

Metaphors for spring in Vietnamese Song Lyrics A perspective from cognitive linguistics

SY THI THOM

Military College of Special Forces

ABSTRACT:- This paper is conducted to investigate how Vietnamese people conceptualize the concept SPRING. In other words, the research aims at identifying both metaphorical expressions and conceptual metaphors of spring in Vietnamese. In this paper, attempts are made to describe conceptual metaphors from cognitive perspective based on theory of conceptual metaphors raised by Lakoff and Johnson (1980). The data consists of metaphorical expressions taken from 135 Vietnamese song lyrics in the 20th century onward. By employing description as the main method, and utilizing the procedure of conceptual metaphor identification (adopted in Steen, 1999: 73), the results of this paper shows that there are 15 conceptual metaphors of spring through concrete entities as source domains. It is hoped that this study could contribute to the area of metaphor research in cognitive perspective in Vietnam.

Key words:- metaphorical expression, conceptual metaphor, target domain, source domain, mapping

I. INTRODUCTION

Cognitive linguistics in general, cognitive semantics in particular have made great strides in the past decades, which sets the foundation for conceptual metaphor to flourish recently. Therefore, a great number of studies have been conducted to examine conceptual metaphors focusing on both abstract and concrete concepts around our human worldwide, in Vietnam in particular. Especially, significant attention has been paid to abstract concepts as target domains in investigating conceptual metaphors, which can be easily understood because conceptual metaphor is a process of conceptualizing a more abstract domain in terms of more concrete domains (Lakoff and Johnson, 1980).

Up to now, the abstract concepts which have been examined are various, i.e., life, emotion, sadness and so forth. Likewise, time, an abstract concept, also is widely investigated by both foreign and Vietnamese authors (Lakoff and Johnson 1980; Kövecses, 2010; Shinohara and Pardeshi, 2011; Nguyen Hoa, 2007; Nguyen Van Trao, 2007) and so forth. Being a concept denoting time, however, *season* including *spring*, has been limitedly examined so far. As a consequence, to enrich the body of literature of conceptual metaphor, this research is conducted to identify conceptual metaphors of spring in Vietnamese. Furthermore, the findings also show the way Vietnamese people conceptualize this season.

II. THEORETICAL BACKGROUND

a. *Definition of the Conceptual Metaphor*

In terms of Conceptual Metaphor Theory (CMT), as mentioned above, metaphor in essence is “understanding and experiencing one kind of thing in terms of another” (Lakoff and Johnson 2003: 5). The ‘thing’ that is to be understood is often an abstract concept which is referred to in CMT as the target domain (TD); the other concrete ‘thing’ which is used to understand the abstract concept is referred to as the source domain (SD); and according to Kövecses (2010) this phenomenon of conceptualizing one domain in terms of another is called conceptual metaphor.

For example, the metaphor TIME IS A MOVING OBJECT (Lakoff, 1994:56–58), illustrates that conceptual metaphor is defined “as understanding one conceptual domain in terms of another conceptual domain”. (Kövecses, 2002:21), as well as gives explanation for that the metaphorical process generally goes “from the more concrete to the more abstract but not the other way around” (ibid: 6). Here, the concept of time is conceptualized by concepts of space. Namely, particular times are considered as objects and passing of time is considered as the motion of these objects. This consideration becomes apparent in expressions like *the time has*

come, the time has arrived, or the coming week (Lakoff, 1994:56–58). Actually, a *week* is not coming and a *time* does not arrive at least not in a physical sense. But there are correspondences between the concepts of *space* and *time* that enable an understanding of the concepts of the one domain by the concepts of the other domain. Here, the person experiencing time corresponds to the observer with a fixed location and time corresponds to the object that moves towards the observer. This similarity between a moving object and time is essential in allowing a conceptualization of time by the concept of space.

In short, the term *metaphor* is used in this study in the sense of the term *conceptual metaphor* (in which one conceptual domain is understood on terms of another conceptual domain). This understanding is achieved by seeing a set of systematic correspondences, or mappings, between the two domains. Conceptual metaphors can be given by means of the formula A is B or A as B. i.e., A denotes the TD and B the SD as in the metaphor *time passing as a moving object* mentioned above, where the concept of moving object is mapped to the concept of time passing. (Lakoff and John, 1980a, Lakoff, 1993, 2003, Kövecses, 2010).

Components of Conceptual Metaphor

As mentioned above, metaphor is identified as a process of mapping between two different conceptual domains: the target domain (the concept to be described by the metaphor), and the source domain (the concept drawn upon, or used to create the metaphorical construction). The original definition of domain is given by Lakoff and John (2003: 266) as follows:

In a metaphor, there are two main domains: the target domain, which is constituted by the immediate subject matter, and the source domain, in which important metaphorical reasoning takes place and that provides the source concepts used in that reasoning. Metaphorical language has literal meaning in the source domain.

The cognitive mechanism of conceptual metaphor is depicted via the relation between source and target domains as the figure below:

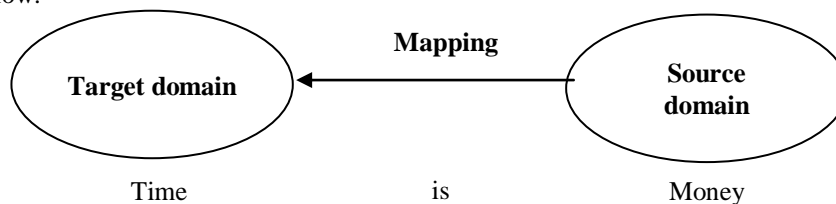


Figure 1. Metaphorical mapping

A mapping is a systematic set of correspondences which exist between constituent elements of the SD and TD (Charteris-Black, 2004). It means that the systematic identification of the SD and TD is termed as a metaphorical mapping. Discussing metaphorical mapping, Lakoff argues that they preserve the cognitive topology of the source domain in a way consistent with the inherent structure of the target domain (1993:215). Additionally, Kövecses (2010: 371) shares that conceptual metaphors are characterized by a set of conceptual correspondences between elements of the source and target domains. Such correspondences can also be found within a domain between two mental spaces. These correspondences are technically called mappings. The mapping links the two domains in the sense that aspects of the source are made to correspond with the target (Lakoff & Johnson, 1980; Lakoff & Turner, 1989; Lakoff, 1993). For brevity, to create a metaphor, we try to code the mapping between the source and the target domains under the mechanism of conceptualization.

III. RESEARCH METHODOLOGY

2.1. Data Collection

The data collected comes from Vietnamese song lyrics from the 20th century to present. As an investigation of conceptual metaphors of spring, the samples selected come from song lyrics where spring conceptual metaphors are expected to be rich. The corpus is built from the song lyrics by the famous Vietnamese composers, namely, Trịnh Công Sơn, Văn Cao, Phú Quang, Ngô Thụy Miên, Nguyễn Văn Tý, etc who were born and grew up in Vietnam, with 124 songs, equivalent to 426 expressions.

2.2. Analytical Method

With the assistance of general methods: qualitative and quantitative ones, descriptive and method is deployed to analyze the data. In this study, the data collected is described to set up a foundation for analysis, interpretation, and explanation. Namely, after metaphorical expressions (linguistic metaphors), conceptual metaphors related to season are identified, semantic and cognitive factors were described and the mechanism of using, interpreting, and explaining metaphorical expressions and conceptual metaphors of spring in Vietnamese song lyrics were explained.

2.3. Analytical Framework

In terms of CMT, spring, one of four seasons in a year, is TD which is manifested by virtue of another (called source domain) through conceptual mapping. Here words *xuân* and *mùa xuân* 'spring' refer to this season. In this study, the findings will find out the SDs used to map on the *spring* entity. These SDs are divided into two categories: animate and inanimate. In short, the analytical framework of this study can be visualized in the Figure below:

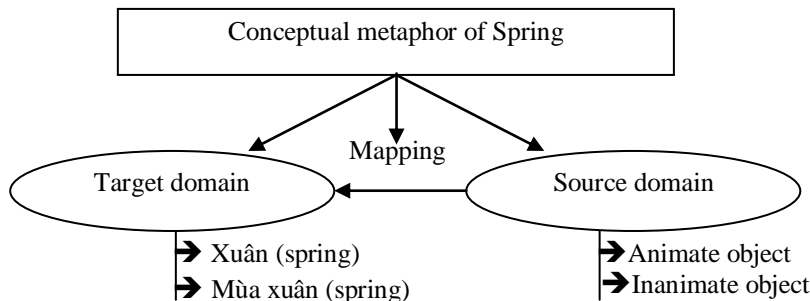


Figure 2. Analytical framework of conceptual metaphor of summer

IV. FINDINGS AND DISCUSSION

It has been assumed that the world where human beings live can be categorized into concrete and abstract entities. This study will find concrete domains which are used to map onto target domain **SPRING** in Vietnamese. Concrete domain here is understood as entities that human beings can perceive via five senses: *vision, hearing, touch, smell* and *taste* by their visual, auditory, tactile, gustatory, olfactory, and gustatory organs, with two categories: animate and inanimate.

a. Domain of inanimate objects

i. Physical entity

Spring that is conceptualized as a physical entity accounts for a great number of metaphorical expressions with 260 cases in Vietnamese. Obviously, *spring* is an abstract concept in terms of denotation; however, it is mapped through the image of a concrete object that human beings easily perceived by virtue of physical experiences. It can be illustrated by the examples below:

(1) Mùa xuân trên vành môi tươi thắm
Season spring on rim lip fresh crimson

‘Spring is *on* the ruddy lip’

(2) Em đứng lên mùa xuân vừa mở
I stand up season spring just open

‘When I woke up, spring had been *open*’

The expressions (1) and (2) conceptualize the metaphor **SPRING IS A CONCRETE OBJECT**. Namely, the preposition *trên* “*on*” combining with the adverb of place *vành môi* “*lip*” in (1) reveals that *mùa xuân* “*spring*” here can be seen via human’s eyes (called visual organ). It is apparent that things people are able to perceive by at least one of their five sensory organs are concrete. Similarly, the expression *mùa xuân vừa mở* “*spring had been open*” in (2) leads to this manifestation of *spring*. According to Vietnamese Dictionary (Hoàng Khê, 1989), the adjective *mở* “*open*” used to describe bounded objects. Thus, with the analysis of the two cases, it can be concluded that *spring* is considered as a *concrete object*.

Noticeably, in terms of physical/concrete entity, *spring* is manifested as a *container* with 8 expressions, out of 260 in total of this kind source domain. Take the expressions: *Giấu em vào mùa xuân, vùi trong bao kẽ lá; lạc về đâu tôi như lá thu trong mùa xuân* as examples.

(3) Giấu em vào mùa xuân, vùi trong bao kẽ lá
Hide me into season spring, bury in many axil leaf

‘Hide me *in* the spring, bury me in the leaves’

(4) Lạc về đâu tôi như lá thu trong mùa xuân
Lose about where, I like leaf autumn in season spring

‘Lost in somewhere, I am like an autumn leaf *in* spring’

Preposition *vào, trong* “*in*” here indicates that *spring* is portrayed as a bounded region. *Giấu em vào mùa xuân* “*Hide me in the spring*” in (1) means *spring* contains *me* - a contained thing; or in (2) *autumn/fall leaf* is understood as an object contained by *spring* entity. Actually, the metaphor **SPRING IS A CONTAINER** is

conventional one when it accords with the statement that the container image schema is a vital reflection in the conception of limited time as a container (Johnson 1987; Lakoff and Kövecses 1987; Lakoff and Johnson 1999). Therefore, the conceptualization of this season is also existent in Vietnamese.

Besides viewed as a container, *mùa xuân* “spring” is considered as *a thing contained* with 8 expressions, the same number as above case. Consider the following expression:

(5) Xuân **trong** tôi đã khơi trong một đêm vui
Spring **in** me dig in a night happy
‘Spring **in** me was created at a happy night’

Unlike in expressions of (3,4), *Xuân* “spring” in (5) is conceptualized as a contained thing while the entity *I* is depicted as a container when considering the expression *Xuân trong tôi* “spring in me”. In other words, *spring* here is contained by me.

Especially, the MOTION metaphor occupies the biggest number with 189 expressions in Vietnamese. Like *time*, an abstract domain that is conceptualized as motion (Lakoff and Johnson 1980; Kövecses 2010; Evans and Green 2006), the mapping of *spring* is also taken from the domain of MOTION. As a matter of fact, according to Lakoff and Johnson (1999), there are two subtypes of the conceptualization, namely, moving time metaphor, and moving observer metaphor. Accordingly, metaphor SPRING IS MOTION is classified into two cases above.

In terms of moving object, *spring* is talked as passage in some form. In this conceptualization, spring is viewed as something moving. Thus, this yields the metaphor SPRING IS A MOVING OBJECT with the following mapping:

Objects \longrightarrow spring
The motion of objects past the observer \longrightarrow the passage of spring
The motion here is expressed by senses of verbs: *về* “return”, *tới* “come”, *đến* “arrive”, *qua* “pass”, *sang* “visit”, etc. like in the following expressions:

(6) Ta hẹn mùa xuân **sang** mình sẽ cưới nhau
We appointment season spring **visit** we will marry each other.
‘We promise that when spring comes, we will get married’

(7) Xuân **về** cho cây xanh lá
Spring **return** give tree leaf green
‘Spring **arrives**, plants become greener’

(8) Họ đón nhau và mùa xuân cũng **theo về**
They pick up each other and season spring also **follow return**
‘They met each other and spring **came**, too.’

In contrary, moving observer metaphor (or the Moving Ego Metaphor) means that the observer/ego moves to *spring*, meanwhile *spring* is stationary as in the expression below:

(9) Cánh én **bước tới** chào xuân mới
Wing swallow **enter** to greet spring new
‘Swallow wings **approached** nearer, and greeted the new spring’

In this expression, basing on the verb *bước tới* “approach”, it can be understood spring, which does not move, is approached by agent of moving action- swallow wings, moving past the *spring* entity. However, the corpus shows that the number of expressions for moving observer metaphor is much smaller than the former. There are only two 6 expressions compared with 183 ones of *moving spring*.

In terms of concrete entity, the source domains mapping onto this season are also found as the manifestations of colored objects, scented objects, and tasted objects (food). These can be illustrated in examples like:

(10) Xuân còn **thắm tươi**; Anh còn mong chờ
Spring still **ruddy fresh** I still expect
‘Spring is still fresh, I still look forward to seeing you’

(11) Xuân **xanh lơ**, hắt hiu trong trời nắng mưa
Spring **blue**, gloomy in sky sunny rainy
‘Spring is blue, and gloomy in the sun and rain’

It can be seen that the adjectives *thắm tươi* “ruddy”, and *xanh lơ* “blue” in (10,11) denote color which is recognized via the sight (vision) of the living entity, namely human beings. It is obvious that *spring* is an abstract object from perspective of physical season. However, here it is depicted with numerous colors, which evokes the image of colored objects mapped onto *Spring*. This case makes up a significant number of expressions with 15 out of 189 ones in total.

Similarly, the data show *spring* is considered as a scented object, with 8 metaphorical expressions as in the following examples:

(12) Trong **huong xuân** ta vẫn chào

In *scent spring* we wave greet

'We greet each other with *spring scent*'

(13) *Hương mùa xuân* lan tỏa, gọi hồn ong bướm qua
Scent season spring spread, call soul bee butterfly pass

'The scent of spring spreads and calls for the soul of bees and butterflies'

The sense of the noun phrases *hương xuân* in (11) or *hương mùa xuân* in (12) "*scent*" gives rise to the metaphor SPRING IS A SCENTED OBJECT. It can be understandable because Vietnam belongs to the tropical weather pattern. It means that it becomes warmer with a great deal of drizzle, which makes every living creature grow and develop properly, human life also becomes lively. For example, *hương mùa xuân lan tỏa* "*the scent of spring spreads*" in (13) implies that plant and trees flush, which appeals to insects, including bees and butterflies. Thus, the expression (13) can be transferred into "*the scent of spring spreading everywhere seems to attract bees and butterflies*", an English translation equivalent.

Besides, the metaphor SPRING IS TASTED OBJECT, namely, FOOD is found from the corpus of study, accounting for a quite small number of expressions: 2 cases as follows:

(14) Em là cánh én mỏng
You are wing swallow thin

'You are a thin swallow'

Chao xuống giữa đời anh
Hover down middle life me

'Hover down in the middle of my life'

Cho lòng anh xao động
Give intestine me stir

'Making my heart flutter'

Thành mùa xuân *ngọt ngào*
Become season spring *sweet*

'Making a *sweet spring*'

(15) Ghi từng phút mùa xuân *đậm đà*
Write every minute season spring *salty*

'Remember every moment of the *tasty spring*'

The above expressions refer to describing spring as food with its tastes such as *ngọt ngào* "*sweet*" in (15), *đậm đà* "*tasty*" in (16). In other words, the food attributes are used for spring ones when people regard the sound quality of spring as sweet and flavor of food. As the explanations given above, the spring, a time of growth or development, makes us more energetic and exultant. In brief, *spring* is conceived as a *concrete entity* in the following table:

Table 1. Domains of physical entities used for SPRING in Vietnamese

No	Domains of physical entity	Number of expressions
1	CONCRETE OBJECT	30
2	CONTAINER	8
3	THINGS CONTAINED	8
4	MOTION	183
5	COLORED OBJECT	15
6	SCENTED OBJECT	8
7	TASTED OBJECT	2
Total:		260

ii. *Domain of natural substance*

Regarding metaphor SPRING IS A NUTURAL SUBSTANCE, the experience of spring is portrayed as *liquid, sunlight, sound*.

Firstly, the entity spring in Vietnamese, as it is shown through the corpus data (with 3 expressions), is conceptualized as liquid like in the following examples:

(16) Xuân *tuôn roi*, trên đôi vai, trên đôi tay, trên đôi chân
Spring *flush drop* on pair shoulder, on pair hand, on pair foot

'Spring falls on the should, on the hands, on the feet'

Cho *trôi đi* bao đa đoan, bao ưu phiền
Give *flow* go how much tangle, how much sorrow

'*Washing* away all tangle and sorrow'

It can be seen that the expressions (16) conceptualizes the metaphor SPRING IS LIQUID. It is apparent that in this case, the concept of *spring* associated with *rain*, a kind of natural substance. The conceptualization is manifested by virtue of the senses of the verbs *tuôn roi* 'fall', and *trôi đi* 'flow' in the word-by-word translation, 'wash' for the equivalent in English. According to The Vietnamese Dictionary (Hoàng phê, 1988), the verbs *tuôn roi*, *trôi* are used to describe raining; yet *spring* can flow (*tuôn, roi*) here. As a result, spring here is considered as liquid.

In addition to *liquid*, *spring* is understood as *sunlight* with 11 cases in Vietnamese. It can be illustrated by the expressions as follows:

(17) Xuân oi hầy sáng trên đời tôi

Spring oh let light on life me

'Spring, be *bright* in my life!'

(18) Ánh Xuân đem vui với đời

Light spring bring joy with life

'Spring *light* brings joy to life'

The sense of *sáng* 'bright' in (17) shows that spring is depicted as sunlight when it can make the light. In the expression (18), *ánh xuân* 'spring light' denotes spring is the object also having light, which gives rise to the metaphor SUMMER IS SUNLIGHT. This conceptualization can be explained that there is more sunshine in spring than that in winter when every living entity, including people, experiences a duration of cold with little sun. That's why people perceive spring as sunlight.

In terms of natural substance, *spring* is portrayed as sound. The corpus data reveal the way Vietnamese people cognize spring is similar to the way they perceive sound. It is obvious that spring is an abstract entity people are not able to recognize by one of their five senses, including hearing one; however, here it can be perceived via human's hearing organ like in the expression below:

(19) Phút giây lặng lẽ mong chờ, lắng nghe mùa xuân về

Minute second quiet expect, listen to season spring return

'This is the expected moment, *listening to spring* arriving'

In (19), the verb *lắng nghe* "listen to" is used for the object spring, the predicate in this expression. It evokes that sound is employed to denote spring. Similarly, *mùa xuân là tiếng hát* 'spring is singing' in (20) clearly exposes that SPRING IS SOUND as follows:

(20) Mùa Xuân là tiếng hát em bên anh

Season spring is voice singing me by you

'Spring is *singing* when I am with you'

In short, the natural substances as source domains used to conceptualize spring consist of three ones, namely, LIQUID, SUNLIGHT, and SOUND, which are found in the data of study.

iii. Other domains

Spring in Vietnamese is conceptualized as a *force* (sometimes called agent of action or changer) with 15 expressions. Consider the following expressions:

(21) Ánh mắt mơ trông nơi xa vời

Light eye dream look place faraway

'Far-away eyes'

Chờ mùa xuân đến đem nguồn vui

Wait season spring arrive bring source happiness

'Look forward to spring *bringing happiness*'

(22) Và mùa xuân đã trao cho em ánh mắt anh

And season spring give me light eye you

'And spring has *given me your eyes*'

(23) Mùa xuân đang đến

Season spring come

Cho nhánh cây đâm chồi

Give bud tree sprout

'Spring is coming,

Making buds sprout'

These expressions give rise to the conceptual metaphor SPRING IS A FORCE. Namely, it is *spring* that is the agent of the action: bringing happiness to people in (21), the agent of the action: giving me your eyes in (22). In the same line, spring in (23) is considered a *force* or *changer* when it impacts physically on another object, making the object change. i.e. spring appears and makes the buds sprout on the trees. Hence, that

SPRING IS CHANGER is coherent with TIME IS CHANGER (Kövecses 2010), when spring is also notion of time.

Interestingly, *space* is also used to map onto *spring* with a significant number of expressions: 13. In fact, as mentioned above, spring is an abstract concept; nevertheless, the corpus data show that it can be recognized as concrete entity which is far or near for observer in the space. Moreover, some linguistic devices are employed to express the relation between entities and space via sense of words *trước* 'front', *sau* 'behind' *đầu and cuối* 'ends', *giữa* 'middle', Take these expressions below as typical examples:

(24) Vì mình xa nhau nên xuân vẫn mãi xa vời chốn nao
Because we far each other so spring still forever far place which
'Because we are apart, spring is still *far away*'

(25) Dặm đường xa ta đi giữa mùa xuân
Miles way far, we go middle season spring
'Miles away, we go *in the middle of spring*'

The expressions (24,25) are linguistic manifestations of SPRING IS SPACE metaphor which evokes the image of spring in a certain space.

In addition, the source domain found from that data to conceptualize the spring entity is a *landscape* or *place*, which makes up 8 expressions out of 36 ones in this case. It is elaborated by examples as follows:

(26) Khi trước thêm xuân chỉ mình tôi
When front *perron spring* only me
'There is only me in front of *the perron of spring*'

The (26) show that *spring* has a perron, which implies that this season is portrayed as a place, maybe like a house although there are not any perrons belonging to spring in reality. Likewise, *spring* is also described as a *river* like in the following expression:

(27) Đã mấy lần xuân trôi chảy mãi
Some times spring flow forever
'Spring has *flowed* several times'

Mấy lần cô lái mỏi mòn trông
Some times Ms drive tired wear look
'The ferry/boatwoman has languished for news from her boyfriend'

As can be seen in the Vietnamese Dictionary (1988), *trôi chảy* 'flow' is used to indicate one of the activities of a river. However, in (27) it is deployed to depict a season which is spring. Namely, the passage of time (including spring) is compared to the flowing of a river.

In short, in terms of inanimate objects, the source domains found to manifest the *spring* entity are synthesized in the table below:

Table 2: domains of inanimate objects mapping onto spring

No	Domains of inanimate object	Number of expressions
I. Concrete entity		
1	CONCRETE OBJECT	30
2	CONTAINER	8
3	THINGS CONTAINED	8
4	MOTION	183
5	COLORED OBJECT	15
6	SCENTED OBJECT	8
7	TASTED OBJECT	2
II. Natural substance		
8	LIQUID	3
9	SUNLIGHT	11
10	SOUND	4
III. Other domains		
11	FORCE	15
12	SPACE	13
13	PLACE/LANDSCAPE	8
		Total: 314

b. Domain of animate objects

In terms of animate objects, spring is conceptualized as a living entity, namely, a plant and a person, which is coherent with the type of ontological metaphor (Kövecses, 2010: 38) that are those where the physical object is further specified as being a person (Lakoff and Johnson 1980: 33).

i. Person

As mentioned above, cognitive mechanism of ontological metaphor allows people to comprehend a wide variety of experiences with nonhuman entities in terms of human motivation, characteristics, and activities (Lakoff and Johnson 1980: 33). Accordingly, *spring*, time domain, is viewed as human beings, which occupies the biggest number with 90 expressions per 112 ones in total:

(28) **Lòng** xuân lơ đãng, má xuân hồng

Intestine spring absent-minded, cheek spring rosy

‘Spring’s **heart** is absent-minded, spring’s cheek is rosy’

Lòng ‘intestine’ in the word-by-word translation or ‘**heart**’ in English translation equivalent in (28) refers to one of organs belonging to human’s viscera. Here **spring’s heart** is understood as the girl’s one whom the songwriter of this lyric falls in love with. Hence, **lòng xuân lơ đãng ‘spring’s is absent-minded’** means the girl is absent-minded. Similarly, the data reveal that spring is personified into a lover in popularity in Vietnamese as in the examples below:

(29) Mùa xuân **nói** với em điều gì?

Season spring **tell** with you thing what?

‘What did spring **tell** you?’

(30) Xuân đã về, xuân vẫn **mơ màng**

Spring come, spring still **dream**

‘Spring has come, spring is still **dreaming**’

(31) Em về ến lại xa

You return, swallow again far

‘You are back, yet swallows are far away’

Mùa xuân không ở **lại**

Season Spring not stay again

‘Spring does not **stay**’

Kövecses ever states that personification which is a metaphorical device used commonly in literature permits people to use knowledge about themselves to comprehend other aspects of the world, such as time, death, natural forces, inanimate objects, etc. (2010: 56). As a matter of fact, *spring* in (29,30,31) is mapped through characteristics of human being. Namely, obviously, the senses of verbs **nói ‘tell’, mơ ‘dream’,** and **ở lại ‘stay’,** whose actions are only done by human, create metaphor SPRING IS A PERSON when only human beings have telling, dreaming, staying activities.

ii. Plant

Regarding animate entity, another domain employed to conceptualize the target domain *spring* is *plant* that is manifested in terms of its parts: **mầm, nụ ‘buds’, hoa ‘flower’, lá ‘leaf’.** It can be illustrated through the following expressions:

(32) Vừa **tàn** mùa xuân rồi tàn mùa hạ

Just **wither** season spring, then wither season summer

‘Spring **withered**, then summer did too’

The available evidence in Vietnamese shows that *Spring* is conceptualized as a *flower* that becomes faded in the last period of its life cycle as in (32) when the verb **tàn ‘wither’** is used to portrayed this season.

(33) Phải chăng **mầm non** mùa xuân đang hé nở

Whether bud young season spring are blooming

‘Are **spring buds** sprouting?’

Obviously, it is not so difficult to reason at this conceptualization for spring as a bud in (33). As discussed earlier, spring has ideal climate condition for plant to grow in Vietnam. Namely, after a severe winter with coldness when most living entities, including plants, try their best to keep alive nearly without any development, even without their leaves, their buds sprout dramatically in the spring, which gives rise to the metaphor SPRING IS A BUD. Hence, these metaphors from (32,33), entailing metaphor SPRING IS A PLANT, is available in Vietnamese when the natural and physical environment also takes part in shaping metaphor (Kövecses, 2010: 79).

IV. CONCLUSION

From the CMT perspective, 426 expressions of metaphor for *spring* have been identified and collected from 135 Vietnamese songs. They are distributed into 15 conceptual metaphors as the table below:

Table 3. Conceptual Metaphors of SPRING in Vietnamese

No	Aspects of source domain	Metaphor of summer
I	Domain of inanimate objects	
1	Concrete entity	1. SPRING IS CONCRETE OBJECT
		2. SPRING IS CONTAINER
		3. SPRING IS THINGS CONTAINED
		4. SPRING IS MOTION
		5. SPRING IS COLORED OBJECT
		6. SPRING IS SCENTED OBJECT
2	natural substance	7. SPRING IS TASTED OBJECT
		8. SPRING IS LIQUID
		9. SPRING IS SUNLIGHT
		10. SPRING IS SOUND
3	Other domains	11. SPRING IS FORCE
		12. SPRING IS SPACE
		13. SPRING IS PLACE/LANDSCAPE
II	Domain of animate objects	
2	Person	14. SUMMER IS A PERSON
3	Plant	15. SUMMER IS A FLOWER

Table 3 shows that concrete domains of both animate and inanimate entities are used to map onto spring, which is rather effortless to give the explanations for this spring metaphor because metaphors are powerful cognitive tools for our conceptualization of abstract categories (Ungerer & Schmid, 1996). However, the domains related to inanimate entities are much more than those of animate ones (314, and 112 respectively). Regarding inanimateness, metaphors: SPRING IS A CONCRETE OBJECT, SPRING IS MOTION appear with significant number of expressions in Vietnamese, compared with the others in the same category. Besides, metaphor SPRING IS A PERSON occupies the biggest number of expressions, accounting for over 80% in total, which is coherent with one of Kovesses's statements that 'One of the abstract concepts that is frequently personified in literature is time (2010:55).

REFERENCES

- [1]. Cambridge advanced learner's dictionary (2nd ed.) (2005). Cambridge: Cambridge University Press
- [2]. Charteris-Black, J. (2004). *Corpus Approaches to Critical Metaphor Analysis*. Hamsphire, New York: Palgrave MacMilan.
- [3]. Danesi, M. 1992b. Metaphorical Competence in Second Language Acquisition and Second Language Teaching. In J.E Alatis (ed.) *Georgetown University Round Table on Languages and Linguistics* (pp. 489–500). Washington, D.C: Georgetown UP
- [4]. Evans, V. & Green, M. (2006). *Cognitive Linguistics: An Introduction*, Edinburgh: Edinburgh University Press.
- [5]. Evans, V. (2004). *The Structure of Time: Language, Meaning and Temporal Cognition*. Amsterdam/Philadelphia: John Benjamins.
- [6]. Hòa, N. (2007), Sự tri nhận và biểu đạt thời gian trong tiếng Việt qua các ẩn dụ không gian, *Tạp chí Ngôn ngữ*, số 7, 1-8.
- [7]. Knupfer, N. and McLellan, H. (1986). Descriptive research methodologies. In Jonassen, D. (Ed.). *Handbook of research for educational communications and technology* (pp.1196-1212). AECT.
- [8]. Kövecses, Z. (2005). *Metaphor in Culture: Universality and Variation*, Cambridge: Cambridge University Press.
- [9]. Kövecses, Z. (2010). *Metaphor: A Practical Introduction*, Second Edition, Oxford: Oxford University Press.
- [10]. Lakoff, G. and Johnson, M. (1980a). *Metaphors We Live by*, Chicago: University of Chicago Press.
- [11]. Lakoff, G. & Turner, M. (1989). *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.

- [12]. Lakoff, G. (1993), The contemporary theory of metaphor. In A. Ortony (ed.), *Metaphor and Thought*. Second edition (pp. 202–251). Cambridge: Cambridge University Press.
- [13]. Lakoff, G. & Johnson, M. (2003). *Metaphors We live by*. Chicago: Chicago University Press.
- [14]. Praggeljaz-Group (2007). MIP: A method for identifying metaphorically used words in discourse. *Metaphor and Symbol*, 22(1), 1–39. DOI: 10.1080/10926480709336752.
- [15]. Steen, Gerard J. (1999): “From linguistic to conceptual metaphor in five steps”, in: Gibbs, Raymond/Steen, Geerard (eds.): *Metaphor in cognitive linguistics* Amsterdam: John Benjamins, 57-77.
- [16]. Trào, N.V. (2014). A Cross-Cultural Analysis of the Metaphorical Conceptualization of Sadness in Modern English and Vietnamese, *VNU Journal of Science: Foreign Studies*, 30 (2), pp. 33-47.
- [17]. Ungerer, F. & H. J. Schmid. (1996). *An Introduction to Cognitive Linguistics*. London: Addison Wesley Longman Limited.
- [18]. Yu, N. (1998). *The contemporary theory of metaphor: A perspective from Chinese*. Amsterdam/Philadelphia: John Benjamins.

SY THI THOM

Military College of Special Forces