

CHAPTER 2

LITERATURE REVIEW

2.0 Introduction

As one of the most interesting aspects of language, metaphor and metonymy draw a lot of attention from philosophers, anthropologists, and linguists. According to the traditional linguistic view, metaphor is “a device of the poetic imagination and the rhetorical flourish, a matter of words rather than thought or action” (Lakoff and Johnson 1980:3). However, Cognitive Linguistics sees metaphor in a completely different light of an ‘experiential view’ which says “the knowledge and experience human beings have of the things and events that they know well is transferred to those other objects and events, which they are not so familiar with, and even to abstract concepts” (Ibarretxe-Antunano 1999:2).

Metaphor, then, is “the process by which a concept (model or schema) from one conceptual domain is mapped to a concept from another domain” (Palmer 1996:103). Metonymy, in the same light of Cognitive Linguistics, is a process of “using one entity to refer to another that is related to it” (Lakoff and Johnson 1980:35). Metaphor and metonymy, therefore, are not only a matter of language, but of thought and action as well.

This chapter first gives a presentation of the theory of conceptual metaphor and conceptual metonymy based on Lakoff and Johnson (1980). The next part, the literature with different analyses about metaphors of love in Vietnamese both in the past and in the present, looks at what other linguists have done in this area. It will provide a good foundation to understand the analysis in this thesis. The final section summarizes some ideas about worldview, which will be applied in this thesis in terms of values reflected in the two periods of time in Vietnamese cultural literature.

2.1 Precedents in conceptual metaphor and metonymy

Conceptual metaphor and metonymy are presented mainly by Lakoff (1987) and Lakoff and Johnson (1980). Palmer (1996) and Kovecses (1986, 2000) also talk about metaphor and metonymy in correlation with human emotions, such as love.

2.1.1 Conceptual metaphor

Conceptual metaphor, as Lakoff defines it, is a case where “one concept is metaphorically structured in terms of another” (Lakoff and Johnson 1980: 4), or more technically speaking, is “a mapping (in the mathematical sense) from a source domain to a target domain” (Lakoff 1993:206-7; Palmer 1996:103-4). This means that there are always two domains or concepts in a conceptual metaphor example, i.e. a source domain, which is usually more physical or concrete, and a target domain, which is usually more abstract (Kovecses 2000:4). For example, as in Lakoff and Johnson’s discussion (1980:51) about metaphors in English, utterances such as *I’ve had a full life*; *Life is empty for him*; *Her life is crammed with activities*, are rooted in a conceptual metaphor LIFE IS A CONTAINER. The mapping here is between the source domain—a container—and the target domain—life, and the more abstract concept is understood in terms of the container domain.

The first characteristic of metaphors is directionality (Lakoff and Johnson 1980:112). Directionality occurs in a metaphor when an abstract concept is understood in terms of another concept in a concrete domain. For instance, in the metaphorical case of LOVE IS A JOURNEY, Lakoff and Johnson suggest a mapping between the source domain of the journey and the target domain of love. The abstract concept of love with its entities such as lovers, relationship, difficulties, etc. can be understood in terms of the journey domain like the travelers, destination, etc. (Lakoff 1993:207).

In this aspect of metaphors, a noticeable thing is a principle of highlighting and hiding, i.e. highlighting one aspect of a concept and hiding others. By doing this, a metaphorical concept helps readers or speakers focus on the highlighted aspects, not on all aspects of the concept. One example that Lakoff and Johnson use to explain this aspect of metaphor is ARGUMENT IS WAR. Like any other example, this metaphor also has two domains: (1) the source domain is the more concrete concept—WAR and (2) the target domain—ARGUMENT. According to the authors, the hiding aspect of this metaphor is the cooperative attitude of participants in an argument, such as willingness to spend time to argue and the effort to understand each other during the argument. The highlighting aspects, in turn, are intended either to defend people of the same side or to attack the opposite opponents, etc. (Lakoff and Johnson 1980:10).

Secondly, there are no perceived similarities between the concrete and abstract concepts, which is different from what a weak homonymy view says. According to the weak homonymy view, there are perceived similarities between different concepts, and due to that, the same words can be used for the concepts (Lakoff and Johnson 1980:112). For example, the words “buttress” in two sentences *he buttressed the wall* and *he buttressed his argument*, are two different concepts. However, as the weak homonymy view claims, since there are abstract similarities between these two concepts, the same word *buttress* can be used for both concepts. This same view also denies the fact that a concept can be understood in terms of another (Lakoff and Johnson 1980:107).

Conceptual metaphor, on the contrary, claims that a concrete concept is used to understand the more abstract concept without any similarities between them. For example, there are no possible similarities between UP and HAPPINESS, or between IDEAS and FOOD and yet, entities in the domain of IDEAS/HAPPINESS are still metaphorically conceptualized in terms of those in FOOD/UP, according to Lakoff’s

and Johnson's arguments (Lakoff and Johnson 1980:113). The similarities between the concrete and the abstract concepts, therefore, are the same like those between two abstract concepts or between two concrete concepts, as Lakoff and Johnson conclude.

A question becomes, then, what is the grounding of the conceptual system? According to Lakoff and Johnson, both conceptual metaphor and metonymy are grounded by human experience in the surrounding physical and cultural world, which is referred to as "representations" (Palmer 1996:29), "Idealized Cognitive Models (ICMs)" (Lakoff 1987:68) or "experiential gestalts" (Lakoff and Johnson 1980:81). Representations, as Chafe defined in Palmer are what our mind creates, "to represent within itself its own view" of the surrounding world (Palmer 1996:29). An ICM (Idealized Cognitive Model), according to Lakoff, is "a complex structured whole, a gestalt, which uses four kinds of structuring principles" (Lakoff 1987:68). The four structuring principles mentioned are propositional structure, image-schema structure, metaphoric mappings and metonymic mappings. Experiential gestalts, in turn, are "ways of organizing experiences into structured wholes" as Lakoff and Johnson state (Lakoff and Johnson 1980:81).

While interacting with the surrounding world, we gradually build up experiences about it in various basic domains such as bodies, our interactions with either physical environment or other people in our culture, etc. Each such domain, according to Lakoff and Johnson, is "a structured whole within our experience" that, in turn, is conceptualized by experiential gestalt (Lakoff and Johnson 1980:117).

Coming back to the above-mentioned metaphor LOVE IS A JOURNEY, we realize that both LOVE and JOURNEY are two out of many structured experiences that humans have in their life. As we join in the journey, we immediately put our experience in the light of a gestalt JOURNEY including different entities or "natural dimensions" (Lakoff and Johnson 1980), or "correspondences" (Lakoff 1987) such as travelers, destination, goals, etc. In addition, we also have experience of another

gestalt called LOVE with its own natural dimensions like lovers, relationship and obstacles. What people do here is to map the natural dimensions or a set of correspondences from a concrete domain called source domain to an abstract one named target domain in a systematic way (Lakoff 1987:386, Ukosakul 1999:33). Not until then is it that a metaphor LOVE IS A JOURNEY is understood.

In the light of grounding, conceptual metaphors can be categorized into three kinds: (1) structural metaphors where one concept is structured in terms of another, (2) orientational metaphors, in which one organizes a whole system of concepts with respect to one another, mostly relating to spatial orientation like up-down, front-back, etc. and (3) ontological metaphors or cases where our experiences are understood in terms of objects and substances (Lakoff and Johnson 1980:4,14,25).

In chapter 3 of this thesis, LOVE IS A UNION, LOVE IS AN INVESTMENT, LOVE IS A THREAD, LOVE IS A GAME, LOVE IS MEDICINE and LOVE IS A FLOWER are examples of structural metaphors where the systematic mapping is from one concept to another. An example of orientational metaphor analyzed in the thesis is LOVE IS A MOVING OBJECT with front-back as a spatial frame for the metaphorical mapping between two domains. Finally, LOVE IS A CONTAINER is an illustration of ontological metaphor in which the measurement of a concrete domain is used to describe a more abstract concept LOVE.

According to Lakoff (1987:386-7), there are two kinds of correspondences found in a conceptual metaphor: (1) ontological correspondences which are “correspondences between the entities in the source domain and the corresponding entities in the target domain” and (2) epistemic correspondences, or “correspondences between knowledge about the source domain and corresponding knowledge about the target domain”. For example, the two kinds of correspondences in the two domains FIRE and ANGER can be shown in Table 1.

Ontological correspondences

Source: FIRE Target: ANGER

- The fire is anger.
- The thing burning is the angry person.
- The cause of the fire is the cause of the anger.
- The intensity of the fire is the intensity of the anger.
- The physical damage to the thing burnings is mental damage to the angry person.
- The capacity of the thing burning to serve its normal function is the capacity of the angry person to function normally.
- An object at the point of being consumed by fire corresponds to a person whose anger is at the limit.
- The danger of the fire to things nearby is danger of the anger to other people.

Epistemic correspondences

Source: Things can burn at low intensity for a long time and then burst into flame.

Target: People can be angry at a low intensity for a long time and then suddenly become extremely angry.

Source: Fires are dangerous to things nearby.

Target: Angry people are dangerous to other people.

Source: Things consumed by fire cannot serve their normal function.

Target: At the limit of the anger scale, people cannot function normally.

Table 1. Mapping between FIRE and ANGER (Taken from Lakoff (1987:389)).

Finally, metaphors, which relate not only to language but also to thought and action (Lakoff and Johnson 1980:3) are used systematically in our thought and language, and they tend to exist in clusters rather than separate cases (Ukosakul 2002:5).

In general, conceptual metaphors tend to occur in clusters and depend on the way we perceive or experience the world surrounding us, which may be similar or different from culture to culture. Due to conceptual metaphor, concrete concepts like PHYSICAL ORIENTATIONS, OBJECTS, SUBSTANCES, FOOD, etc. can be used to describe the more abstract concepts such as emotions or ideas. The reason is that when the concrete concepts are “structured clearly enough” and with the “right kind of structure”, they can help define other concepts which are less concrete in their own terms, as Lakoff and Johnson explain (Lakoff and Johnson 1980:118).

2.1.2 Conceptual metonymy

Metonymy is another device to help us understand the surrounding world. Different from metaphor, in which the mapping happens between two domains—source and target, metonymy is a process of “using one entity to refer to another that is related to it” (Lakoff and Johnson 1980:35) or “the relationship of one thing to another within a single conceptual model or scene” as Palmer says (1996:232). The mapping in metonymy, therefore, occurs within the same domain and the relationship between two entities is one of STAND FOR. For example, the phrase “the ham sandwich” in *The ham sandwich is waiting for his check* does not refer to a real ham sandwich but a customer who orders it and this metonymic mapping takes place in an ICM of a restaurant (Lakoff 1987; Lakoff and Johnson 1980).

Therefore, the first function of metonymy is a referential function, i.e. with metonymy, we can use one entity to stand for another (Lakoff and Johnson 1980:36) as shown in the ‘ham sandwich’ example. Secondly, like metaphor, metonymy has its function of providing meaning. For instance, in the metonymy PART STANDS FOR WHOLE found in an expression *good heads* when people say that they need some *good heads* on the project, what they mean is a particular characteristic of a person, i.e. the person’s intelligence needed in the project, not the whole person that is in

focus. The metonymy, therefore, allows us to pay attention to certain aspects of what is referred to, depending on which part of the whole we decide to focus on (Lakoff and Johnson 1980:36-7).

Similar to metaphorical concepts, metonymic concepts are systematic. They do not occur randomly or arbitrarily but in clusters. As shown above, metonymic concepts help us to conceptualize an entity based on its relation to another one. The grounding of metonymic concepts is from our experiences of the surrounding world and it is more obvious than that of metaphorical cases since it relates to “direct physical or causal associations” (Lakoff and Johnson 1980:39-40).

In brief, conceptual metaphors are ways of mapping our knowledge from one domain to another while the mapping occurs within one domain in conceptual metonymies. However, in metaphorical cases, the projection or mapping occurs between two separate domains, while in metonymic cases, it happens within the same domain. Both processes, in general, are ways “to ground our conceptual systems experientially and to reason in a constrained but creative fashion” as Johnson says in Ibarretxe-Antunano’s discussion (1999:8).

2.2 Vietnamese literature

2.2.1 Definition of *ca dao* ‘folk songs’

This thesis seeks to study folk literature in Vietnamese. *Ca dao* is generally known as folk songs or folk poetry in this language. It is borrowed from Chinese *ko yao* meaning “sing freely” (Balaban 1975:1217). It is thought to occur at the same time with folk tales and legends in Vietnamese culture (Vũ Ngọc Phan 1999:21). *Ca dao*, together with some other literary forms such as proverbs, folk tales and legends, make a great contribution to Vietnamese folk literature.

2.2.2 Characteristics of *ca dao*

No one is really sure about the exact beginning of *ca dao*. However, according to Vũ Ngọc Phan, the more Vietnamese linguists trace back to the origin and the development of *ca dao* together with that of Vietnamese language, the more they are convinced of the fact that *ca dao* occurred long ago when the most ancient Vietnamese words can be found (Vũ Ngọc Phan 1999:21-4).

Ca dao, in addition, played a very important role in Vietnamese people's lives during the 1000 years of Chinese domination over the country. It is the way that Vietnamese people reflected their emotions, beliefs and contemporary social situation when most of the population did not know how to read and write (Vũ Ngọc Phan 1999:21; Balaban 1975:1220) The topics of *ca dao*, therefore, are various, such as romantic love, love for family and working environment.

Ca dao and *dân ca* 'folk songs', according to Vũ Ngọc Phan (1999), Đỗ Bình Trị (1999) and Triều Nguyên (2000), are two sides of the same coin in folk literature. Vũ Ngọc Phan presents the similarity of these two types and suggests the way to distinguish them as follows,

“...both *ca dao* and *dân ca* share the same form such as that of four or five syllables, the six-eight couplet, the double seven-six-eight quartet. If one of these forms is recited, it becomes *ca dao* whereas it is called *dân ca* when it is sung” (Vũ Ngọc Phan 1999: 42).

In the same light, in studying *ca dao*- *dân ca* 'folk song', the name of *ca dao* is used when a song's lyrics is paid attention to while it is called *dân ca* if the music of a song is the focus.

Authorship of *ca dao* is also an interesting characteristic of this literary form. Generally, the composition of *ca dao* follows the improvisational format that “verse lines can be added without limit as long as the composer properly links rhymes, word tones, and meter” (Balaban 1975:1217). Someone starts to recite the first version, which can be edited or rearranged by others right away or later by singers in different places (Vũ Ngọc Phan 1999:45).

The last prominent component of *ca dao* is its oral spreading. Since illiteracy was common in the old days, *ca dao* could be preserved by people reciting from region to region and from generation to generation.

2.2.3 Previous studies about metaphor

Many studies of metaphor in Vietnamese folk songs have been done so far. However, they all look more at literary metaphor or figurative language in folk songs. Metaphor, as a figure of speech, is described as “a shortened comparison in which the comparison is nonetheless not explicitly expressed” (Bussman 1996: 304). Literary metaphors are considered to be “typically rich in meaning” and to have “a predominantly expressive or evocative function” as quoted from Steen in Gibbs (1994:260). Analysts of *Thơ Mới*, slightly different from those of folk songs, present a full study of literary metaphors and a brief overview of conceptual metaphors in modern poems.

2.2.3.1 Metaphor in *ca dao* ‘folk songs’

Hà Quang Năng (2000) presents a brief overview of metaphor use in Vietnamese folk songs. Metaphors which employ concrete objects like bamboo tree, dock, boat, etc. to convey either concrete things like appearance or more abstract concepts such as emotions and personality, are prominent in Vietnamese folk songs (Hà Quang

Năng 2000:13). Out of 11,825 folk songs, 1,451 have metaphor, as reported by Hà Quang Năng. For example, when talking about a young lady's beauty, instead of a direct description, Vietnamese people will use metaphor, in this specific case, a fragrant flower, to say this:

Hoa thơm bán một đồng mười
flower fragrant sell one a monetary unit ten

Hoa tàn nhị rữa bán đôi lạng vàng
flower wither bud wither sell two tael gold

'A fragrant flower costs one xu

A dying flower costs two taels of gold.'

[*xu*: a monetary unit equal to 1/100 of a basic unit of value in the old society, similar to a cent equal to 1/100 of a dollar in the United States.]

A flower in this example, as explained in the paper, refers to a young girl's innocence and beauty which is so precious. However, depending on the context, a metaphorical case is explained in different ways. For instance, if a flower in the above case describes a young girl's appearance, it conveys one's good personality in the following case:

Nước trong ai chẳng rửa chân
water clear whoever NEG wash foot

Hoa thơm ai chẳng tới gần gốc cây.
flower fragrant whoever NEG come near root tree

'Everyone [wants] to wash his feet in pure water

And everyone [wants] to come near the tree with fragrant flowers.'

In the latter example, a fragrant flower or metaphorically, one's good personality, can draw anyone's attentions and intention in order to make friends.

In addition, metaphor always appears in pairs, either parallel or opposite in terms of meaning. Romantic love is one domain in which examples of each category of

meaning can be commonly found. Generally, a man and a girl are metaphorically expressed in folk songs of romantic love. For example, in the following song, which is the way a girl expresses her faithful love in a very indirect way with the use of metaphor, a man is compared with a boat while a girl with a dock.

Thuyền về có nhớ bến chăng
boat come back whether miss dock or not

Bến thì một dạ khẳng khăng đợi thuyền.
dock then one heart insist wait boat

'Does the boat think of the dock when it goes?

As to the dock, it will insist on waiting for the boat.'

The reason for this metaphorical pair, as the author explains in his paper, is because in the old society, the man due to social responsibilities often travels around as a boat on the sea. The girl, on the contrary, tends to stay in the same place, e.g. in her own house or kitchen. Hà Quang Năng also lists some similar cases of metaphor pairs such as plum-peach, wind-moon, dragon-cloud, butterfly-flower, mirror-comb, etc. with the same order, that is, the first concrete thing refers to the man while the second to the girl (Hà Quang Năng 2000; Nguyễn Thị Ngọc Diệp 2001).

Beside this, opposite images are also used as metaphorical expressions in folk songs. There are some examples that two opposite members of a same category are used to emphasize the difference such as *phượng hoàng* 'phoenix' - *gà* 'chicken'; *thuyền ván* 'a sampan' - *thuyền thúng* 'a guffa', etc. For example,

Phượng hoàng đậu chốn cheo leo
phoenix perch place high

Sa chân lỡ bước phải theo đàn gà.
miss foot miss step must follow flock chicken

Bao giờ mưa thuận gió hoà
whenever rain harmony wind harmony

Thay lông đổi cánh lại ra phượng hoàng.
 change feather change wing then become phoenix

'A phoenix [usually] perches on a high place

[But because of bad weather, it] misses [its] steps, [then it] must follow a flock of chickens.

Whenever the rain and wind [calm down]

It [will] change [its] feathers [and] then become a phoenix [again].'

In the category of bird, Vietnamese people see that a phoenix is a beautiful and rare kind. A chicken, on the contrary, is not highly valued because it is too familiar in daily life. Taking the contrast between these two kinds of the same category of bird, Vietnamese people use metaphorically the image of an eagle to refer to a person of high class whereas a chicken represents anyone of lower class. In this light, the above *ca dao* can be understood as a song of a girl belonging to high class, due to her unfortunate situation, has to follow a man of lower class. Even so, the girl still has a hope that she always remains as who she is—a lady of high class. The same explanation can be applied for the following folk song with two opposite images of boat, *thuyền thúng* 'a guffa', which is the two-meter-wide circular baskets made of bamboo and pitch that can only be paddled standing up, and *thuyền ván* 'a sampan', which is a flat-bottomed Chinese skiff.

Em chê thuyền thúng chẳng đi
 1S,F look down guffa NEG go

Em đi thuyền ván có khi dập dềnh
 1S,F go sampan sometimes unstable

'You look down on a guffa

So you do not go on it.

[However], you choose a sampan

Which sometimes makes you unstable.'

The above folk song is a man's word to express his emotions. He saves his heart for a girl but she does not save hers in return because she looks down on his poor situation. That explains why she chooses another man of higher and richer class to be her husband. But she may have some troubles or an unhappy marriage to face with in the future if the only reason for her choice is money, as the lonely man sings.

In short, metaphor is really prominent and effective in folk songs. It helped singers express their emotions in a way that was completely suitable with the rules in society at that time.

2.2.3.2 Metaphor in *Thơ mới* (Modern poems)

Besides its effectiveness in folk songs, metaphor also works well in *Thơ mới*. As Hoài Thanh and Hoài Chân said in Phan Hồng Xuân's (2001a:38), "metaphor is the breath and the main characteristic of poems in general and modern poems in particular". *Thơ mới*, according to Phong Lê, Vũ Văn Sĩ et al., has its own characteristics in forms such as there is no limit of words or lines in a verse, the usage of six-eight couplet or redevelopment of five-syllable or seven-syllables lines (Phong Lê, Vũ Văn Sĩ et al. 2002).

In his paper, the author lists all metaphors that can be found in 700 verses out of 169 modern poems that he studies. Images that use metaphor, as Phan Hồng Xuân observed, can be categorized into seven groups in *Thơ mới*: natural forces, space and time, animals, plants, body parts, mental category and human emotions. For natural forces, modern poets employ personification, which is one kind of metaphor, to describe them. The moon, for example, is metaphorically compared to a girl with all of her characteristics and feelings in some verses. In other places, THE MOON IS

AN EASILY BROKEN OBJECT, or THE MOON IS A MUSICAL INSTRUMENT, or THE MOON IS A LIQUID, etc. is used (Phan Hồng Xuân 2001a:39).

In the same vein, sun, star, light, wind, dew, etc. are also personified in *Thơ mới*. Due to personification, poets of *Thơ mới* can present different descriptions and expressions that have not existed in Vietnamese literature before the period of *Thơ mới*.

In addition, poets of *Thơ mới*, with metaphor, can see space and time in a different way. Some examples of metaphor in this category can be seen as SPACE IS AN OBJECT, SPACE IS A BUILDING, A DAY IS AN OBJECT, etc. (Phan Hồng Xuân 2001a:42).

Similar to natural forces, animals and plants are also personified in *Thơ mới*. If a sparrow is seen as an active child, a bee is considered as a hard-working worker (Phan Hồng Xuân 2001a:43-4). Each kind of animal is metaphorically described in its familiar setting, that is, a buffalo is always seen on a field or a farming setting, while a tiger is in the forest.

Not only animals but also various kinds of plants are observed as human in *Thơ mới*. A bamboo tree or banana tree, for instance, can be compared to the hard and modest life of Vietnamese people, while the betel and the areca tree are considered as a young man or a young girl (Phan Hồng Xuân 2001a:44).

Moreover, metaphor relating to body parts can be also commonly found in *Thơ mới*. Some examples of this category can be listed such as EYE IS A CONTAINER, CHEEK IS FRUIT, TOOTH IS FLOWER etc. (Phan Hồng Xuân 2001b:22-3). Together with other body parts, heart metaphors are repetitively used in modern poems, too. Sometimes, a heart is considered as a container, which gives a

metaphorical case A HEART IS A CONTAINER, while other times A HEART IS A TOMB.

Due to the existence of the metaphorical case A HEART IS A CONTAINER, another metaphor appears in *Thơ mới*, that is LOVE IS LIQUID. As a container and liquid are not separate in the concrete world, it is understandable for the occurrence of metaphors of both heart and love. Poets on *Thơ mới* move even further for the metaphorical case of LOVE. Some new metaphors have evolved such as LOVE IS A SUN, LOVE IS A PIECE OF MUSIC, LOVE IS A FLOWER, etc. (Phan Hồng Xuân 2001b:24-5), which can be seen as follows:

Tình anh ðà xẽ bóng
love 2S,M PERF set down

'My love set down.'

(in *Còn chi nữa* by Lưu Trọng Lư)

Đàn sáo trong cây vẳng khúc tình
instrument flute in tree play piece love

'[other] instruments and flute in trees play a piece of love [song]'

(in *Xuân* by Nguyễn Giang)

Em em ơi Tình non sắp già rồi
2S,F 2S,F exclamation particle love young ASP MAR old already

'My [dear], [our] young love is about to be old.'

(in *Giục già* by Xuân Diệu)

Hoa xưa tươi trăng xưa ngọt gối xưa kê
flower old fresh moon old sweet pillow old next

tình nay sao héo
love now why wither

*'Flowers [in the old days] are fresh,
the moon [in the old days] is sweet,
pillows [in the old days] are next [to each other],
why does [our] love wither now?'*

(in *Say đi em* by Vũ Hoàng Chương)

Together with love, sadness, virginity, dreams and poems can be seen in a metaphorical way. Sadness can be compared with either a flower, a sound or a building. Virginity, in turn, is mentioned as a flower, while a dream as a building. A poem, more specifically, is considered as a girl with all of her female characteristics: tenderness, beauty, etc.

Finally, *Thơ mới* also borrows the metaphorical case of boat-dock in *ca dao* to refer to the faithfulness of young men and girls who are in love with each other while they are separated. The same effectiveness of this metaphor found in *ca dao* can also be observed in *Thơ mới*.

In brief, poets of *Thơ mới* have made use of the creative effectiveness of metaphor in literary language. Not only do they use the same metaphor in *ca dao*, which is a traditional form in Vietnamese folk literature, poets of this group also invent a vast number of metaphorical cases in *Thơ mới*, which makes *Thơ mới* a significant contribution in the history of Vietnamese literature.

This section about Vietnamese literature helps us to see what has been done about metaphors in both songs and poems in the past and more recently. However, most of the metaphors studied in folk songs, so far, are seen from a literary view, not from

Cognitive Semantics while studies about *Thơ mới* 'modern poem' cover perspectives from both literary light and cognitive linguistics.

This thesis, therefore, will look at metaphors in folk songs from a cognitive semantics perspective, i.e. a description of conceptual metaphors and metonymies. It will also describe different metaphors or metonymies understood in contemporary songs and poems, which have been composed around 1997 till now on the basis of metaphor studies in *Thơ mới*.

2.3 Literature of “Worldview”

Worldview, as Hiebert defines, is “the basic assumptions about the natures of reality and morality” (1976:369). Palmer describes worldview as “the fundamental cognitive orientation of a society, a subgroup, or even an individual” (1996:113). In order to understand the worldview of a culture, it is essential to look at different components that are included in worldview such as behaviors, norms, judgements, values and beliefs. According to Hiebert’s model of worldview, behaviors are on the first layer, while others components like norms, judgements, values and beliefs move closer to the center of a culture’s worldview.

Behaviors are normally what a newcomer to a culture can observe immediately from the people of a society. The way people greet each other, or how they dress in certain circumstances, etc. are the very starting-point that one can begin with in order to discover the worldview hidden in that culture.

Besides behaviors, norms are what can be found out next. They are “a society’s rules of right or wrong behaviors” (Scupin 1992:37). They serve as guidelines for people in a culture to know what they ought or ought not to do in different situations.

Judgements or “affective assumptions” or “what is liked” (Osborne 2001:2) are another layer that can show worldview. They are the ways that people of a culture express in relation to beauty, style, and aesthetics in the culture. At a more individual’s level, judgements affect people’s taste in music, art, dress, food or the way they feel about each other.

In addition, values or “evaluative assumptions” (Osborne 2001:2) are widely shared among people within a community. They are “the standards by which members of a society define what is good or bad, holy or unholy, beautiful or ugly” (Scupin 1992:36). They are also what people usually use to make judgements about what is right or wrong.

Finally, beliefs, compared with values, are more specific in form at least (Scupin 1992:36). They are “cognitive assumptions” (Osborne 2001:1) or “cultural conventions that concern true or false assumptions, specific descriptions of the nature or the universe and humanity’s place in it” (Scupin 1992:36). Beliefs help to explain reality, give the concept of time, space or other worlds, etc. to people in a culture.

In brief, worldview is seen as a core to a culture, or to put it in the way that Burnett describes, culture may be compared as a game while the worldview is “the unseen set of rules” that help the players [people in a culture] decide how to play the game (Burnett 1990:13).

Since “worldview cannot be understood without language” as Ridington’s quote in Palmer’s discussion about the connection between languages and worldviews (Palmer 1996:113), the findings of conceptual metaphors and metonymies in Vietnamese folk and contemporary songs will open a way to find out parts of a picture of Vietnamese worldview.