

Research Article

A STUDY ON CONCEPTUAL METAPHORS DENOTING ANGER IN SOME ENGLISH AND VIETNAMESE SHORT STORIES FROM COGNITIVE PERSPECTIVE

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Abstract

This paper investigates and compares the conceptual metaphors of anger in English and Vietnamese short stories. Anger is one of the basic emotions of human beings, and it has similarities and differences among different languages. Analysis of features of conceptualization is a critical part of the semantics of emotions. This study aims to compare and contrast the use of metaphors of anger in two languages, English and Vietnamese. The study provides several significant findings. First, metaphor is common in conceptualizing and expressing emotions in English and Vietnamese short stories. Second, English and Vietnamese have several common cognitive metaphors for anger. Third, the differences between English and Vietnamese anger metaphors are related to cultural models.

Keywords: *metaphor, conceptual metaphor, anger, short stories*

1. Introduction

The metaphor is situated at the intersection of language and thought. Since the time of Aristotle, numerous academicians from various disciplines have encountered challenges in defining and comprehending the functions of metaphor in language, thought, and culture. Metaphor research has experienced a significant surge in popularity since the conclusion of the 20th century. Numerous linguists, philosophers, and psychologists have generated proposals regarding metaphorical thought and language, particularly in cognitive science

(Gibbs, 1994). These theories establish metaphor as a pervasive component of daily cognition and ordinary language. This contrasts with the conventional perspective that metaphor is merely an ornamental language component. Metaphors are employed in our writing and frequently in our speaking. The metaphor is evident in individuals' language, beliefs, actions, and daily life. Additionally, the fundamental nature of metaphor is present in our conceptual systems, which influences how individuals think and behave. A metaphor is a

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contemporary method of comprehending a particular aspect of the experience.

Cognitive linguists have conducted numerous studies on the role of metaphors in the conceptualization of emotions in English (Lakoff, 1987; Kövecses, 1991; Lakoff & Kövecses, 1983). Furthermore, numerous studies have examined fundamental emotions, including positive and negative emotions, in English. In Vietnam, numerous investigations have been conducted regarding the metaphors of emotions. However, the primary research focus is on positive emotions, such as affection and happiness, with a lower likelihood of examining negative emotions. From a cognitive perspective, the study investigates the conceptual metaphors of rage in English and Vietnamese short stories within the context of cognitive theory while also identifying similarities and differences.

The following are the objectives of the investigation. Initially, the conceptual analogies of rage in Vietnamese and English were examined through cognitive metaphor theory. Second, it identifies and elucidates the similarities and differences in conceptual metaphors of rage between Vietnamese and English. The research query is conducted in the following manner to achieve the objectives above: In English and Vietnamese short stories, how are the conceptual metaphors of wrath conceptualized?

2. Literature review and theoretical background

2.1. Literature review

The book “Metaphor we live by” published in 1980 by Lakoff and Johnson, thoroughly investigated cognitive metaphors, also known as conceptual metaphors, and provided a thorough analysis of the underlying mechanisms. Many studies have since been conducted on cognitive linguistics worldwide, including in Vietnam. Empirical studies on emotion metaphors have been extensively conducted by renowned linguists such as Kövecses, Lakoff, Barcelona, and Niemeier.

In Vietnam, there are some noticeable cognitive linguists, such as Lý Toàn Thắng (2005) with the publication “Cognitive linguistics – From general theory to practice in Vietnamese”, Trần Văn Cơ (2007) with “Cognitive linguistics: Notes and thinking”, Nguyễn Đức Tồn (2008) with “The characteristics of Vietnamese thinking through cognitive metaphor expressed in idioms” and Phan Văn Hòa (2008) with “Metaphor, pragmatic metaphor and grammatical metaphor”.

Despite the abundance of literature and research on conceptual metaphors worldwide, specifically in Vietnamese literature, there need to be empirical investigations on conceptual metaphors that convey rage in English and Vietnamese short tales. Prior studies vary in the resources employed, encompassing idioms, poetry, novels, and other spoken languages. Furthermore, research on conceptual metaphors of rage may be found in other nations and languages. In their study, Esenova et al. (2011) investigated the conceptual metaphors of anger, fear, and melancholy inherent in English speakers' cognitive framework. In 2012, Mashak and colleagues conducted a comparative analysis of fundamental emotional and conceptual metaphors in English and Persian literature. The objective of Esmacili et al. (2015) was to identify the commonalities among the cognitive processes associated with categorizing emotions, including anger, shame, and fear. In his study, Sirvyde (2016) examined the influence of cultural patterns of thought and world perspectives on the development of conceptual metaphors of dread in English and Lithuanian. In this study, Afrashi and Ghouhani (2018) undertook a comparative analysis of conceptual metaphors via English and Persian literature.

Nevertheless, the resources of such research predominantly concentrate on short tales. Furthermore, prior research in Vietnam has focused mainly on conceptual metaphors that pertain to pleasure and love, such as Lê Thị Khánh Hòa (2015) and Nguyễn Văn Trào (2016). Consequently, literature on conceptual metaphors related to anger in Vietnam is noticeably lacking.

2.2. Theoretical background

2.2.1. Conceptual metaphor

The construction of conceptual metaphor is widely acknowledged to be deeply ingrained in human cognition (Kövecses, 2002) and often serves as an unconscious presence in the minds of language users. In addition, Lakoff and Johnson (1980) defined conceptual metaphor as the mental representation of one domain in relation to another. For example, “time is money”, time is understood in terms of money. Similarly, the phrases “life is a journey” or “love is a journey” use mental metaphors to describe life or love as a journey.

In a conceptual metaphor, the source domain refers to the domain from which metaphorical expressions are derived. The target domain, on the other hand, is the specific quality or experience that is described by or associated with it. According to Nordquist (2019), the source domain refers to the concrete realm of the direction, whereas the target domain is the abstract domain of the feeling. Conceptual metaphor is the process of mapping between a source domain and a destination domain. Lakoff used the term “mapping” to illustrate the relationships between two realms. Paradigms consist of a source domain, a target domain, and a mapping from the source domain to the target domain.

2.2.2. Classification of conceptual metaphor

Lakoff and Johnson (1980) propose that conceptual metaphors may be classified into three primary categories: orientational, ontological, and structural.

The first category is a structural metaphor formed by transposing one conceptual framework onto another. In other words, structural metaphors include comprehending and articulating one idea via another structured notion. Using structural metaphors allows us to employ the terminology associated with one idea to refer to another topic. For instance, they employ the conceptual metaphor “Argument is war”, which encompasses the essence, organization, and lexicon of war, to comprehend the argument, including adopting stances to be

defended, engaging adversaries, and ultimately achieving victory or defeat.

The second category is an orientational metaphor, sometimes referred to as spatialization, as it mainly arises from the conception of space. Spatial orientations are essential abstractions derived from ongoing interactions with the actual environment. The fundamental life experiences of human beings determine spatial orientations. As an illustration, I am experiencing a positive or negative emotional state. In these terms, UP denotes joy, whereas DOWN corresponds to sorrow.

It is the third kind of ontological metaphor. The encounters with tangible entities allow individuals to grasp the universe beyond just orientation. The experiences above can be regarded and handled as distinct entities. When experiences with physical objects enable the perception of abstract ideas as tangible realities, ontological metaphors are formed. For instance, inflation is a distinct entity, regarded as an individual possessing the capacity to behave and perform in a manner that is consistent with human nature. It can engage in physical interactions and potentially manifest events in the global environment.

2.2.3. Anger metaphor

a. Anger is heat

Anger is associated with physiological responses such as rising body temperature and sweating projected onto the emotional state of anger as heat. When a liquid is heated, anger increases gradually. Fury, at a “boiling point,” indicates danger. The widespread use of physiological sensations of heat to conceive anger, according to Lakoff and Kövecses (1987), reflects the body changes that occur when one is enraged. For example, *he is boiling with anger*.

b. Anger is a dangerous animal

Anger is portrayed as a dangerous animal, thus making it ominous and something to control. This metaphor represents fury as a primitive driving force that may cause injury unless it is tamed. It speaks of the necessity of self-control

and the dangers of unchecked fury. Kövecses (2002) suggested that metaphors of animals about anger reflect cultural beliefs regarding human feelings and violence. For example, *she is unleashing her anger*.

c. Anger is a storm

Anger is a great, uncontrollable natural force that underlines its power of destruction. This metaphor depicts an immediate and intense wrath; unless its force is tamed, it does enormous damage. Lakoff and Turner's work (1989) investigates how such natural force metaphors express extreme emotions, their power, and even their overpowering nature. For example, *he was a whirlwind of fury*.

3. Research methodology

3.1. Approaches

The cognitive method of learning and teaching prioritizes the understanding of concepts and information. Nevertheless, it is crucial to emphasize that the implementation of a cognitive approach is not limited to the acquisition of knowledge; it entails a more profound level of comprehension or cognition. The cognitive method involves identifying the interconnections among ideas, the deconstruction of information, and the subsequent reconstruction of meaning through logical associations. We expect our knowledge of the subject matter and practical reasoning to be enhanced. The cognitive linguistic approach is a concept that was introduced previously in the study of linguistics. Several scholars have contributed to the development of this approach in linguistics. Ronald Langacker is one of the notable early contributors to this approach. According to Langacker (2008), the cognitive linguistic approach refers to the detailed cognitive procedures that shed light on our feelings and behaviors. According to his conceptual framework, a wide range of knowledge, memory, psycholinguistics, cognition, understanding, motivation, and perception comes under the cognitive linguistic approach. Moreover, he noted that memory is a crucial component of the cognitive linguistic approach. The cognitive perspective regarding conceptual analogies is founded on the idea that more concrete and sensory experiences frequently

shape our understanding of abstract concepts.

This methodology is closely associated with the research of the cognitive linguists George Lakoff and Mark Johnson. They developed a hypothetical metaphor theory during the 1980s. The cognitive view of conceptual metaphors provides a theoretical framework for the processes in which everyday language represents and is intertwined with the operation of our cognitive functions. It embodies the importance of experiences in shaping our conceptual understanding of the world.

3.2. Research methods and techniques

The main tools used in this study include the method of data collection, the descriptive method, and analytical techniques. On the basis of numerous cognitive linguistic theories, these theories will enable research and analysis to take place. Each is based on different cognitive linguistic theories to provide the basis for the study process and analysis. The data collection method consists of gathering textual data on which a search for conceptual metaphors of rage will be carried out.

The descriptive approach helps systematically identify and categorize metaphors within the texts collected. The underlying methodology for this study is shaped on the basis of the metaphor identification procedure (MIP) and the descriptive frameworks based on cognitive linguistics.

Analytical methods are indispensable for interpreting the metaphors identified and studied from the data. Conceptual metaphor theory and cross-cultural analysis are two methodological approaches used in this work.

3.2.1. Data collection

The ideas of corpus linguistics and cognitive linguistics inform this approach. Concerning corpus linguistics, Sinclair and Stubbs' ideas (Sinclair, 1991; Stubbs, 2001) drive data collection. Corpus linguistics emphasizes large, representative text samples to analyze language use; therefore, it will

be used to construct a corpus of English and Vietnamese short tales representative of various authors over many historical periods and genres for this study. The identification and evaluation of rage metaphors begin with this corpus. In Lakoff and Johnson's 1980 'Metaphors We Live By,' conceptual metaphor theory (CMT) highlights guiding metaphor selection and analysis. CMT states that metaphors are essential in conceptual framework building and verbal expressions. Metaphorical texts, in general, and those linked with anger, are gathered for statistical analysis.

The present research on conceptual metaphors that signify anger is intentionally motivated by several significant factors in the selection of contemporary Vietnamese and English short stories from 1945 to the present. In the literature, the expression and conceptualization of emotions such as anger are bound by monumental sociopolitical and cultural changes in Vietnam and the English-speaking world after 1945. This study hopes to discover modern and culturally relevant metaphorical expressions that appeal to today's readers and best reflect the present cognitive and cultural framework by examining this timeframe.

The six short stories chosen from each language enable a practical and comparative review of metaphors in both English and Vietnamese. The sample size allows for an intensive and detailed analysis of each text, which is required to identify subtle and diverse metaphorical patterns. The qualitative nature of cognitive linguistic research is evident in the emphasis on depth of analysis rather than breadth. Twelve stories provide sufficient space to investigate various metaphorical expressions. While a larger sample may offer broader generalizability, the representativeness of the findings is notably augmented by the diversity of authors, genres, and themes present within this selection.

3.2.2. Data analysis procedures

This analytical framework in Figure 1 ascertains the source domains present within the texts. This means that a

word, phrase, or expression is detected that metaphorically stands in for the target domain (ANGER). The most critical undertaking here is the determination of metaphors that project features from a source domain onto the target domain. The source domains delineated in Figure 2 were then used to classify the metaphors identified. The domains include FIRE, STORM, FLUID IN A CONTAINER, BEAST, POISON, BURDEN, SOCIAL SUPERIOR, FLOOD, and INSANITY. This categorization enhances the orderly arrangement of data for analysis.

Finally, a cross-cultural analysis is conducted to measure the occurrence of these motifs in Vietnamese and English texts. This analysis underlines both universal and culture-specific metaphors that provide a better understanding of the role of cultural context in the metaphorical expression of rage in both languages.

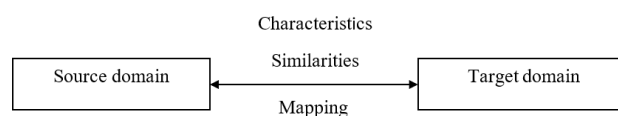


Figure 1. Analytical framework

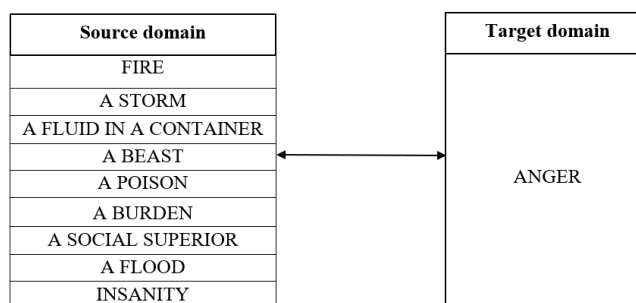


Figure 2. Conceptual metaphors of Anger

4. Findings and discussions

4.1. Conceptual metaphors of anger in English and Vietnamese short stories

4.1.1. Anger is fire

The common metaphor "Anger is fire" represents anger as a significant force that might burn, consume, or destroy.

“Margot’s anger **flares up** like a **sudden burst of flame**, illuminating the depth of her resentment and frustration.” (*Cat person*)

Like fire, anger can be controlled or let loose in a rage. Similarly, Margot’s anger always flares up. The metaphor of fire shows how her anger has consumed and destroyed her logic and behaviors. Just like fire does, her emotions can flare up and swiftly spread and overwhelm her.

“The **heat** of her anger **burned** inside her, making her chest tighten and her breath come short.” (*Cat person*)

The metaphor now involves the physiological sensations of anger. Fire is associated with “burned” and “heat” to express how the character’s anger devours. Constriction in the chest and shortness of breath add realness to the metaphor, expressing how rage takes over the mind and body.

“His anger **burns fiercely**, reflecting his struggle between cultural assimilation and filial piety.” (*The paper menagerie*)

Fire symbolizes the protagonist’s rage and cultural conflicts. This metaphor shows the protagonist’s inner turmoil and resentment. The fire metaphor shows how this rage affects his relationships and identity.

“The anger **spreads** like **wildfire**, consuming all rational thought and leading to impulsive actions.” (*Victory lap*)

The metaphor has shown that characters’ fury is unpredictable and can rise swiftly. The metaphor of the wildfire helps to show the main character’s mental struggle and violent wrath.

“Her words **scorched** him, each syllable dripping with **molten fury**.” (*The tenth of December*)

The wrath is so intense that it practically burns the target. “Scorched” and “molten fury” suggest dangerous hostility. It evoked the character’s inner anguish and the possibility of lava devouring everything.

“**Lửa giận** trong lòng ba **cháy bùng bùng**, như muốn **thieu rụi** hết thầy những gì ông từng yêu thương.” (*Cánh đồng bất tận*)

“The **fire** of anger in his father’s heart **blazed** as if wanting to

burn down everything he once loved.” (*Endless field*)

It is explicitly compared to the father’s anger, such as a fire blazing. His fury is shown as a fire that may burn down everything he loves, showing its uncontrollable and destructive potential. The words “blazed” and “burn down” relay the intensity of anger with the damage it causes.

“Chị Năm hét lên, giọng the thé như **tiếng nổ lửa**, mắt long lanh **ngọn lửa hận thù**.” (*Cánh đồng bất tận*)

“Ms Nam screamed, her voice shrills like a firecracker, her eyes glistening with the flames of hatred.” (*Endless field*)

The expressions “giọng the thé như tiếng nổ lửa” (her voice shrills like a firecracker) and “mắt long lanh ngọn lửa hận thù” (eyes gleaming with the hatred fire) illustrate the explosive and consuming nature of wrath. Her resonant voice resembled an erupting fire to underline her immediate and intense anger. Her eyes, filled with hatred, reveal the destructive nature of her emotions.

“Trong mắt Kiên, ngọn lửa của sự giận dữ **bùng lên mãnh liệt**, anh cảm thấy cả thân thể mình như đang **cháy rục** vì căm phẫn.” (*Nỗi buồn chiến tranh*)

“In Kien’s eyes, the flame of anger **flared up fiercely**, and he felt his entire body **burning with rage**.” (*The sorrow of war*)

The flaring flame now characterizes Kien’s wrath and underlines its intensity. The metaphor supposes that rage can devour a person and make him feel like his body is on fire.

“Mắt bà ta **lóe lên** như những tia lửa, sự giận dữ **bùng bùng** trong ánh mắt.” (*Người đàn bà trên chuyến tàu tốc hành*)

“Her eyes **sparkled** like sparks, the anger **blazed** in her eyes.” (*The woman on the express train*)

Her eyes “sparkled like sparks” and “anger blazed” reflect fire’s visual and dynamic qualities: sparks symbolize spurts of rage instead of burning, suggesting sustained intensity.

4.1.2. Anger is a storm

In the metaphor “Anger is a storm,” the storm is a representation of anger. Like fury, storms are turbulent, intense,

and uncontrollable.

“Margot's anger gathered like **storm clouds** on the horizon, **dark** and **foreboding**. When it finally broke, it was as if a torrential **downpour** had been unleashed, drowning out any hope of calm discussion.” (*Cat person*)

The metaphor of the storm shows how her emotions may build up like black clouds and erupt like a storm, hurting everyone around her. Like a storm, rage builds up and then explodes, disrupting and overwhelming everything in its path.

“His anger was a **brewing storm**, the **winds of frustration** and resentment howling within him.” (*The paper menagerie*)

The protagonist's fury is like a storm—powerful and unrestrained. Here, the storm metaphor shows how the protagonist's rage destroys his relationships and self-esteem.

“Những cơn bão của sự phẫn nộ và căm ghét đã thổi qua tâm hồn Kiên, để lại một vùng hoang tàn, đổ nát.” (*Nỗi buồn chiến tranh*)

“The **storms of rage** and hatred had swept through Kien's soul, leaving behind a **wasteland** of ruins and **devastation**.” (*The sorrow of war*)

Kien's anger is a tornado or hurricane that devastates reasonable reasoning, mercy, and humanity. The storm swept across the land, and Kien's wrath destroyed him.

“Cơn thịnh nộ của bà ta giống như cơn bão mùa đông, không chỉ tàn phá mà còn để lại một cái lạnh giá trong lòng mọi người.” (*Người đàn bà trên chuyến tàu tốc hành*)

“Her fury is like a **winter storm**, not only **destructive** but also leaving a **chilling cold** in everyone's hearts.” (*The woman on the express train*)

The woman's anger is associated with a “winter storm” (“cơn bão mùa đông”), causing destruction and “chilly cold” in other people's hearts. As this metaphor shows, her anger brings instant devastation and long-term emotional cold and estrangement.

“Cơn giận bỗng chốc ập đến, như gió lốc cuốn phăng tất cả bình yên trong lòng.” (*Thương nhớ mười hai*)

“The anger suddenly **descended** like a **whirlwind**, **sweeping**

away all peace in the heart.” (*Twelve months of nostalgia*)

Verbs and adjectives describing the storm, “ập đến” and “cuốn phăng,” underscore the overwhelming intensity of wrath. It is like a storm coming suddenly, speedily, and powerfully into being from the horizon.

4.1.3. Anger is a fluid in a container

“Anger is a fluid in a container” illustrates the concept of anger as a fluid that accumulates within an individual, referred to as the container, and has the potential to overflow if not appropriately managed. The assertion that humans serve as containers for emotions depicts anger as a substance that can accumulate, fracture, and ultimately escape if not adequately addressed.

“Margot felt her anger **rising steadily**, each of Robert's dismissive comments adding to the **swelling pool** of resentment within her.” (*Cat person*)

This metaphor exceptionally shows the profound effects of pent-up anger and further sudden release. Anger builds up like liquid in the container, tugging at its sides.

“When Robert laughed at her again, something inside her snapped. The anger she had been holding back **erupted**, **spilled out** in a torrent of harsh words.” (*Cat person*)

The fluid gushing from a container is a potent metaphor for the sudden and unrestrained release of repressed emotions. The intensity and potential destructiveness of the character's rage are exemplified by its metaphorical representation as a torrent. This swift release parallels an uncontrollable fluid due to excessive pressure.

“Her anger **simmered** just **below the surface**, the heat building until it threatened to **boil over**.” (*Milk blood heat*)

It describes the pent-up anger of the protagonist as a boiling liquid. As her temperature increases, her emotions are amplified. The simmering fluid metaphor means that the protagonist's anger is incrementally increasing. When heat reaches a boiling point, a sudden and powerful release of emotion occurs.

“The anger, once **contained**, now **flowed freely**, a relentless

flood that swept away any semblance of calm.” (*Milk blood heat*)

When a rage is initially characterized as restrained, the character suppresses their emotions. Conversely, when rage is unrestrained, it manifests freely. This imagery suggests that the character's emotional barrier has succumbed, allowing rage to be expressed.

“Con giận **cuồn cuộn trong lòng**, chẳng khác nào dòng nước lũ tràn vào.” (*Thương nhớ mười hai*)

“The anger **surges inside**, just like a flood rushing in.” (*Twelve months of nostalgia*)

The phrase “Con giận cuồn cuộn trong lòng” translates to “The anger surges inside,” showing that great and overwhelming energy resides in a person's heart or mind. The term “cuồn cuộn” means surging or rolling, which is related to the fluid currently in fast motion; and high pressure; and is about to spill over.

“Con giận của ông **dâng lên**, cao hơn cả con nước lớn, ngập tràn và phá tan mọi thứ.” (*Cánh đồng bất tận*)

“The old man's anger **rose**, higher than the floodwaters, overwhelming and destroying everything.” (*Endless field*)

Anger rises like a liquid inside a container, explained by the word “dâng lên” – rising. The rise of the liquid signifies that the vessel is slowly being filled with emotional intensity: the individual.

4.1.4. Anger is a Beast

The beast symbol emphasizes anger's innate and unrestrained nature. Like an uncontrolled beast, rage may come from inside unexpectedly and intensely.

“Mr. Boot felt a **snarl** building in his chest, a **growl threatening** to break free from his throat.” (*Victory lap*)

The snarl and growl represent the latent beast inside Mr. Boot, ready to come out. The image illustrates the instinctive ingredients of his anger and how uncontrollable such a force could be.

“His anger **clawed** at him from the inside, a **wild beast** trying to tear its way out.” (*Victory lap*)

The metaphor underscores the devastation of anger. Unchecked wraths may cause destruction, as would run away. This image suggests that his rage will destroy internal and external systems if released.

“The **beast** of his anger **prowled** just beneath the surface, waiting for a chance to **strike**.” (*The tenth of December*)

Anger is compared to a wild animal or beast. It reveals that rage is also poisonous and hidden. The phrase “beneath the surface” means that a person looks fantastic but feels internally angry. The word “prowled” indicates that fury is hiding, waiting to “strike” or burst out. This metaphor shows that a person's anger cannot be contained and is dangerous.

“Con thịnh nộ **gầm gừ, rít lên** trong lòng anh, khiến anh không thể nào kiềm chế được.” (*Cánh đồng bất tận*)

“The fury **growled** and **hissed** within him, making him unable to control it.” (*Endless field*)

Animal-like sounds, “gầm gừ” - growled and “rít lên” - hissed, compare the anger to savage animals. Anger is personified into a tangible entity inside the character that pushes him to the brink of his self-control. Just as an animal would use violence or instincts to dominate a situation, rage possesses characters.

4.1.5. Anger is a poison

The metaphor “Anger is a poison” means that anger can eventually poison an individual. This depicts how negative emotions build up gradually and unconsciously, creating large-scale problems.

“The anger from our childhood memories **seeped into** our adult lives, **poisoning** our thoughts and **twisting** our perceptions of each other.” (*Recitatif*)

Poison symbolizes how unresolved resentment from the characters' common history affects their love. Anger's insidiousness shows how it can inflict long-term damage.

“Our words were **laced with venom**, each sentence **a dose of poison** that fuelled the growing hostility between us.” (*Recitatif*)

By referring to words such as “laced with venom” and “a dose of poison”, the statement reveals how hostile language can take relationships downhill and fuel greater hostility. The metaphor represents angry words as a noxious substance that circulates and magnifies discord and further conveys that anger is harmful to those who express it and hurtful to others.

4.1.6. Anger is a burden

The phrase “Anger is a burden” suggests that anger can potentially impede individuals. This burden may exhaust them intellectually and emotionally, influencing their behaviors.

“The anger I felt toward Roberta was like a **heavy load** on my shoulders, one that I could not seem to **put down** no matter how much time had passed.” (*Recitatif*)

The speaker bears a palpable and substantial burden, akin to a “heavy load” of anger. This metaphor suggests that emotion is both cognitively and physically taxing, leading to prolonged pressure or oppression. The phrase “could not seem to put it down” illustrates the enduring nature of anger, which remains unaddressed.

4.1.7. Anger is a social superior

Anger, as social superior, means that anger is in command and dictates conduct and social interactions.

“I could not believe it. A **line of big women** in snazzy uniforms, **arms folded across their chest**.” (*Recitatif*)

This metaphor suggests that anger assumes the leading and commanding position, much like a social superior who would demand respect and emphasize control. The large stature, identical outfits, and folded arms represent power, dominance, and an authoritative stance that is similar to rage in human conglomeration.

4.1.8. Anger is a flood

The metaphor “Anger is a flood” expresses anger’s overwhelming, uncontrolled, and destructive nature. Like floodwaters, anger is uncontrollable and destroys everything that comes its way.

“The anger, once **contained**, now **flowed freely**, a relentless flood that swept away any semblance of calm.” (*Milk blood heat*)

The “relentless flood” metaphor reveals anger’s uncontrollable and overwhelming nature. This flooding imagery invokes a sense of reeked devastation and displacement; such the strong force of anger that it can wear away or destroy “any semblance of calm.”

“Con giận cuộn cuộn trong lòng, chẳng khác nào **dòng nước lũ tràn vào**.” (*Thương nhớ mười hai*)

“The anger surges inside, just like a **flood rushing in**.” (*Twelve months of nostalgia*)

The image of “anger surges inside” is an uncontrollable tremendous natural force, similar to a flood. The use of “dòng nước lũ” (a flood) as a metaphor highlights how anger may become overwhelming and cause emotional damage.

“Con giận của ông dâng lên, **cao hơn cả con nước lớn**, ngập tràn và **phá tan mọi thứ**.” (*Cánh đồng bất tận*)

“The old man’s anger rose, higher than the **floodwaters**, **overwhelming** and **destroying** everything.” (*Endless field*)

His rage rose like a flood, surpassing everyday natural phenomena such as floodwater. It is well known that fury signifies intensity and destruction that sweeps away everything and leaves nothing but permanent destruction. Anger is presented as uncontrollable, powerful, and destructive, whereas the water imagery shows that it can sweep away reason and human relationships.

4.1.9. Anger is insanity

“Anger is insanity” is a conceptual metaphor; that is striking and evocative, portraying rage as a state of mental disturbance or madness.

“Thư cảm thấy đầu óc mình **quay cuồng, không còn phân biệt được đúng sai**. Anh muốn hét lên, muốn phá phách mọi thứ xung quanh.” (*Cô gái đến từ hôm qua*)

“Thư felt **his mind spinning, unable to distinguish right from wrong**. He wanted to **scream**, to **destroy** everything around him.” (*The girl from yesterday*)

His “spinning” mind and inability to “distinguish right from wrong” indicate insanity and loss of sane thinking. The behavior akin to madness - the need to “scream” and “destroy everything around him.” These accounts depict rage as a mental condition that leads a person to act irrationally.

“Cô ấy giận đến **mất trí, ném mọi thứ** trong phòng mà **không nghĩ đến hậu quả**.” (*Những ngôi sao trái đất dòng sông*)

“She was so angry that she **lost her mind, throwing everything** in the room **without thinking of the consequences**.” (*The stars, the earth and rivers*)

“Giận đến mất trí” can be translated to “so angry that she lost her mind”; it means one is too angry to function in a reasonable, controlled manner. Throwing everything in the room without thinking of the consequences is how a person acts when she has gone out of her mind.

4.2. Similarities and differences in the use of conceptual metaphors of anger in English and Vietnamese short stories

4.2.1. Similarities

Employing Kövecses' cross-cultural analysis tools reveals numerous parallels in the metaphorical representations of anger, thereby underscoring the shared cognitive and cultural frameworks that influence emotion perception and expression in both languages. The metaphor of anger as fire is prevalent in English and Vietnamese folktales. This metaphor illustrates the intense, consuming, and detrimental nature of fury. Both cultures utilize fire as a symbol of the destructiveness associated with anger. Fire, whether blazing, spreading, or flaring, symbolizes the general cognitive understanding of wrath force, which may quickly leave the

hand and cause much damage.

A storm is another metaphor for anger in both languages. This comparison shows that anger builds up and breaks loose like a storm. Wild anger can sweep away and destroy any culture, as seen by the storm metaphor. The use of natural phenomena such as storms to describe rage shows the cross-cultural recognition of it as a force of nature that can overwhelm reason and calmness.

Another metaphor that English and Vietnamese share is anger as a fluid in a container. This metaphor shows how the anger builds up and explodes if the container, that is, the person, cannot hold it any longer. This metaphor suggests that rage can be held back only to a certain extent. When the pressure becomes too high, it rages “overflows,” damaging everything. Using fluid dynamics to explain emotional states thus constitutes a common cognitive strategy through which emotions are handled and expressed in both cultures.

Both languages employ animal metaphors to depict wrath, establishing another significant connection. This metaphor illustrates rage as a ferocious beast that can overpower an individual if not adequately managed. Using animal iconography to represent rage indicates a shared perspective on anger as a fundamental, almost uncontrollable force underlying human behavior. Both cultures recognize the potential for anger to “escape” and cause harm, thereby highlighting the necessity of its regulation.

4.2.2. Differences

Table 1. Frequency and percentage of conceptual metaphors of anger used.

Conceptual Metaphors of Anger	English		Vietnamese		Total	
	No.	%	No.	%	No.	%
ANGER IS FIRE	5	26.32	4	28.57	9	27.28
ANGER IS A STORM	2	10.53	3	21.42	5	15.15
ANGER IS A FLUID IN A CONTAINER	4	21.05	2	14.29	6	18.18
ANGER IS A BEAST	3	15.79	1	7.14	4	12.12
ANGER IS A POISON	2	10.53	0	0	2	6.06
ANGER IS A BURDEN	1	5.26	0	0	1	3.03
ANGER IS A SOCIAL SUPERIOR	1	5.26	0	0	1	3.03
ANGER IS A FLOOD	1	5.26	2	14.29	3	9.09
ANGER IS INSANITY	0	0	2	14.29	2	6.06
TOTAL	19	100	14	100	33	100

It is evident in the table that the conceptual metaphor

“anger is fire” in some English and Vietnamese short stories has the highest frequency, 26.32% and 28.57%, respectively. This parallel characteristic represents a universal feeling of rage as intense and potentially destructive energy that burns or consumes. A minor difference in frequency indicates that both cultures conceptualize their rage as fire.

Both cultures use the fire metaphor to describe anger, attesting to common knowledge about how quickly anger can become out of control and cause damage. The Vietnamese examples, in particular, highlight the consequences of anger for interpersonal relations and the psychological damage it causes, reflecting a collectivist culture that puts communities and families first. The English examples relate more to individual experiences and inner turmoil, reflecting the values of Western individualism. Given that “anger is a storm”, Vietnamese short stories use this metaphor (21.42%) more than English stories do (10.53%). The concept of rage in Vietnamese culture may be conceptualized as a natural, ungovernable, chaotic energy storm in a way that is not the case in English culture. This difference, therefore, might reflect Vietnamese cultural perceptions of anger as building and releasing its storms. Both cultures portray wrath through the storm metaphor as destructive and uncontrolled. Vietnamese examples emphasize poststorm devastation, for instance, “vùng hoang tàn, đổ nát” - desolate and destroyed land - suggesting a culturally greater emphasis on enduring, devastating consequences of emotional outbursts. Vietnamese culture emphasizes the consequences of emotional outbursts, reflecting a more holistic view of emotions. English examples focus on immediate, explosive anger, which is consistent with an action-oriented bias in Western folktales.

In addition, “anger is a fluid in a container” metaphor that is used more by English, 21.05%, than by Vietnamese, 14.29%. This metaphor implies that rage might be held in, contained in, or overflow if the “container” is complete. The higher frequency in English perhaps demonstrates the cultural tendency to keep emotions in or hide them until they

finally break through. In comparison, the lower frequency in Vietnamese refugees reflects another perception of containing or releasing anger.

Vietnamese depictions typically underscore the potency and destructive nature of the flowing liquid, which may signify a cultural understanding of rage as a force that can rapidly escalate and cause extensive harm. Conversely, English metaphors focus on the individual catharsis of releasing repressed emotions. Next, the category “anger is a beast” that is more prominent in English stories (15.79%) than in Vietnamese stories (7.14%). Anger is untamed, unpredictable, and possibly destructive, like a deadly animal. This metaphor plays less of the role in Vietnamese, indicating that there are fewer adversarial relations with rage. In English, fury may be thought of as something to be tamed or feared. In Vietnamese mythology, there is an emphasis on inner conflict and the danger of self-destruction due to fury. It reflects a cultural emphasis on self-control and the social consequences of abandoning it.

Moreover, English stories use “anger as a poison”; but not Vietnamese stories do. This metaphor states that anger is poisonous, hurtful, and self-destructive. In English metaphors, rage may be viewed as moral or physical corruption that can damage the individual. Since this metaphor is not used or is rarely used in Vietnamese, anger is not viewed as poisonous or destructive. “anger is a burden”, “anger is a social superior” and “anger is a flood” seldomly appear (5.26%) in English stories. These metaphors suggest that anger is weighty and burdensome or is sometimes viewed as authority. Its existence in English but not in Vietnamese shows that English speakers may view anger as a burden or a force whereas Vietnamese speakers do not. Finally, the “anger is insanity” metaphor occurs only in Vietnamese short stories at 14.29%. The metaphor suggests unbridled rage and loss of sanity. Vietnamese culture may equate extreme anger with a lack of reason or control and, therefore, voice their concern about the negative influence of unbridled emotions.

5. Conclusion

5.1. Recapitulation

The present study aims to explain how conceptual metaphors representing anger come into being in English and Vietnamese short stories but also discusses similarities and differences between the metaphors of anger in the two languages. The findings are quite revealing in several key respects. Conceptual metaphors are one of the prevalent ways to conceptualize and express the emotion of anger in both English and Vietnamese short stories. The conceptual metaphors are “anger is fire,” “anger is a storm,” “anger is a fluid in a container,” “anger is a beast,” “anger is a poison,” “anger is a social superior,” “anger is a burden,” “anger is a flood,” and “anger is insanity.” This study also highlights some interesting similarities and differences across cultures. Some of the critical metaphors that underlie the research include “anger is fire,” “anger is a storm,” “anger is a fluid in a container,” and “anger is a beast.” These metaphors capture the representation of anger through both shared and distinctive cultural patterns. The metaphor “anger is fire” is the most salient metaphor in both languages and represents a universal perception of anger as a strong and destructive force. While the English metaphor “anger is a fluid in a container” emphasizes strain due to suppressed emotions, a more salient metaphor in Vietnamese, “anger is a storm,” reflects a cultural perspective that treats anger as an irrepressible, natural force. Distinctive metaphors such as “anger is a poison” and “anger is a burden” have emerged in English, and “anger is insanity” has emerged in Vietnamese. The differences then reveal the different cultural attitudes toward anger. While metaphors in English tend to highlight the internal and individual effects of anger, their Vietnamese counterparts tend to mention its far-reaching and stronger social effects. The findings indicate that; although the cognitive frameworks are universally shared across cultures, their expressions vary as a function of deeper cultural values and beliefs.

5.2. Implications

This research has significant implications for language learners, educators, and translators, especially in terms of cognitive linguistics and intercultural communication. Understanding the metaphor's cultural nuance has provided learners with a better understanding of meaning and usage. Learning about metaphorical expressions of anger in English and Vietnamese contributes to developing cultural sensitivity and communicative accuracy.

Educators can augment their language instruction by integrating metaphor analysis into their curriculum. This approach not only aids students in understanding language's cognitive and cultural dimensions but also improves their ability to utilize figurative language effectively, thus fostering a deeper understanding.

In the translation from English to Vietnamese or vice versa, the translator needs to consider the metaphors' cultural specificity. The current study insists that the metaphorical meaning and emotive effect should be retained in translation, rather than a literal, word-for-word translation, to realize culturally and contextually proper translated text. These observations imply that a culturally informed approach to language learning, teaching, and translation is more effective and meaningful, thus enhancing cross-cultural communication.

5.3. Limitations and suggestions for further study

The present study must avoid specific issues due to its scope and depth since the author has limited academic research experience and limited time and resources. The short stories chosen in this research are limited and, thus, may not reveal a broader context in Vietnamese and English literature and culture. Additionally, the small-scale studies may affect the generalizability of the findings. In addition, in this paper, the interpretation of metaphors is subjective. It could vary according to the cultural background in which it is placed

since it may lead to different conclusions when set within other contexts.

The research likely failed to capture all the other less frequent yet equally valid expressions of anger, given that the study was limited to dominant metaphors only. It would further extend the corpus to cover a wide range of works in the literature and further research texts across genres and ages. Comparative research into other languages from diverse cultures might uncover metaphors that are, in fact, universal rather than specific to a particular culture. Rigorous research on the role of social factors such as gender and socioeconomic status in the expression of metaphors of rage within visual media or spoken discourse can achieve a more profound understanding of metaphorical language's cultural and cognitive aspects.

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