ẨN DỤ TRI NHẬN VỀ MÙA HÈ
TRONG CA TỪ TIẾNG ANH VÀ TIẾNG VIỆT

*Sỹ Thị Thơm**

Nghiên cứu này nhằm phát hiện ẩn dụ tri nhận trong tiếng Anh qua các ca từ trong bài hát tiếng Anh và tiếng Việt, dựa trên cơ sở lý thuyết về ẩn dụ tri nhận do Lakoff và Johnson khởi xướng vào năm 1980. Nghiên cứu tiến hành dựa trên số liệu được thu thập từ 304 bài hát, trong đó 156 bài tiếng Anh và 148 bài tiếng Việt từ thế kỉ 20 đến nay và tuân thủ theo phương pháp nhận biết ẩn dụ của Steen (1999). Hai phương pháp nghiên cứu chính trong bài là phương pháp mô tả và so sánh. Kết quả nghiên cứu cho thấy có 20 ẩn dụ tri nhận được tìm ra thông qua việc tìm các miền nguồn mang tính cụ thể đã ánh xạ lên miền đích - mùa hè, trong đó có 10 ẩn dụ giống nhau trong hai ngôn ngữ. Nghiên cứu cũng đã chỉ ra được sự giống và khác nhau của ẩn dụ về mùa hè giữa hai ngôn ngữ này, đồng thời đưa ra những giải thích cho sự tương đồng và khác biệt này dưới góc nhìn văn hóa, gồm kinh nghiệm và môi trường sống của con người.

***Từ khóa:** Biểu đạt ẩn dụ, ẩn dụ tri nhận, miền đích, miền nguồn, ánh xạ.*

This study aims to identify English conceptual metaphors expressed in English and Vietnamese lyrics based on the theory of conceptual metaphors introduced by Lakoff and Johnson in 1980. The data were collected from 304 English and Vietnamese songs (156 and 148 songs respectively) from the 20th century to the present on the basis of Steen's (1999) procedure for metaphor identification. This descriptive-comparative study identifies 20 conceptual metaphors expressing summer, 10 of which are similar in the two languages. The study also reveals the similarities and differences between English and Vietnamese metaphors of summer, and then provides explanations for them from the cultural aspects, including people's living experiences and environment.

***Keywords:** metaphorical expression, conceptual metaphor, target domain, source domain, mapping.*

CONCEPTUAL METAPHOR FOR SUMMER
IN ENGLISH AND VIETNAMESE SONG LYRICS

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.

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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; Ho Trinh Quynh Thu, 2018). Being a concept denoting time, however, season including summer, 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 summer in English and Vietnamese. In other words, the source domains which are mapped onto summer in English and Vietnamese metaphorical expressions are found out. Accordingly, this paper can give some suggestions for research options in the area of English teaching for Vietnamese learners.

1. Theoretical background

1.1. 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).

1.2. 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:
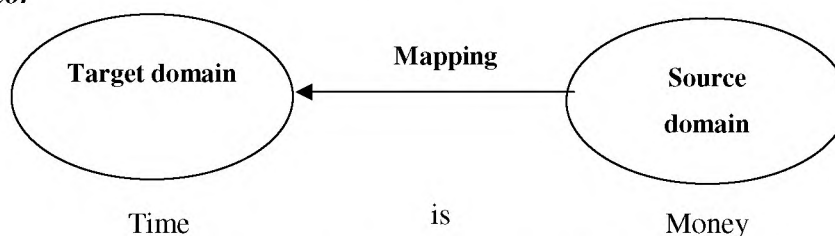

Figure 1. Metaphorical mapping

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.

2. Research methodology

2.1. Data Collection

The data collected comes from English and Vietnamese song lyrics from the 20th century to present. As an investigation of conceptual metaphors of summer, the samples selected come from song lyrics where summer conceptual metaphors are expected to be rich. There are several sources, namely, Internet-based records, CD/DVD-based records, and publication printings.

Actually, a great number of season song lyrics have been written in English from the 20th century to present. However, to make sure that the data is in native language, the song lyrics selected have to be composed by the authors who were born and grew up in the countries involved in the Inner Circle, including the USA, the UK, Canada, Australia and New Zealand in terms of the three-circle model of world Englishes (Kachru, 1985). The Vietnamese corpus is built from the song lyrics by the famous composers, namely, Trịnh Công Sơn, Văn Cao, Phú Quang, Ngô Thụy Miên, Nguyễn Văn Tý, and so on. In short, as an English-Vietnamese comparative and contrastive study, the two corpora in two languages are quite equal with 156 songs, and 148 songs collected, equivalent to 292 and 299 expressions in English and Vietnamese.

2.2. Analytical Method

With the assistance of general methods: qualitative and quantitative ones, descriptive and comparative methods are 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 summer in English song lyrics were explained. In addition, comparative method is primarily exploited in this study so as to compare the conceptual metaphors of summer to find out the similarities, and the differences between them in the two languages.

2.3. Analytical Framework

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 *summer* in English and Vietnamese. Concrete domain here is understood as entities that human beings can perceive via five senses: *vision, hearing, touching, smelling* and *tasting* by their visual, auditory, tactile, gustatory, olfactory, and gustatory organs. Actually, these SDs are divided into two categories: animate and inanimate; however, this paper focuses on finding out the domains in terms of inanimate entity, mapping onto summer.

In terms of CMT, summer, one of four seasons in a year, is TD which is manifested by virtue of another (called source domain) through conceptual mapping. Here words *summer* and *summertime* refer to this season. In this study, the findings will find out the SDs used to map on summer entity in terms of concrete domains, namely, *physical entity* (for example, container, moving object, instrument, etc.), *natural aspect*, i.e., natural substance, space, color and so forth, and *social aspect*, including human products and events. In short, the analytical framework of this study can be visualized in the Figure below:
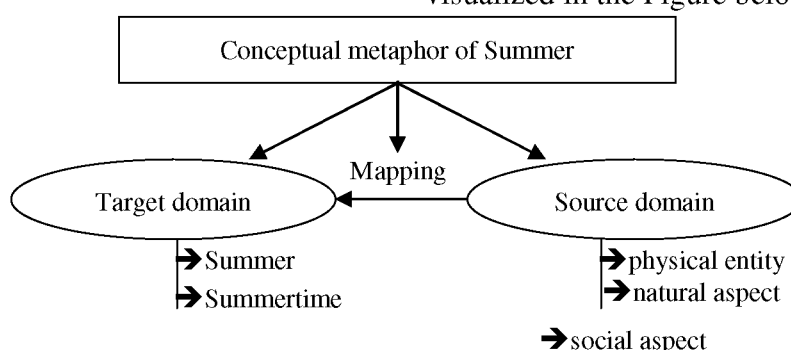

Figure 2. Analytical framework of conceptual metaphor of summer

3. Findings and discussion

3.1. Physical entity

That summer is conceptualized as a physical entity is found to be common in both English and Vietnamese with fairly high quantities, namely 130 and 150 metaphorical expressions respectively. In this case, *summer* is an abstract concept, and it is mapped through the image of a concrete object that human beings easily perceived by virtue of physical experiences. In English, it can be illustrated by the examples below:

(1) *You broke my heart and **ruined the summer**.* (Silver Wolf Band, *Canoe*)

I can still recall our last summer

(2) *I still **see it** all.* (Andersson, *Our Last Summer*)

According to Cambridge Dictionary, the verb ***ruin*** in (1) means "to spoil or destroy something completely". It can be understood that the thing which is ruined

must be concrete. In other words, people are able to perceive it by at least one of their five sensory organs. In case (2), *it* refers to **summer**, and in the expression *I still see it all*, it is apparent that people can see this season via their eyes (called visual organ). Similarly, in Vietnamese, it can be seen via the expressions: (3) *Em chở mùa hè đi qua còn tôi đứng lại* (Đỗ Trung Quân, *Phượng Hồng*); (4) *Bên mái hiên trường năm xưa hàng cây đứng tiêu điều như mong chờ hình bóng hè sang* (Nhị Hà, *Nhớ một mùa hoa*). Obviously, the sense of verb *chở* (carry) and noun *hình bóng hè* prove that summer is considered as a concrete object. Because **summer** in (3) is on the bike which the cyclist uses to carry it, and *hình bóng* in (4) indicates an object in terms of vision.

Noticeably, with regard to physical entity, **summer** is manifested as a container with a big number of metaphorical expressions in English. However, that is much smaller in Vietnamese. In other words, a number of metaphorical expressions of summer leading to metaphor SUMMER IS A CONTAINER in English predominate those in Vietnamese. Precisely, the metaphorical expressions account for 37 in English and 10 in Vietnamese respectively. the preposition *in* (in English), *trong* (in Vietnamese), which are utilized with a big frequency in the corpus, indicates that summer is conceptualized as a bounded region. Actually, it has ever claimed 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, that metaphor SUMMER IS A CONTAINER is ubiquitous in English, and significantly applicable in Vietnamese as in the examples below:

(5) *But put me in summer and I'll be a — happy snowman* (Lopez, *In Summer*)

(6) *When I met you in the summer (Wiles, Summer)*

(7) *Có bao lượt mưa cùng ngủ quên trong hạ (Việt Anh, Nơi mùa thu bắt đầu)*

Besides viewed as a container, **summer** is considered as a thing contained. However, this mapping occupies a small number with 2 out of 130 expressions in English, and 6 out of 150 in Vietnamese. It can be clarified in some expressions: (8) *It was summertime in northern Michigan* (Zevon, *All Summer Long*); (9) *But come ye back when summer's in the meadow* (*Weatherly*, Danny Boy); (10) *Mùa hè xanh long lanh trong mắt đàn trẻ thơ.* (Vũ Hoàng, *Mùa hè xanh*). **Michigan, meadow, and mắt đàn trẻ thơ (children's eyes)** here are containers which contain the entity **summer**. It means that **summer** in (8), (9) and (10) is portrayed as *corporeal entity*.

Especially, the MOTION metaphor occupies the biggest number in the two languages, with 41 expressions, equivalent

to 85 frequencies in English, and 115 expressions, equivalent to 121 frequencies 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 summer 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 SUMMER IS MOTION is classified into two cases above.

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

Objects   → summer

The motion of objects past the observer
    → the passage of summer

The motion here is expressed by senses of verbs: *arrive, come, go, return, pass, fall*, and adverbs: *over, through* in English or *sang, đến, tới, về, qua, đi qua, ra đi* in Vietnamese via the following expressions:

(11) *Summer **came** and **left** without a warning* (Marx, *Endless Summer Nights*)

(12) *Remind me, Summer has **gone*** (Comstock, *Summer Has Gone*)

(13) *Mùa hè **đến** trong tôi ngàn muôn tiếng hát* (Lê Quang, *Khung trời yêu dấu*)

(14) *Hè **về** bao giờ cho ta chợt xao xuyến* (Nguyễn Ngọc Thiện, *Mùa hè ơi*)

(15) *Từng mùa xuân đến, rồi mùa hạ **đi*** (Anh Việt, *Ngày xưa yêu nhau*)

In contrast, moving observer metaphor (or the Moving Ego Metaphor) means that the observer/ego moves to summer, meanwhile summer is stationary. Although this conceptual metaphor is found in both languages, the mappings of Moving Ego in Vietnamese are supported by more linguistic expressions, compared to English with 2 and 15 respectively. For example, (16) ***roll on** summer* (Valerie, *In Summer*); (17) *Nắng sớm mai cùng với thoáng mưa và em **bước vào** mùa hè* (Trần Minh Phi, *Một sáng mai hồng*). In these expressions, basing on phrasal verbs ***roll on***, and ***bước vào*** (enter), it can be understood that **summer** here, which does not move, is approached by the agents of the actions.

In addition, *summer* is conceptualized as *a force* (sometimes called agent of action or changer), with 18 expressions in English, over doubling those in Vietnamese (8 expressions). It can be illustrated by virtue of the typical examples in both languages as follows:

(18) *I want to break away and fly away*

*   because summer **makes me run away** from you* (Ross, *Blame It on the Summer*)

(19) *Summer comes with its **color** all to take your breath away* (Beam, *Loud as Hope*)

(20) *Từng ngày trong tim vẫn nhớ*

    *Mùa hè **ghi dấu** một đời sinh viên*
(Phạm Đăng Khương, *Mùa hè sinh viên*)

(21) *Hè lại sang **lay** cánh phượng thắm*
(Đỗ Hải Duy, *Hè về mùa phượng đỏ*)

It is obvious that the senses of the verbs ***run away, take, ghi dấu***, and ***lay*** in (18), (19), (20) and (21) indicate that **summer** is the agents of actions. Namely, in (18) the author of lyric is forced to run away by *summer*. In addition, **take** (in 19) implies that *summer* impacts physically another object, which makes the object change. In detail, **summer** appears and takes one's breath away. In Vietnamese expressions, with the meaning of ***ghi dấu***, **summer** is understood as an instrument-*camcorder*, recording and videoing the images of student life in (20). Similarly, in (21) **summer** creates a force acting on the flamboyant flowers, one of the typical symbols for this season in Vietnam. Hence, the evidence gives rise to the conceptual metaphor SUMMER IS A FORCE, which is coherent with TIME IS A CHANGER/FORCE (Kövecses 2010:), when considering it as a notion of time. In brief, *summer* is conceived as a *physical entity* in the following table:

Table 1. Domains of physical entities used for SUMMER in English and Vietnamese

No	Domains of physical entity	Number of expressions		Frequencies	
		English	**Vietnamese**	**English**	**Vietnamese**
1	CONCRETE OBJECT	32	11	72	14
2	CONTAINER	37	10	76	10
3	THINGS CONTAINED	2	6	9	6
4	MOTION	41	115	85	121
5	FORCE/CHANGER	18	8	34	8
		130	**150**	**276**	**159**

3.2. Domain of natural aspect

In this study, *nature* is considered as the natural sceneries and phenomena that are appreciated by people and is an indispensable part of human life. In view of natural aspect, the statistical evidence from the corpora reveals that this study discovers 7 main source domains used to express summer from 144 expressions, equivalent to 238 frequencies in English; and 142 ones, equivalent to 162 frequencies in Vietnamese as in the Table below:

Table 2. Domains of natural aspect used for SUMMER in English and Vietnamese

No	Domains of natural aspect	Number of expressions		Frequencies	
		English	Vietnamese	English	Vietnamese
1	**Natural phenomenon/ substance**	66	71	67	81
	heat	*11*	*5*	*39*	*5*
	air	*1*	*0*	*1*	*0*
	cycle	*2*	*0*	*2*	*0*
	liquid	*0*	*19*	*0*	*20*
	wind	*11*	*6*	*18*	*8*
	sunlight	*4*	*35*	*6*	*42*
	fire	*1*	*5*	*1*	*5*
	storm	*0*	*1*	*0*	*1*
2	**space**	64	35	139	39
3	**landscape/place**	2	2	2	2
4	**color**	3	29	10	35
5	**existence**	8	0	19	0
6	**illness/ disease**	1	0	1	0
7	**cyclical duration**	0	5	0	5
	Total	**144**	**142**	**238**	**162**

As seen in Table 2, summer is mapped as a concrete natural domain in both languages with comparable quantities. Regarding NATURAL SUBSTANCE/ PHENOMENON, there are 8 subcases with 8 domains i.e., *heat*, *air*, *cycle*, *liquid*, *wind*, *sunlight*, *fire* and *storm* mapped onto **summer**. English and Vietnamese share the metaphors: SUMMER IS HEAT, SUMMER IS WIND, SUMMER IS SUNLIGHT, and SUMMER IS FIRE. First of all, **summer** is manifested as *sunshine*. However, the conceptual metaphor SUMMER IS SUNSHINE in Vietnamese predominate those in English, with 35 and 4 respectively. It can be seen in the expressions below:

(22) *Summer of changes,*

*Let the night **shine on** (and on) and on*

***Shine** on until the feeling is gone* (Bouchard, *Moon Crazy*)

(23) - *Đi suốt ngày nắng hạ đến với em chiều mưa* (Nguyễn Đình Bảng, *Con mưa em bất chợt*)

(24) *Núi vút thành vách đứng nắng hè khát đá rừng khuya mất lối ta đi theo ánh lửa từ trái... tim... mình* (Vũ Trọng Hối, *Bước chân trên dãy Trường Sơn*)

It is apparent that there is great deal of sunshine in summer, exactly the most in a year, so this metaphor is existent in both languages by virtue of words *shine* in (22), *nắng hạ* in (23), and *nắng hè* in (24). The reasons why Vietnamese people use **sunshine** for the manifestation of **summer** more regularly than Westerner do are likely that this Asian country belongs to the zone with the weather pattern of tropical climate, leading to intense sunshine.

In the same way, **summer** is conceptualized as the typical characteristic of this season, namely heat with the use of adjectives *hot*, *warm* in English, *nóng*, *ấm* in Vietnamese as in (25) *In the **heat** of summer sunshine, I miss you like nobody else* (Corr, *Summer Sunshine*); (26) *The summer air was soft and **warm*** (Andersson, *Our Last Summer*); (27) *It's gonna be a long, **hot** summer, we should be together* (Marx, *Long Hot Summer*); (28) *Con kênh ta đào chưa có nước chảy qua chỉ có nắng **mùa hè nóng bỏng*** (Phạm Tuyên, *Con kênh ta đào*); (29) ***Nắng ấm** mùa hạ lại về, xóa hết giá băng trong em* (Đức Trí, *Tình đến một ngày*). It is understandable because, as mentioned above, with a big amount of sunshine, summer is obviously the hottest time in a year. Thus, Vietnamese people's experience of summer is similar to their experience of heat. However, for Western cultures, **warmth** is employed as the

projection of **summer** more than heat is, accounting for 9 and 2 expressions respectively. Since western countries possess temperate climate, they experience summer with warm feeling rather than hot one after a lot of cold days of preceding seasons. Conversely, this season is described as a ***hot entity***, with 4 out of 5 expressions in Vietnamese.

Likewise, the metaphor SUMMER IS FIRE is available, with only one expression in English, much lower compared to 5 cases in Vietnamese, which is clarified through examples: (30) *The waning **flames**, Of a summer dying* (Schmid, *A Summer's End*); (31) *Dẫu cho giữa mùa là **lửa hạ*** (Phượng Vũ, *Cánh thư mùa hạ*), and (32) *Mùa hạ **cháy** da **thiêu** vàng ngọn cỏ* (Huy Phương, *Gửi Huế*). It can be seen that the image of *flame* is used to create the image of **summer** in (30). The meanings of words *lửa hạ*, *cháy*, and *thiêu* in (31, 32) infer that summer is considered as *fire*. The weather is usually hot in summer while *hot* is one of the most dominant characteristics of fire, which entails that **summer** is viewed as *fire* like the prior finding: SUMMER IS HEAT.

Besides, the dominant conceptualization SUMMER IS WIND is existent in the two languages, which can be illustrated with examples: (33) *Left standing here to witness, summer **blowing** town* (Sexsmith, *Summer Blowin' Town*); (34) *I can just feel that soft summer **breeze*** (Strong, It's Summer); (35) *Vì biết anh về lá xanh gọi **gió** hè* (Quốc Trung, *Ngày anh về*); and (36) *Một chiều hè lặng nghe **gió***

hát nắng vương nhè nhẹ cánh diều xôn xao (Võ Đông Điền, *Những cánh diều quê hương*).

From Table 2, the findings show that the conceptual metaphors SUMMER IS AIR and SUMMER IS A TEMPORAL CYCLE are applicable in English with a minority (1 and 2 expressions respectively), yet they are totally absent in the Vietnamese data. (37) *The summer air was soft and warm* (Andersson, *Our Last Summer*); (38) **Another long summer's come and gone** (Urban, *Til Summer Comes Around*). In contrast, used to portray summer, the source domains of **storm** and **liquid** are only found in Vietnamese, namely 1 and 20 expressions respectively. (39) **Cơn giông** *mùa hè, nước lũ tràn về* (Quốc Trung, *Ngày hè mới*); (40) *Mùa hè ơi,* **ngập tràn** *bao mắt ai* (Phạm Văn Chương, *Mùa hè đến rồi*); (41) *Dòng thời gian xa tím hạ* **mưa** (Trương Quang Tuấn, *Xa tím hạ mưa*); and (42) *Nắng sớm mai mùa hạ* **lan tràn** (Phạm Anh Dũng, *Tình khúc mùa hạ*). It is noticeable that **summer** is conceptualized as *liquid* with a big number of cases. With the senses of the verbs **ngập tràn, lan tràn**, it is uncovered that the image of water from rain is used to depict **summer**. As mentioned above, belonging to tropical area with intense sunshine, Vietnam, accordingly, has much rain in summer, i.e., showers, downpours, even lashing rain, resulting in a huge great deal of water, which is pervasive everywhere. Thus, the metaphor SUMMER IS LIQUID is comparatively popular in Vietnamese.

In brief, the available evidence in the corpora suggests that summer is conceptualized as natural substance or phenomenon, which is in tune with Kövecses' viewpoint that the natural and physical environment shapes metaphors because it shapes a language, primarily its vocabulary, in an obvious way (2010: 79).

In addition to the **summer** metaphors above, *space* is also used to map onto **summer**. Among the conceptual metaphors in terms of natural aspect, the SUMMER IS SPACE conceptual metaphor predominates in the two languages, making up 64 expressions in English, and 35 ones in Vietnamese. They are depicted by virtue of typical examples as follows:

(43) *All summer* **long** *we sang a song and then we strolled that golden sand* (Mercer, *Summer Wind*)

(44) *Mùa hạ* **dài** *như thở*

Cùng khói trời mênh mông (Nguyễn Ngọc Thiện, *Tình khúc tháng ba*)

As a matter of fact, summer is an abstract concept. However, here it can be measured in term of length. In other words, **summer** is described as a long object in regard to considering the meaning of adjective **long** and **dài** in (43, 44). It is clear that everything concrete is recognized as how long it is when put in a certain space. Apart from terms relating to measurement, some linguistic devices are employed to express the relation between entities and space via sense of prepositions: *in, on, at, under, out of, through, trên*; adjectives and adverbs:

near, far, nigh, xa, gần, cao as in examples below:

(45) *Till summer is **nigh*** (Fischer, *If Spring Never Comes*)

(46) The summer's ***out of reach*** (Henley, *The Boys of Summer*)

(47) *Dẫu trong tim mùa hạ đã **xa*** (Lê Quang, *Mùa hạ mãi xa,*)

(48) *Mùa hè **trên cao**, nhịp đời xôn xao* (Quốc Bảo, *Bóng dáng mùa hè*)

Actually, the statistics reveals that the adjectives and adverbs describing space are used in both languages comparatively equally. Whereas, prepositions that are employed frequently to conceptualize summer as space are existent via only one word ***trên*** in Vietnamese corpus, which is the reason why the number of expressions in English is twice as high as that in Vietnamese.

Moreover, what two languages share is SUMMER IS COLOR. However, contrary to the source domain space, the mappings of COLOR in Vietnamese are supported by more metaphorical expressions than in English, with 29, and 3 ones respectively. It can be seen in examples: (49) *Summer comes with its **color** all to take your breath away* (Beam, Loud as Hope); (50) *Tình em như cơn mưa bao **sắc xanh**, **sắc xanh** mùa hè* (Trung Kiên & Lê Kim, *Sắc xanh mùa hè*); (51) *Thương áo em bay, lung linh hạ **vàng*** (Trường Sa, *Như hoa rồi tàn*) in the two corpora. Especially, luxuriant leaves of plants, blue sky, white clouds, golden sunshine, which are plentiful in summer, thanks to tropical

climate in Vietnam, create **summer** with various colors. And this is also the explanation for prominence in popularity in Vietnamese.

In terms of natural aspect metaphor, the source domain found from the data is ***landscape***. The distribution of these expressions in both languages is similar in the minority (2 expressions for each language). i.e., (52) *Summer is **heaven** in '77* (Marc Bolan); (53) *Một trưa hè **trôi êm trôi êm*** (Hoàng Thương, *Chiều hè trên bãi biển*). Interestingly, the findings show that Westerners consider **summer** as ***heaven*** in (52), which may be because Westerners are mainly Christian, the image of heaven is very familiar in their minds. Meanwhile, summer, associated with the image of river being full of water, is not strange for Vietnamese.

Finally, some domains employed to map onto summer are found in this language, yet not applicable in the other language, and vice versa. Namely, ***existence, disease*** domains are only found in English, with 8 and 1 expressions respectively, for example, (54) *Summer time is **here*** (Bennett, *Summer Sounds*); (55) *But there ain't no **cure** for the summertime blues* (Cochran, *Summertime Blues*). By using the adverb ***here***, Western people believe that summer really is existent in a certain place as a concrete entity. On the contrary, unexpectedly, the findings prove that the metaphor SUMMER IS CYCLICAL DURATION in the Vietnamese data with 5 expressions whereas it is totally absent in the English data. It is supported by several typical

metaphorical expressions: (56) *Bao mùa hè đi qua, cây phượng xưa đã già* (Đức Huy, *Mùa hè đẹp nhất)*; *(57) Mấy mùa hè lại trôi qua, kiếp sống xa nhà còn bôn ba* (Phượng Vũ, *Cánh thư mùa hạ). Mùa hè* in (55,57) refers to a year, so *mấy mùa hè, bao mùa hè* means *some years.*

In short, regarding domain related to nature, the source domains found from the two corpora here are AIR, SUNSHINE, HEAT, WIND, FIRE, SPACE, EXISTENCE, COLOR, and LANDSCAPE.

3.3. Domain of social aspect

Social aspect here can be understood as things related to human society. In this paper, the source domains (about social field) mapped onto **summer** are divided into two subcategories: *human product* and *event*. From statistics, **summer** here is conceptualized as *human products*, namely *money, song, dance, magic* in English with 18 expressions, meanwhile, only *song* in Vietnamese with 6 ones.

From the statistics, both languages share the same conceptual metaphor SUMMER IS A SONG. The distribution of expressions here is relatively similar between English and Vietnamese, making up 5 and 6 cases respectively: (58) *Everybody sing summer time; (59) Tháng tư về, gió hát mùa hè (Dương Thụ, Tháng Tư về).* Obviously, according to Cambridge Dictionary, the verbs *sing* and *hát* means to make musical sounds with the voice, usually a tune with words. In other words, these verbs are used to indicate an action: song performance.

Dissimilarly, that summer is mapped through *money, dance,* and *magic* is found only in English as follows:

*(60) I'll **spend** my summer (back home)* (Badelt, *Back Home)*

*(61) But if the summer's **wasted***

How come that I could feel so free (Stuart, *A Summer Wasting)*

In fact, the sense of verbs: *spend* and *waste* are used to express valuable commodity including money. Nevertheless, in (60, 61) they are used to describe **summer** in English. It means that **summer** is conceived as *money* with the biggest number of expressions (with 7 per 18 in total of human product domain). On the contrary, the findings show that this metaphor is not available in Vietnamese. That is consistent with the explanations of Lakoff and Johnson when they share that people use their everyday experiences with money to conceptualize time when they explain their work in association with the time it takes. In particular, the payment is normally based on "serving time" (1980: 8). They also add: "These practices are relatively new in the history of the human race, and by no means do they exist in all cultures. They have arisen in modern industrialized societies and structure our basic everyday activities in a very profound way. Corresponding to the fact that we *act* as if time is a valuable commodity-a limited resource, even money-we *conceive of time* that way. Thus, we understand and experience time as the kind of thing that can be spent,

wasted, budgeted, invested wisely or poorly, saved, or squandered" (ibid:8).

Next, the findings reveal that the projection of *dance* and *magic* on the entity **summer** is applicable in English with significantly small numbers (6,2 expressions respectively): (62) *Where should I go, what should I do? Yes, I got the blues, the summertime blues* (Idol, *All Summer Single*); (63) *And so pretend a neverending* **summer** *fling* (Piltch, *Summerfling*), and (64) *The summer is* **magic** (Stevie, *The Summer Is Magic*). According to Cambridge Dictionary, **Blues** in (60) is a music genre and musical form which was originated in the Deep South of the United States around the 1870s by African-Americans from roots in African musical traditions, African-American work songs, and spirituals. In details, people sing and dance vibrantly at the same time. Similarly, *fling* in (63) is a highland dance of Scottish. They also perform it vibrantly and excitedly. Accordingly, it can be inferred that *summer*, the time people have holidays or festivals, is depicted as a *dance* because they have time to relax and take part in together joyful activities, including dancing. In addition, there is another domain used as source ones mapping onto **summer**: *magic* as in (64).

Regarding social event domain, additional evidence comes from findings that **summer** is conceptualized through the image of holiday, vacation and celebration with 7 expressions in English data:

(65) *We're all going on a* **summer** *holiday* (Welch, *Summer Holiday*)

(66) *Fun and laughter on our summer holiday* (Welch, Summer Holiday)

(67) *Summer vacation (bye, baby bye, baby)*

Is taking you away (bye, baby, goodbye) (Wayne, *See You in September*)

(68) *And celebrate summer with me* (Bolan, *Celebrate Summer*)

(69) What should we wear and who's for dinner?

In the summer

For the summer (Adebimpe, *Forgotten*)

Expressions above evoke the metaphors: SUMMER IS A HOLIDAY, SUMMER IS A VACATION, and SUMMER IS CELEBRATION. As we are all aware that people, especially students, have a period of time when they do not have to go to school embedding with some seasons in a year, including summer. They are able to spend this time relaxing or doing whatever they want such as traveling, doing charity, involving social activities, and so forth. Thus, the experiences they have on this holiday are associated with summer. Similarly, vacation and celebration are used to indicate the entity summer as in (67, 68, 69). The senses of preposition *for* and verb *celebrate* raise the image of a celebration. Surprisingly, the Vietnamese consider this season as an occasion of going camping together, for example, (70) *Đến bao miền, trại hè đang chào đón.* (Đỗ Hải Duy, *Hè về hoa phượng đỏ*). All the 3 expressions in Vietnamese data are in line

with camping used to map onto summer. To sum up, summer is an occasion on which both English and Vietnamese people have a great time with their families, friends, colleagues. As a result, people get memorable embodied experiences which are regarded as meaningful events, which is compatible with Kövecses's statement that some metaphors are grounded in correlations in our experience (2010:56).

Conclusion

From the CMT perspective, 590 expressions of metaphor of summer have been identified and collected from 304 English and Vietnamese songs. They are distributed into 20 conceptual metaphors in the two languages as in the table below:

Table 3. Conceptual Metaphors of SUMMER in English and Vietnamese

Conceptual Metaphors	English	Vietnamese
SUMMER IS CONCRETE OBJECT	+	+
SUMMER IS CONTAINER	+	+
SUMMER IS MOTION	+	+
SUMMER IS FORCE/CHANGER	+	+
SUMMER IS HEAT	+	+
SUMMER IS AIR	+	-
SUMMER IS AN TEMPORAL CYCLE	+	-
SUMMER IS LIQUID	-	+
SUMMER IS SUNSHINE	+	+
SUMMER IS FIRE	+	+
SUMMER IS STORM	-	+
SUMMER IS SPACE	+	+
SUMMER IS COLOR	+	+
SUMMER IS EXISTENCE	+	-
SUMMER IS ILLNESS	+	-
SUMMER IS CYCLICAL DURATION	-	+
SUMMER IS MONEY	+	-
SUMMER IS A DANCE	+	-
SUMMER IS MAGIC	+	-
SUMMER IS A SONG	+	+

Table 3 shows the commonality in the use of the conceptual metaphors to express SUMMER in English and Vietnamese clearly. Both languages share 10 source domains used to map onto this season, namely, CONCRETE OBJECT, CONTAINER, MOTION, FORCE/ CHANGER, HEAT, SUNSHINE, FIRE,

SPACE, COLOR, and SONG. However, the metaphors: SUMMER IS AIR, SUMMER IS AN TEMPORAL CYCLE, SUMMER IS EXISTENCE, SUMMER IS ILLNESS, SUMMER IS MONEY, SUMMER IS A DANCE, SUMMER IS MAGIC are applicable in English, and totally absent in the Vietnamese data. Conversely, the source domains: LIQUID, STORM, and CYCLICAL DURATION are found only in the other corpus. In fact, the findings uncover that in spite of some similarities, the different connotations of various summer metaphors between English and Vietnamese reveal the culture-bound nature of these metaphors, whose cross-cultural variations include different experiences, physical environments having enormous impact on the choice of metaphors.

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