

CONCEPTUAL METAPHORS OF SUMMER IN ENGLISH SONG LYRICS FROM THE 20TH CENTURY ONWARD

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Abstract: This study was conducted to identify both metaphorical expressions and conceptual metaphors of summer in English. In this paper, attempts were made to describe conceptual metaphor from the cognitive perspective based on conceptual metaphor theory raised by Lakoff and Johnson (1980). The data collected from 135 English song lyrics from the 20th century onward consist of 401 metaphorical expressions. Employing description as the main method, and utilizing the procedure of conceptual metaphor identification (adopted in Steen, 1999, p. 73), the study shows that there are 30 conceptual metaphors of summer through concrete entities as source domains. Moreover, the explanations are given to elaborate on these results in terms of culture, including people's living experiences and environment. It is also hoped that this study could contribute to the area of metaphor research from the cognitive perspective in Vietnam as well as provide useful implications to the practice of teaching and learning English in Vietnam.

Key words: Conceptual metaphor, metaphorical expression, source domain, mapping, target domain

1. Introduction

Cognitive linguistics in general and cognitive semantics in particular made great strides in the past decades, which facilitates identification of conceptual metaphors to flourish recently. Therefore, a great number of studies have been conducted to examine conceptual metaphors of both concrete and abstract concepts all over the world, as well as in Vietnam. In particular, significant attention has been paid to abstract concepts as target domains in investigating conceptual metaphors, which can be easily understood because conceptual metaphors are 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. Similarly, time, an abstract concept, also is widely investigated by both foreign and Vietnamese authors (Lakoff and Johnson 1980; Kövecses, 2010; Shinohara and Pardeshi, 2011; Nguyễn Hòa, 2007; Nguyễn Văn Trào, 2007; Hồ Trịnh Quỳnh Thư, 2018). Being a concept denoting time, however, seasons including summer, have been limitedly examined so far. Likewise, in Vietnam, there have not been any studies of conceptual metaphors related to *season* conducted before except for Phuong's research (2015). However, her master thesis research examines only *spring* from the perspective of structural metaphor via its data collected from English and Vietnamese poems.

As a consequence, to enrich the study of metaphors, I would like to carry out the study to identify conceptual metaphors of summer in English with the aim of finding out the source

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domains which are mapped on to summer. Hopefully, this paper can give some suggestions for research options in the area of English teaching for Vietnamese learners.

2. Theoretical background

2.1. 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, 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.

For example, the metaphor TIME IS A MOVING OBJECT (Lakoff, 1994, pp. 56–58) illustrates that conceptual metaphor is defined “as understanding one conceptual domain in terms of another conceptual domain” (Kövecses, 2005, p. 21), as well as to give an explanation that the metaphorical process generally goes “from the more concrete to the more abstract but not the other way around” (ibid., p. 6). Here, the concept of time is conceptualized by concepts of space. Namely, particular times are considered as objects and the 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*. 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 important here and allows 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 in 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. More specifically, A denotes the target domain and B the source domain 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).

2.2. 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, p. 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 in Figure 1 below:

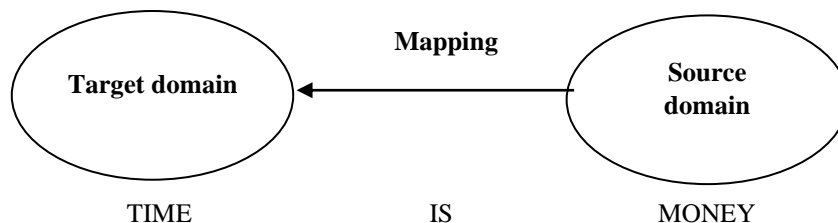


Figure 1. Metaphorical mapping

A mapping is the 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 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, p. 215). Additionally, Kövecses (2010, p. 371) states 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.

3. Methods

3.1. Data collection

The data collected comes from English song lyrics from the 20th century to the 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, the internet, albums, CDs, DVDs, and printed publications.

Actually, a great number of season songs have been written in English from the 20th century to the present. However, to make sure that the data is in the native language, the song lyrics selected have to be composed by the authors who were born, grew up and received education 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). So far, the English corpus was built from 135 song lyrics with over 600 metaphorical expressions related to summer.

3.2. Descriptive method

Like qualitative research, descriptive research provides more in-depth examination and understanding of a linguistic phenomenon. According to Nassaji (2015), the terms qualitative

research and descriptive research are sometimes used interchangeably. In details, the goal of descriptive research is to describe a phenomenon and its characteristics. In other words, the descriptive method enables the researcher to test hypotheses and answer the questions (Mitchell&Jolley, 2010, p. 205). Descriptive researchers generally embark on answering “what” question or the question “what exists?” (Knupfer&McLellan, 1986). It can be inferred that it involves collecting the data, then organizing, tabulating, depicting and describing them. Specifically, 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 recognized, the descriptive method mainly focused on semantic and cognitive factors to describe and explain the mechanism of using, interpreting, and explaining metaphorical expressions and conceptual metaphors of summer in English song lyrics.

3.3. Analytical framework

It has been assumed that the world, where human beings live, can be categorized into concrete and abstract entities. Within the scope of this paper, this study focuses on finding out concrete domains which are used to map onto the target domain *summer* in English and Vietnamese. The concrete domain here is understood as entities that human beings can perceive via five senses: *vision, hearing, touch, smell* and *taste* by their visual, auditory, tactile, gustatory, olfactory, and gustatory organs. Actually, these SDs are divided into two categories: animate and inanimate.

In terms of CMT, summer, one of the four seasons in a year, is the target domain which is manifested by virtue of another (called source domain) through conceptual mapping. Here the words *summer* and *summertime* refer to this season. In this study, the findings find out all the source domains used to map on summer entity in terms of concrete domains. Namely, these concrete domains are divided into two subcategories, i.e. inanimate, and animate objects. In short, the analytical framework of this study can be visualized in Figure 2 below:

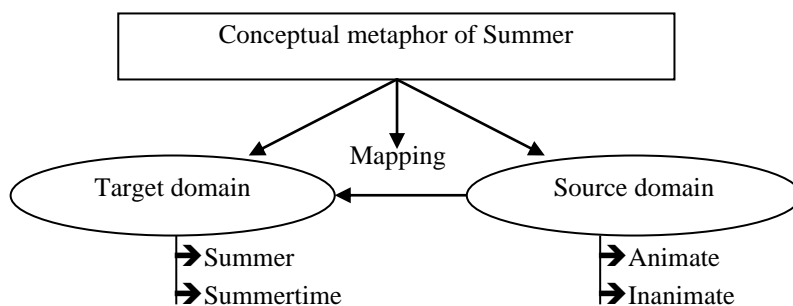


Figure 2. Analytical framework of conceptual metaphor of summer

4. Findings and Discussion

4.1. Domain of inanimate objects

4.1.1. Physical entity

Summer that is conceptualized as physical entity accounts for a great number of metaphorical expressions with 130, equivalent to 249 occurrences. In this case, **summer** is an abstract concept, and it is mapped through the image of a concrete object that human beings easily perceive by virtue of physical experiences as the examples below:

- (1) You held my hand under freezing water,
You broke my heart and **ruined** the summer.
- (2) I can still recall our last summer
I still **see it** all.

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). Thus, through these two metaphorical expressions, it can be concluded that SUMMER IS A CONCRETE OBJECT.

Noticeably, in terms of physical entity, summer is manifested as a container with a large number of metaphorical expressions (37 ones) as well as of occurrences (76, accounting for 30.5% in total of this kind source domain - physical entity). Take the following expressions for example:

- (3) *But put me in summer and I'll be a — happy snowman or*
- (4) *When I met you in the summer.*

The preposition **in** here 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.

Besides being viewed as a container, **summer** is considered as a thing contained. However, this mapping occupies a small number with 2 out of 130 expressions related to source domain physical entity as follows:

- (5) It was summertime in northern Michigan
- (6) But come ye back when summer's in the meadow

Michigan and **meadow** here are containers which contain the entity **summer**. It means that **summer** in (5) and (6) is portrayed as corporeal entity.

Especially, the MOTION metaphor occupies the largest number with 41 expressions, equivalent to 85 occurrences. 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: (7) *Summer came and left without a warning*; or (8) *Summer arrives*. 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, the metaphor SUMMER IS MOTION is classified into two cases above.

In terms of moving object, *summer* is referred to 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*.

On the contrary, the moving observer metaphor (or the Moving Ego Metaphor) means that the observer/ego moves to summer. Meanwhile summer is stationary, for example, (9) *roll on summer*. In this expression, based on the phrasal verb *roll on*, it can be understood summer, which does not move, is approached by the agent of rolling action which, in actuality, does move past the summer. However, the corpus shows that the number of expressions for moving observer metaphor is much smaller than that of the former. There are only two 2 expressions compared with 31 of *moving summer*.

In addition, summer in English is conceptualized as a force (sometimes called agent of action or changer). This gives rise to the conceptual metaphor SUMMER IS A FORCE with 18 expressions, equivalent to 37 occurrences:

(10) I want to break away and fly away because summer makes me run away from you

(11) Summer comes with its color all to take your breath away

It is obvious that writer in (10) is forced to run away by summer, the agent of this action. In (11), summer impacts physically on another object, which makes the object change. Namely, summer appears and takes one’s breath away. Hence, that SUMMER IS CHANGER is coherent with TIME IS CHANGER (Kövecses, 2010), when summer is also notion of time.

In brief, *summer* is conceived as a *physical entity* in Table 1:

Table 1. Conceptual metaphors of summer in terms of physical entity

No	Domains of physical entity	Number of expressions	Occurrences
1	CONCRETE OBJECT	28	72
2	CONTAINER	37	76
3	THINGS CONTAINED	6	9
4	MOTION	41	58
5	FORCE/CHANGER	18	34
		Total: 130	Total: 249

4.1.2. Domain of natural aspect

In this study, *nature* is considered as the natural scenery 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 corpus reveals that this study discovers 6 source domains used to

express summer from 163 expressions, equivalent 337 occurrences. They are natural substance, natural phenomena, sensory awareness of *nature, space, color, and existence*.

Regarding metaphor SUMMER IS SUBSTANCE, the experience of summer is portrayed as *air, light, and glass*:

(12) The summer air was soft and warm

Summer of changes

Let the night shine on (and on) and on

(13) Shine on until the feeling is gone

It can be explained in (13) that to express their perception of summer, it is easy to associate it with *light*. Maybe, *light* is the symbol of this season because it is bright with a lot of sunshine. That's the reason why the conceptualization of summer is applicable in English. However, the number is significantly small with 7 expressions out of 337 in total.

Intriguingly, the available evidence in the data suggests that summer is conceptualized as natural phenomenon. According to Kövecses, the natural and physical environment shapes metaphors because it shapes a language, primarily its vocabulary, in an obvious way (2010, p. 79). In fact, the natural phenomena as source domains used to structure summer domain here are *heat, wind, fire*, with expressions in (14), (15), and (16) respectively. It can be seen in the examples that follow:

(14) It's gonna be a long, hot summer, we should be together

Left standing here to witness

(15) Summer blowing town

(16) The waning flames

Of a summer dying

In (14) summer can be interpreted as *heat* by virtue of the phrase *hot summer*. Besides, with the term blowing, an attribute for wind, summer is conceptualized as *wind* in (15). Moreover, the image of flame is used to create the image of summer in (16). The weather is usually hot in summer while HOT is one of the most dominant characteristics of fire. Therefore, that *summer* is viewed as *fire* is easily understandable.

Physical environments such as landscape, dwellings, and geography, including climate with which human life embeds may have enormous impact on the choice of metaphors. In daily life, people use their senses to perceive the world around them. Accordingly, they can cognize abstract entities as concrete ones through these senses. As a result, summer can be identified as sensory awareness of nature. Summer is the attribute for natural phenomena, natural entities, and temporal units.

(17) Black summer rain is falling on me, girl

(18) I lost you, I lost you to the summer wind

(19) And your love grew warmer with the summer sun

(20) There is danger in the summer moon above

I'll think of summer days again

(21) And dream of you

And then go stealing

Through the summer nights

(22) With your lover

Terms used to indicate natural aspects found in the corpus are *rain, wind, sun, moon, sky, day and night*. Summer is used as an attribute when its function is considered as an adjective to modify things belonging to nature whose characteristics are perceived via people's sensory organs. For example, the term *summer day* can be interpreted as a hot day, the characteristic weather people can feel by virtue of tactile, because there is a lot of sunshine in this season. Accordingly, it is understandable that summer means *bright* in the phrase *summer sky*, or *summer moon* when people see them with their eyes (vision). And in term *summer rain*, summer is understood as the adjective *heavy*, which can be attributed to the fact that a great deal of sunshine leads to showers (heavy rain) in summer, which is coherent with natural rules in terms of meteorology.

Interestingly, regarding natural aspect, space is also used to map onto summer with a great number (64 expressions, equivalent to 139 occurrences) as shown in the example below:

(23) All summer long we sang a song and then we strolled that golden sand

In fact, *summer* is an abstract concept. However, here its length can be measured when *summer* is described as a long object. It is clear that everything concrete is recognized whether it is long or short when it is put in a certain space. Besides 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*; adjectives and adverbs: *near, far, nigh* as in the examples below:

(24) Till summer is nigh

(25) The summer's out of reach

In addition, by using the adverb *here*, Western people conceptualize summer as a concrete object, which is existent in a certain place. The statistics shows that there is a number of expressions, namely, 8. It can be illustrated by some expressions such as (26) *Summer time is here*, (27) *You'll wish that summer could always be here*, (28) *Now that summer's here there be million things to do*.

In terms of natural aspect metaphors, the source domains found from that data are color and landscape. However, the numbers of these kinds are rather small with 3 and 2 expressions respectively:

(29) Summer comes with its color all to take your breath away

(30) Summer is heaven in '77

In brief, regarding domains related to nature, the source domains found from the data here are AIR, LIGHT, GLASS, HEAT, WIND, FIRE, SENSORY AWARENESS OF NATURE, SPACE, EXISTENCE, COLOR, and LANDSCAPE.

4.1.3. Domain of social aspect

Social aspect here can be understood as things related to human society. In this paper, the source domains, i.e., the social field, mapped onto summer are divided into two subcategories: human product and event. From data statistic, *summer* here is conceptualized as human products, namely money, song, dance, magic, with 17 expressions:

(31) I'll spend my summer (back home)

But if the summer's wasted

(32) How come that I could feel so free

(33) Everybody sings summer time

Where should I go, what should I do?

(34) Yes, I got the blues, the summertime blues

(35) The summer is magic

In fact, the sense of verbs: *spend* and *waste* are used to express valuable commodity including money. Nevertheless, in (31) and (32) they are used to describe summer. It means that summer is conceived as money, which can be understandable because Lakoff and Johnson show that people use their everyday experiences with money to conceptualize time when they explain their work is associated with the time it takes. In particular, the payment is normally based on "serving time" (1980, p. 8). That is the reason why SUMMER IS MONEY metaphor has the biggest number of expressions (with 7 out of 17 in total of human product domain).

Intriguingly, the findings reveal summer is considered as song, dance, magic in (33), (34) and (35) in significantly small numbers: 4, 4, 2 respectively. It is obvious that verb *sing* indicates that its object must be *songs*. However, in (33), the object is summer. Thus, SUMMER IS A SONG metaphor is applicable in English. In addition, there are two other domains used as source ones of target source-summer: dance and magic in (34) and (35).

4.1.4. Domain of social event

Additional evidence comes from findings that *summer* is associated with social events such as holiday, vacation and celebration. First of all, summer is conceptualized through the image of a holiday or vacation as below:

(36) We're all going on a summer holiday

(37) Fun and laughter on our summer holiday

Summer vacation (bye, baby bye, baby)

(38) Is taking you away (bye, baby, goodbye)

As we are all aware that people, especially students, have a period of time when they do not have to go to school at seasonal breaks, including summer vacation. 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. Accordingly, summer is perceived as a holiday in (36) and (37). Similarly, vacation is used to indicate the entity summer as in (38), which is compatible with Kövecses's statement that some metaphors are grounded in correlations in our experience (2010, p. 56).

Surprisingly, that summer is conceptualized as a celebration is dominant with a significant number (21 expressions, accounting for 64%)

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

In the summer

For the summer

(40) Let's do it for the summer, send for the sunrise

(41) And celebrate summer with me

The examples in (39), (40) and (41) give rise to the conceptual metaphor for this season in English SUMMER IS A CELEBRATION. As can be seen from these expressions that the senses of the preposition *for* and the verb *celebrate* raise the image of a celebration. It can be inferred that summer is an occasion on which people have a great time with their families, friends and colleagues. In other words, people get memorable embodied experiences which are regarded as meaningful events. As a result, the mapping of celebration is transmitted into summer when people want to involve themselves in activities as the way to mark memorable events.

4.2. Domain of animate objects

4.2.1. Living entity domain

In terms of animate objects, that summer is conceptualized as a living entity is dominant in Western countries, consisting of 57 expressions, equivalent to 119 occurrences. This type is coherent with the type of ontological metaphor (Kövecses, 2010, p. 38) which are those where the physical object is further specified as being a person (Lakoff and Johnson 1980, p. 33). Take the two expressions for example: (42) *They're just trying to keep the summer alive*, (43) *Man, we were killing time* as illustrated examples. It is obvious that the adjective *alive* in (42) and the verb *killing* in (43) are used to describe a living entity, leading to the metaphor SUMMER IS A LIVING ENTITY. When it comes to being considered as living entities, summer, in particular, is manifested by virtue of a person and a plant.

4.2.2. Human being domain

As mentioned above, cognitive mechanism of ontological metaphor allows people to comprehend a wide variety of experiences with nonhuman entities in terms of human motivation, characteristics, and activities (Lakoff and Johnson 1980, p. 33). Accordingly,

summer, time domain, is viewed as human beings, which occupies the biggest number with 49 expressions out of 57 in total:

(44) When summer was my only friend

(45) Winter takes what the summer had to say

(46) The summer is calling your name

(47) Summer's embraces

Had a hold on me

Kövecses ever states that personification which is a metaphorical device used commonly in literature permits people to use knowledge about themselves to comprehend other aspects of the world, such as time, death, natural forces, inanimate objects, etc. (2010, p. 56). In fact, *summer* in (44, 45, 46, 47) is mapped through characteristics of human being. Namely, obviously in (44) summer is considered as a friend. Besides, the senses of verb *say*, *call* and nouns *embrace*, *hold*, whose actions are only done by humans, create the metaphor SUMMER IS A PERSON when only human beings have saying, calling activities, only persons show their affection to each other by embracing or holding.

The findings reveal that summer is personified as a Christian believer, a loner, and a lover:

(48) Pray for summer's end

(49) All summer single, yes, I don't care you know

(50) Summer soft wakes you up with a kiss to start the morning off

As a matter of fact, the metaphor SUMMER IS A LOVER occupies the largest number (21 out of 49 expressions related to the person domain). In expression [50], summer is considered as an agent of waking another person with a kiss, evoking an image of a lover with his/her action for his partner.

4.2.3. *Plant domain*

Regarding animate entity, another domain employed to conceptualize the target domain *summer* is *plant* that is manifested in terms of its part: flower.

(51) This the last rose of summer left blooming alone

It's eternity's mile that we walk all this while

(52) But thy eternal summer shall not fade

It is not so difficult to reason at this conceptualization. In Western countries, summer begins in June and ends in September, meaning that it is warm, event hot and highly humid with heavy rain, which creates a good natural environment for plants to grow. Flowering and fruiting are the highest level of cyclical growth process for plants. Hence, the metaphor SUMMER IS A FLOWER, entailing the metaphor SUMMER IS A PLANT, is available in English when the natural and physical environment also takes part in shaping metaphors (Kövecses, 2010, p. 79).

5. Conclusion and Implications

5.1. Conclusion

From the CMT perspective, 401 expressions of metaphor of summer have been identified and collected from 135 English songs. They are distributed into 30 conceptual metaphors as shown Table 2 below:

Table 2. Conceptual metaphors of summer manifested through concrete source domains

No	Aspects of source domain	Metaphor of summer	Number of expressions/ occurrences
I	Domain of inanimate objects		
1	<i>Physical entity</i>	1. SUMMER IS A CONCRETE OBJECT	130/249
		2. SUMMER IS A CONTAINER	
		3. SUMMER IS A THING CONTAINED	
		4. SUMMER IS MOTION	
		5. SUMMER IS A FORCE	
2	<i>Domain of natural aspect</i>	6. SUMMER IS AIR	163/337
		7. SUMMER IS LIGHT	
		8. SUMMER IS GLASS	
		9. SUMMER IS HEAT	
		10. SUMMER IS WIND	
		11. SUMMER IS FIRE	
		12. SUMMER IS SENSORY AWARENESS OF NATURE	
		13. SUMMER IS SPACE	
		14. SUMMER IS EXISTENCE	
		15. SUMMER IS COLOR	
3	<i>Domain of social aspect</i>	17. SUMMER IS MONEY	17/59
		18. SUMMER IS A SONG	
		19. SUMMER IS A DANCE	
		20. SUMMER IS MAGIC	
	<i>Domain of social event</i>	21. SUMMER IS HOLIDAY/VACATION	34/61
		22. SUMMER IS A CELEBRATION	
II	Domain of animate objects		
1	<i>Living entity domain</i>	23. SUMMER IS A LIVING ENTITY	57/119
2	<i>Human being domain</i>	24. SUMMER IS A PERSON	49/57
		25. SUMMER IS A LOVER	
		26. SUMMER IS A FRIEND	
		27. SUMMER IS A BUMMER	
		28. SUMMER IS CHRISTIAN BELIEVER	
		29. SUMMER IS A LONER	2/3
3	<i>Domain of plant</i>	30. SUMMER IS A FLOWER	
			Total: 401/825

Table 2 shows that both concrete domains of animate and inanimate entities are used to map onto summer. However, the domains related to inanimate entities are much more than those of animate ones. Regarding inanimateness, the metaphors such as: SUMMER IS A CONCRETE OBJECT, SUMMER IS A CONTAINER, SUMMER IS MOTION, SUMMER IS SPACE appear with a significant number of expressions in English, compared with the others in

the same category. Besides, the metaphor SUMMER IS A PERSON occupies the large number of expressions, accounting for over 80% in total.

5.2. Pedagogical implications

In learning and teaching foreign languages at present, in particular, English, deep understanding of metaphors is essential. In other words, with the assistance of a conceptual metaphor awareness method, teachers can help English learners gain metaphoric competence. Namely, teachers can employ metaphor teaching as a useful method for their students, especially in teaching idioms, phrasal verbs, and collocations, one of the complicated aspects in English. Thus, that they comprehend conceptual metaphors means it is easier for them to master idioms and collocations in particular, English in general.

Danesi claims that *conceptually fluent in a language is to know how that language reflects or encodes its concepts on the basis of metaphorical structuring* (1992b, p. 490). It is suggested that students may find it easier to learn English metaphors if they are encouraged to think about metaphors in L1 and compare them to English ones. In addition, by considering the structuring principles in language and thought, the learners are able to have profound understanding of the relationship between language and culture, which helps them to attain a level of proficiency in English.

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ẨN DỤ TRI NHẬN VỀ MÙA HÈ TRONG CA TỬ TIẾNG ANH TỪ THẾ KỈ 20 TỚI NAY

Tóm tắt: Nghiên cứu thực hiện nhằm phát hiện ẩn dụ tri nhận trong tiếng Anh qua các bài hát của các tác giả phương Tây, nằm trong các nước nói tiếng Anh. Nghiên cứu dựa trên cơ sở lý thuyết về ẩn dụ tri nhận do Lakoff and Johnson khởi xướng vào năm 1980 với tác phẩm kinh điển: Ẩn dụ từ cuộc sống quanh ta. Nghiên cứu tiến hành dựa trên số liệu được thu thập từ 131 bài hát tiếng Anh từ thế kỉ 20 đến nay, và tuân thủ theo phương pháp nhận biết ẩn dụ của Steen (1999). Phương pháp mô tả được sử dụng chính trong bài. Và kết quả nghiên cứu đã cho thấy có 30 ẩn dụ tri nhận được tìm ra thông qua việc tìm và các miền nguồn mang tính cụ thể đã ánh xạ lên miền đích, mùa hè. Thêm vào đó nghiên cứu cũng đưa ra sự lý giải cho những kết quả đã tìm ra dựa trên yếu tố văn hóa, bao gồm điều kiện sống, môi trường sống và tập tục sinh hoạt của con người. Nghiên cứu hi vọng đóng góp một phần nhỏ vào việc nghiên cứu ẩn dụ tri nhận ở Việt Nam, đồng thời việc giảng dạy ẩn dụ tri nhận hi vọng được ứng dụng như một phương pháp hỗ trợ cho việc dạy và học tiếng Anh ở Việt Nam.

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