the Vietnam War?*

To address these research questions, the study is grounded in CMT (Lakoff & Johnson, 1980) and CTM (Lakoff, 1993) and developed on a proposed combined framework of CMA-MLV drawn on Critical Metaphor Analysis (Charteris-Black, 2004) and Multi-level View of conceptual metaphor (Kövecses, 2017). This conceptual framework is basically CMA with one adaption of integrating multi-level structure into the cognitive dimension of metaphor in CMA framework, supplementing the original structure of one level – domain with four hierarchical levels of different schematicity (image schema – IS, frame – FM, domain – DM, mental space – MS). For the present study, the CMA part of this adapted framework effectively enables me to identify the fundamental concepts associated with life experiences portraying multiple aspects of the war (RQ1), inferring the ideologies underlying metaphor choices (RQ3). Meanwhile, the MLV component of the framework allows the researcher to construct the conceptual pathway from embodied cognition at IS level to metaphorical meaning in discourse at MS level (RQ2). In the broader context of metaphor study, the integrated model of CMA-MLV fills the gap of a lacked framework balancing pragmatic and cognitive dimension as well as elaborating the human conceptual process via different layers of schematicity.

In order to identify, interpret and explain the metaphorical conceptualization of the Vietnam War which has constructivist and transformativist essence, a mixed methods approach with more focus on qualitative methods was primarily adopted. Qualitative data collection and analysis resulted in the dataset of selected articles, metaphorical expressions, source domains, construction of multi-level conceptual structure of metaphors and ideologies underlying them. Meanwhile, quantitative method helped in selecting the dominant metaphors based on resonance/ productivity indications of the source domains. The dataset which the research design works on includes 64 selected articles satisfying three criteria of belonging to the data source, discussing the Vietnam War with a viewpoint and containing at least three semantic tensions in connected with the war. These requirements were applied to ensure the chosen articles carry messages of the Vietnam War ideologies embedded in conceptual metaphors and limit the number of selected articles to the researcher's capability of manual analysis. When it came to specific steps to analyze the collected data, the study exploited the proposed analytical framework of CMT-MLV. In this framework, the criterion of "semantic tension" is combined with MIP (Pragglejaz Group, 2007) and MIPVU (Steen et al., 2010) to identify metaphor keywords before constructing conceptual metaphor at four levels (IS, DM, FM, MS), interpreting social representation as part of ideology at three levels (IS, DM, FM) and finally placing the found social representation in discourse context to infer particular ideology underlying metaphor choice. Based on the general steps of the combined framework, precise steps to achieve quantitative and qualitative results corresponding to three research questions were illustrated with different examples. Significant findings were found and discussed to confirm the study's contributions to conceptual metaphor study after the analytical framework is applied to the whole data.

Overall, this research makes an important contribution to our knowledge of the way the Vietnam war is metaphorically represented and constructed in the selected American news discourse, and how a combined CMA-MLV framework can be employed to construct objects, events and situations cognitively and pragmatically (in this case the Vietnam War), and the role that an individual's histories, ideology, assumptions, and relations of power can play in this social practice. Our analysis based on the above mentioned framework reveals that the Vietnam War is diversely conceptualized as a journey, a business, a non-living thing, a natural

phenomenon, a terrain, and a competition, etc. simultaneously at four conceptual levels of schematicity variance which are generated by experiential correlations and particularly selected by ideologies associated with context. This diverse conceptualization of the Vietnam War is not only as a cognitive practice but also a sociological practice, shaped by the correspondents' histories and knowledge, governed by ideologies and assumptions, and subject to relations of power.

5.2. Key findings

5.2.1. Dominant conceptual metaphors for the Vietnam War

As regards the first issue, the data analysis suggests that there are 105 specific metaphors portraying the Vietnam War which can be categorized into 25 generic metaphors (THE VIETNAM WAR IS A JOURNEY/ BUSINESS/ A NON-LIVING THING/ A NATURAL PHENOMENON/ TERRAIN, COMPETITION/ ART/ MOVEMENT/ FORCE/ DESTRUCTION/ A PLANT/ A HUMAN/ A GAME/ A DANGER/ A BELIEF/ A DUTY/ A CONSTRUCTION/ AN ANIMAL/ HUNTING/ CONTAINMENT/ AN UNPLEASANT THING/ A DOMESTIC AFFAIR/ A DISEASE/ A LIVING BEING/ HEALTHCARE TREATMENT)

These specific metaphors are associated with 330 types of metaphorical expressions associated with 600 metaphorical uses in the data. Based on resonance indications, the eight dominant metaphors at generic level respectively are: THE VIETNAM WAR IS A JOURNEY/ BUSINESS/ A NON-LIVING THING/ NATURAL PHENOMENON/ TERRAIN/ COMPETITION/ ART/ MOVEMENT. The frequency of these metaphors can be closely related to American belief in Manifest Destiny, American values of work orientation and materialism, individualism and change as well as inevitable cognitive outcomes of the common impressions of a war.

Compared with the results in the previous studies, more than half of the 25 generic and 105 specific metaphors present in the data are not mentioned before. The large number of metaphors for the Vietnam War constructed in the present study can be explained by three factors. Firstly, the study is conducted inductively, i.e., metaphors are generated from each metaphor keyword in discourse instead of pre-identified or assumed metaphors. Secondly, the way of constructing source domain substantially affect the number of metaphors. As the present study follows the principle of the closest background, the selected source domains are more specific, and thus the overall number of source domains will be higher. The third factor relates to the journalists' diverse experiences amidst the war.

5.2.2. Metaphorical construction in MLV framework and underlying ideologies

The eight most dominant metaphors were selected to investigate into multi-level structure and particular ideologies generating the metaphor choices in specific discourse context.

In terms of conceptual structure of metaphor, the findings can demonstrate the conceptual pathway beginning from embodied cognition (IS), extending over more specific levels (DM, FM) and leading to metaphorical meaning in discourse (MS). In reference to analytical framework, the findings indicate the possibility of applying the suggested four steps to identify four conceptual levels in metaphor structure. It starts with metaphor keywords in the discourse, constructing metaphorical mapping between the source and the target concept at MS level, then DM, FM and IS. The rich information in discourse context greatly facilitates the metaphorical mapping between the source and the target concept at MS based on experiential similarity. Then the background knowledge to understand the contextual meaning and basic meaning of the metaphor keyword can help in generating the target and the source domain respectively. The specific aspect of the domain participating in metaphorical conceptualization signifies the mapping at FM level. Finally, the repeated mental pattern underlying the attributes in the source and target concept at MS, FM and DM level suggests the mapping at IS level.

In terms of particular ideologies underlying metaphor choice, data analysis shows that almost all ideologies underlying metaphors are close to anti-war position. The war is conceptualized as a dangerous, disastrous, uncontrollable event with long-lasting traumatic results. Both sides are the victims, facing the possibility of losing everything in a rigorous competition for the ultimate victory. Besides the warning and criticizing attitudes towards the war, a reminder of being calm and opened-minded when the war is always

changeable and the message of being cautious, well-planned and responsible when participating in the war are implicitly conveyed. In comparison to prior research, the findings reveal one interesting point that ideologies under the same source domain can be different depending on the researcher's experiences and discourse context. With regard to theoretical framework, data analysis demonstrates that adaption of integrating the MLV into CMA makes the process of interpreting ideologies underlying metaphor choices become explicit and transparent. More importantly, the integration deepens the relation between four conceptual levels and ideologies. Accordingly, ideologies are embedded in all four conceptual levels and systematically develop with increasing specificity from image schema to domain, frame and mental space.

5.3. Implications

5.3.1. Theoretical implications

The study makes a novel contribution to a theoretical framework of CMA-MLV. The integration of the conceptual structure with four levels (IS, DM, FM, MS) in MLV (Kövecses, 2017) supplements CMA in many ways. *Firstly*, it indicates the dynamic construction of metaphorical conceptualization on the conceptual pathway, starting from embodied cognition at IS, elaborating at DM, FM level and ending up in metaphorical meaning in discourse at MS. *Secondly*, it sheds light on the relationship between conceptual levels and ideologies motivating metaphor construction. Ideologies are deeply ingrained in conceptual levels and these conceptual levels elaborate ideologies underlying metaphors in a systematic way with variance of schematicity. *Thirdly*, the proposed combined conceptual framework of CMA- MLV fills the gap of lacking a framework with optimal balance of pragmatic (CMA) and cognitive (MLV) dimensions.

5.3.2. Methodological implications

Against the backdrop of a lack of analytical frameworks with specific and easy-to-follow steps, the proposed CMA-MLV analytical framework can justifiably satisfy that thirst. A framework with three stages (Identification with 6 steps, Interpretation with 3 steps, Explanation with 3 steps) (*see section 3.3.2 for reference*) which are illustrated with clear examples, detailed explanations and careful notes on special cases will certainly be a helpful tool for researchers to analyze conceptual metaphors in different discourses in a consistent way.

In metaphor study, domain formulation has been a major challenge which has not been effectively dealt with. Source domains are normally identified in a totally intuitive way. Recently, corpus approach, to some extent, addresses this problem by establishing the link between concordance keywords and their related domain. However, this is truly a time-consuming and labor-intensive method. Justifiably, no methods of domain formulation can completely eradicate intuition factor in this process because fundamentally, conceptual metaphor is built on individuals' perception and experiences. Nevertheless, with three proposed principles in this study, the process of formulating source domain has become more explicit, well-founded and consistent. They are the principle of: a balance of synchronic and diachronic views of metaphor to identify a metaphor keyword's basic meaning which is associated with possible source domains, context-based domain formulation and the closest background knowledge to choose the most appropriate source domain (*refer to section 3.3.1 for further details*).

The theory of Multi-level View on conceptual metaphor (Kövecses, 2017), despite the author's explanations of each level's attributes and operation, has not discussed on how each layer is generated in detail, which results in confusion for researcher when applying this framework. The proposed four steps to identify each level in this study can be seen as an initial effort to ease the feeling of uncertainty for researchers and make this framework more applicable (*see section 4.2.2.1 for reference*)

5.3.3. Practical implications

The study of conceptual metaphor of the Vietnam War is basically a linguistic study of a social phenomenon. Therefore, it has both practical implications for linguistic and social field.

Firstly, in the context of studying and researching into conceptual metaphors in particular and cognitive linguistics in general in Vietnam, the study is an in time resourceful reference. Although cognitive linguistics emerged in 1970s, it was not officially introduced to the Vietnamese scholars until the publication of "Ngôn ngữ học tri nhận: Từ lý thuyết đại cương đến thực tiễn Tiếng Việt" in 2005 (Cognitive linguistics:

From general theory to the Vietnamese practice) by Lý Toàn Thắng. At the present time, most of the research into conceptual metaphors in Vietnam is conducted on the original framework of Conceptual Metaphor Theory (CMT) by Lakoff & Johnson (1980) which is frequently criticized for methodological issues (see 2.4.1 for reference). The present study enables researchers, teachers and learners to catch up with new developments of conceptual metaphor study.

Furthermore, the current study can also be used as an effective guide document to identify, interpret and explain metaphor using the combined framework of CMA-MLV which is clearly presented with specific adapted steps in each stage, well-illustrated examples and justifiable principles in the study. The proposed framework in the current study enhances the possibility of understanding deep perception operating under conscious level via studying conceptual metaphor. It provides an empirical tool to confirm language is a reasoning mechanism which enables building up, sharing and normalizing ideologies. This viewpoint is closely linked to fundamental impacts on researching and teaching language not only as a means of communication but also as an entry to human ideologies and cultural patterns.

Secondly, as an exploration of a social and historical phenomenon – the Vietnam War, the study also exerts influence on the audience from both sides of the war. In the perspective of conceptual metaphor, the study gives fascinating insights into the war ideologies of American correspondents in the Vietnam War during the wartime. Almost all ideologies are inclined toward the anti-war side and the war is highlighted with destruction, both sides as victims and long-lasting traumatic results. This view of the sorrow war can contribute to enhancing the mutual empathy between people on both sides, especially for the Agent Orange victims or veterans suffering from the Vietnam syndrome. In the contemporary setting of a sudden war may occur at any place in the world, devastating all the basic rights of ordinary people, the study can somehow raise the audience's awareness of negative sides of war from anti-war perspective, reminding people that anti-war attitude has been the most significant driving force for anti-war movements to restore peace for victims of a war.

5.4. Limitations and recommendations for future research

The findings of this study are limited to only the selected data which include 64 articles written by the New York Times war correspondents during the wartime, reflecting American correspondents' conceptualization of the war in a more liberal tradition. Therefore, future studies with sizable volumes of data collected from more conservative news outlets during or after the war will bring in different conceptualizations. Alternatively, interpreting the war conceptualization from the Vietnamese people or the third party also suggests interesting topics for other researchers.

Operationalizing the combined framework of CMA-MLV is also associated with some limitations. Firstly, despite proposed steps and principles to gain reliable results, some extent of subjectivity is present in its component stages, from selecting data and identifying metaphor keywords based on semantic tension, constructing mappings at four conceptual levels to interpreting social representations in these levels. Consequently, borderline cases which reflect different interpretations among different crosscheck members in data analysis still constitute for 17.9 percent. Secondly, my limited knowledge and experiences of the Vietnam War, American culture and American political system also cause difficulties to the phase of explanation in relation to ideologies underlying metaphor choices. This fact necessitates wider application of the suggested analytical framework in future research for better supplements.

Other aspects related to the study of conceptual metaphors which have not been investigated in this study should be considered in future research. They are one-shot metaphor, direct metaphor, mixed metaphor, conceptual metaphor and blended space, etc.