Abstract

The paper aims at identifying conceptual metaphors of SEASON through their metaphorical expressions in English and Vietnamese song lyrics from a cognitive perspective based on the theory of conceptual metaphors initiated by Lakoff and Johnson (1980). The data collected from 181 English and Vietnamese songs (90 and 91 songs respectively) from the 20th century to the present consist of 288 metaphorical expressions. The study shows the similarities and differences of conceptual metaphors of season in English and Vietnamese songs. The results reveal that there are 6 conceptual metaphors of season when season is regarded as concrete entity in English and Vietnamese.

Keywords: metaphorical expression, conceptual metaphor, domain, mapping, concrete entity

1. Introduction

The development of cognitive linguistics in general and cognitive semantics in particular during the past few decades has laid the groundwork for conceptual metaphor's recent resurgence. As a result, numerous research have been carried out globally, particularly in Vietnam, to investigate conceptual metaphors concentrating on both abstract and physical notions surrounding our human worldwide. 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 & Johnson, 1980).

The different abstract ideas that have been looked at include life, emotion, grief, and so on. A similar amount of research has also been done on time, an abstract term, by both foreign and Vietnamese authors (Lakoff & Johnson, 1980; Kövecses, 2010; Shinohara & Pardeshi, 2011; Nguyen, 2007; Nguyen, 2014). Season has, however, received little attention thus far despite being a time-related notion. Therefore, this study is being undertaken to identify conceptual metaphors of season in English and Vietnamese in terms of season being viewed as concrete entity in order to enrich the body of literature of conceptual metaphor.

2. Definition of the Conceptual Metaphor

In terms of Conceptual Metaphor Theory (CMT), metaphor in essence is “understanding and experiencing one kind of thing in terms of another” (Lakoff & Johnson, 2003, p.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. Accordingly, 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.

Data Collection: The data collected comes from 181 English and Vietnamese song lyrics (90 and 91 respectively)
from the 20th century to present. The samples chosen for the examination of conceptual metaphors of season are
taken from song lyrics, where a plenty of conceptual metaphors related to season is anticipated. There are various
sources, including records found on the Internet, records found on CDs and DVDs, and publishing printings.

3. Analytical Framework

Within the scope of study, the findings will find out the source domains used to map on SEASON in terms of
concrete domains. The analytical framework of this study can be visualized in the Figure below:

![Analytical framework of conceptual metaphor of season](image)

4. Findings and discussion

That SEASON is conceptualized as a concrete entity is found to be common in both languages with relatively
high quantities, with 151 in English and 137 expressions in Vietnamese. It means that the former data possesses a
higher number of expressions than that of the latter. In this case, SEASON, an abstract thing in reality, is mapped
through the image of a concrete object that human beings easily perceived by virtue of physical experiences. The
concrete entities found to map onto SEASON are grouped into domains as summarized in the table below:

<table>
<thead>
<tr>
<th>Domains of concrete entity</th>
<th>English</th>
<th>Percentage (%)</th>
<th>Vietnamese</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Corporeal object</td>
<td>58</td>
<td>38.4</td>
<td>60</td>
<td>43.8</td>
</tr>
<tr>
<td>2  Colored object</td>
<td>19</td>
<td>12.6</td>
<td>53</td>
<td>38.7</td>
</tr>
<tr>
<td>3  Olfactory object</td>
<td>3</td>
<td>2.0</td>
<td>15</td>
<td>10.9</td>
</tr>
<tr>
<td>4  Tasty object</td>
<td>10</td>
<td>6.6</td>
<td>6</td>
<td>4.4</td>
</tr>
<tr>
<td>5  Existence</td>
<td>44</td>
<td>29.1</td>
<td>3</td>
<td>2.2</td>
</tr>
<tr>
<td>6  Possessed entity</td>
<td>17</td>
<td>11.3</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>151</strong></td>
<td><strong>100</strong></td>
<td><strong>137</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

4.1. Corporeal Object

The investigation into the two data sets uncovers that a big number of entities are used to perceive the SEASON
element. Nonetheless, we have no idea exactly what they are. In other words, these entities are just recognized as
corporeal objects. In the case, English and Vietnamese hold comparatively similar numbers of expressions: 58 and
60 respectively. This can be accompanied by some linguistic instantiations as follows:

1. *Let me see what spring’s like.* (Bart, *Fly Me to the Moon*)
2. *The other side of summer.* (Macmanus, *The other side of summer*)
3. *Mùa xuân trên vành môi tươi thắm.* (Nguyễn Ngọc Thieten, *Ta đã thấy mùa xuân*)
   ‘Spring is on the ruddy lip rim’
4. *Em đứng lên mùa Xuân vừa mở.* (Trịnh Công Sơn, *Gọi tên bốn mùa*)
   ‘By the time I stood up, spring had been open’
According to CALD, the verb see in (1) means “to be conscious of what is around you by using your eyes”. It can be understood that the thing which is seen must be concrete. Similarly, noun other side in (2) used to describe a sided object, which evokes the image employed to portray SEASON. Likewise, in Vietnamese, the preposition ở in (4) leads to this apparently, the weather is often proves that spring is a concrete object zation through a SCENTED OBJECT is (15)

'Ve greet each other with (14) Trong (13) I (12) expression is found in both languages, the mappings of olfactory object in Vietnamese are supported by more metaphorical

Like COLORED OBJECT, as the corpora show, the SEASON conceptualization through a SCENTED OBJECT is 4.3. Olfactory Object

Olfactory object is understood as an object that has odor perceived by human’s olfactory organ. Like COLORED OBJECT, as the corpora show, the SEASON conceptualization through a SCENTED OBJECT is applicable in English and Vietnamese. Although the conceptual metaphor SEASON IS AN OLFATORY OBJECT is found in both languages, the mappings of olfactory object in Vietnamese are supported by more metaphorical expressions, with 15 expressions, five times as many as those in English, with 3 cases. The domain of an olfactory object can be illustrated by the following examples:

(12) Smelled the Spring on the smokey wind. (McColl, Dirty Old Town)
(13) I smell winter on his breath. (Cullimore, I Smell Winter)
(14) Trong hương xuân ta vây chào. (Nguyen Ngoc Thiền, Mùa xuân ơi)
‘We greet each other with spring scent’
(15) Hương mùa xuân lan tỏa, gọi hôn ông bầu qua. (Quốc Nam, Chời voi)
'The scent of spring spreads and calls for the soul of bees and butterflies'

(16) Mả e nhõ hương mùa thu. (Cung Tiến, Nguyệt Cẩm)

‘But maybe miss the fragrance/scent of autumn.’

The expressions (12) and (13) refer that spring and winter can be perceived via their odors, based on the sense of the verb smell. In addition, the meaning from the noun phrases hương xuân in (14), hương mùa xuân in (15) and hương mùa thu ‘scent’ evokes that people are able to perceive these seasons through their scent. It is noticeable that the SEASON is conceived as smelling object in English, but we have no idea exactly which smell it is. Unlike English data, the other data reveals that Vietnamese people identify SEASON with its scent or odor, which gives rise to the metaphor SEASON IS A SCENTED OBJECT in Vietnamese in particular, by employing the noun hương ‘scent’ with 15 out of 16 frequencies in total. 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 (15) implies that plant and trees flush, which appeals to insects, including bees and butterflies as the sense of the rest expression: goi hồn ơi buổi qua.

4.4. Tasty Object

In addition to scented object, tasty object is discovered in the corpora to be used to map onto the entity SEASON. According to CALD, taste means ‘to have a particular flavor’. Thus, tasty object here is understood as thing having certain flavor. The available evidence in the data reveals that SEASON in both languages is viewed as TASTY OBJECT, exactly as FOOD or DRINK, in particular. In English, SEASON is perceived as an object with SWEET taste, which is manifested via all of 10 expressions, with 36 frequencies of the word sweet. Similarly, ngọt or ngọt ngaọ ‘sweet’ are widely employed in Vietnamese, with 3 out of 6 cases in total. Besides, the other lexemes, namely dâm dà, nóng, dẳng are found to describe the entity SEASON. In other words, SEASON is perceived with various tastes in Vietnamese, compared with the other language although English data possess more expressions than Vietnamese data do (10 and 6 expressions respectively). The following instances are some illustrations.

(17) And the love of our lives
In the sweet summertime. (Seger, Night Moves)

(18) She’s like a sweet summer. (Band, Chasing the Sun)

(19) Em là cánh én mỏng
‘You are a thin swallow
Chao mừng giữa đời anh
Hover down in the middle of my life
Cho lòng anh xao dộng
Making my heart flutter
Thành mùa xuân ngọt ngàn. (Hoàng Hiệp & Diệp Minh Tuyết, Mùa chim ếch bay)

Making a sweet spring.

(20) Ghi tìm phút mùa xuân dấm dà. (Hoài An, Ngày xuân thêm nha
‘Remember every moment of the tasty spring’

(21) Thu nhuum dằng có đơn với sầu. (Nguyễn Tuấn, Tôi yêu mùa thu)
‘Autumn stains bitter with loneliness and sadness’

As mentioned above, sweet is the only taste used to modify SEASON in English. In fact, it is also used for summer like in (17) and (18) where sweet is the attribute of summer entity, i.e., sweet summertime and sweet summer. It is likely that for Westerners, summer is the season of happy love when the love relationship develops, and the lovers wish to be closer to each other. Obviously, closeness is considered essential to love (Ben-Ze’ev & Goussinsky, 2008). Accordingly, the lovers experience their sweet love in this season, which results in the metaphor SUMMER IS A SWEET OBJECT in English. Likewise, the lexeme ngọt or ngọt ngàn ‘sweet’ is employed to interpret SEASON in Vietnamese as discussed earlier; however, the feature is mainly available for spring like in (19). Because Vietnamese people may consider spring as the season of happy couples. In this time of a year, it becomes warmer and every living entity develops rapidly. Moreover, Tet ‘Lunar New Year’ occurs in this period when people meet each other happily and when love often flourishes. Maybe that is the reason why SPRING is conceived as an object with sweet taste. In addition, the expressions in (20) and (21) refer to describing SEASON as a tasty object with its tastes, namely dấm dà ‘tasty’ in (20), and dằng ‘bitter’ in (21).

4.5. Existence
Existence here can be understood as “something that exists; a being or entity” (CALD). There exists metaphor SEASON IS EXISTENCE in the two languages. Noticeably, the data statistics show the far differences in quantity of expressions. Precisely, English corpus comprises 44, out of 151 expressions regarding concrete entity, meanwhile there are 3 cases out of 137 expressions in Vietnamese. Obviously, the mapping of EXISTENCE in English is supported by much more metaphorical expressions, compared to Vietnamese. Surprisingly, the adverb here is used with a significantly high frequency, i.e., 47 times in English data while it is totally absent in Vietnamese. Consider some examples below:

(22) Spring is here. (Chaplin, Spring Song)
(23) Summer’s here, the light is raising. (Downie, Summer’s killing us)
(24) Because autumn’s here. (Corrigan, Autumn’s Here)
(25) Winter is here, close of play. (Davies, End of the season)

The adverbial here in the examples show that SEASON is comprehended a corporeal entity that really is existent in a certain place. It means that the authors of these songs can recognize spring, summer, autumn, or winter via their eyes. In other words, these songwriters are able to see the seasons above when they appear within their visibility. Like here, some other adverbs are deployed to portray the entity SEASON, i.e., there, everywhere in English. Besides, the verb exist is also exploited to map onto SEASON with a significant frequency (5 times), which gives rise to the metaphor SEASON IS A POSSESSED ENTITY. It can be seen in the sentences below:

(26) Spring is everywhere. (Kaye, Spring fever)
(27) Summer exists in a doorway. (Downie, Summer’s Killing Us)
(28) Is it winter there? (Mendel, Summer’s End)

Unlike in English, as mentioned above, there are only 3 metaphorical expressions supporting this SEASON conceptualization with two lexemes, namely, khắp nơi ‘everywhere’ and còn with 2 frequencies in Vietnamese as follows:

(29) Bạn oi mùa xuân khắp nơi trời đẹp quá. (Phạm Tuyên, Dáng cho ta mùa xuân)
‘Spring everywhere is so beautiful.’
(30) Tôi nhớ ra mùa thu đang còn. (Trần Văn Lộc, Bó quen mùa thu)
‘I suddenly remember that autumn is still available’

The phrase khắp nơi in (29) has the same meaning as everywhere in (26) in English. Accordingly, the expression refers to depicting mùa xuân ‘spring’ as an entity that is present evveryplace where the songwriters come. In addition, SEASON is experienced as something existent by using verb còn, which is not applicable in English in this case. Therefore, it is not easy to have a literal translation into English for the expression (30), and its English translation equivalent maybe is I suddenly remember that autumn is still available/ existent.

In brief, in terms of concrete entity, SEASON is conceptualized as an existence which exists somewhere although it is not a concrete object in deed.

4.6. Possessed Entity

It is noteworthy that data statistics prove the conceptual metaphor SEASON IS A POSSESSED ENTITY is applicable in the English data, holding 17 expressions with 40 times of appearance whereas this metaphor is totally absent in the Vietnamese data.

(31) We had the summertime of our lives. (Sipe, Summertime of Our Lives)
(32) The last time I had autumn I had you. (Small, The last time I had Autumn)
(33) I have winter in my heart. (Christian, Winter in my heart)

The expressions from (31) to (33), containing lexeme have whose meaning is “to hold or maintain as a possession, privilege, or entitlement” as cited from CALD, give rise to the metaphor SEASON IS A POSSESSED ENTITY. To be more specific, the possessors in these expressions treat summertime, autumn, and winter as valuable things they want to get for their own. In other words, SEASON is interpreted as a valuable commodity, which is associated with Lakoff and Johnson’s (1080a) words when they discuss time underlying money in the Western societies.

5. Conclusion

The study identified the metaphors of season in English and Vietnamese in terms of season as concrete entity. In total, there are 6 metaphors of season found from the two corpora. TIME, as a matter of fact, has been considered as a target domain in the studies related to conceptual metaphors (Lakoff and Johnson, 1980; Evans, 2004; Kövecses, 2005, 2010; Li, 2014; Walinski, 2014, etc.). Therefore, that SEASON, a concept of time, is metaphorically perceived with widespread application in both languages is understandable. The findings are coherent with Lakoff’s statement (1993): “metaphorical mappings vary in universality; some seem to be universal, others are widespread, and some
seem to be culture specific.” (p.245). However, it is obvious that the concept SEASON, as it is shown through the corpus data, is conceptualized with much more complexity than the Lakoffian thesis of CMT assumptions (Khajeh, 2013).

6. References