

Cognitive Metaphors in Vi Thuy Linh's Poems



Pham Phuong Linh¹, Tran Van Sang, Ph. D²

¹Teacher, FPT Schools, Danang, Vietnam, The University of Danang, University of Science and Education, Danang, Vietnam. No.459 Ton Duc Thang Street, Lien Chieu District, Danang, Vietnam

²Associate Professor, The University of Danang, University of Science and Education, Danang, Vietnam. No.459 Ton Duc Thang Street, Lien Chieu District, Danang, Vietnam

ABSTRACT: The purpose of this study is to examine cognitive metaphors in Vi Thuy Linh's poetry to see the new and reckless poetic thinking as well as the concepts in her poetry. The linguistic description method; context analyzation are used to clarify how the nature of cognitive metaphor models structure the mindset, perception, and human activities and discover specific features in the way of perceiving and thinking and reflecting the world of author. Along with statistical and classifying methods based on two volumes "Khat" and "Dong Tu" I have seen cognitive metaphors expressions in this is the destination domains of love. Through research, it has been highlighted that cognitive metaphor is not only a rhetorical form of literature but also a matter of thinking, a specially mental mapping that has a great influence on how people think and act in daily life. In practical terms, the research took advantage of conceptual models of cognitive linguistics to explain the thinking manipulations and arguments in Vi Thuy Linh's poetry - what makes the difference in her language usage as well as the style of composition.

KEYWORDS: cognitive metaphors; conceptual metaphors; ; concept paradigm; love; life, Vi Thuy Linh's poems.

1. INTRODUCTION

Cognitive linguistics is a new trend that developed in the past few decades, from the late 70s (twentieth century). M. Johnson and Lakoff began to develop theories of cognitive metaphors with the famous work *Metaphors We live by* (1980). This is considered the book that laid the foundation for the birth and development of language research in relation to the cognitive sciences. Since then, the concept of "due to the middle" has been taken as the object of research. According to George Lakoff's way of working, the entire linguistic system is metaphorical. The conceptual system of the metaphor is now formed based on the structure of experience, and an empirical structure is often based on the other empirical structure mentioned earlier. In other words, we use the experience of type A to talk about type B, so the concepts are metaphorical.

The study of cognitive metaphors in literary works is one of the new research directions of the cognitive linguistics movement, it is conducted to study the language on the inherent experiences and how people perceive things in the world through their perception. In literature, cognitive metaphors help us open up creativity, breaking ways in how we perceive the world, and opening up our ability to explore and discover relationships between things and phenomena, not just understanding but simply the reflection of things and phenomena by ordinary structures.

Cognitive metaphor (also known as cognitive/conceptual metaphor) is one of the forms of conceptualization, a cognitive process that has the function of expressing and forming new ideas without it. it is not possible to receive new knowledge" [1, p.293]. Furthermore, "In origin, cognitive metaphors respond to people's ability to grasp and create likenesses between different individuals and classes of objects." [1, p.293]. Thus, cognitive metaphor is a form of human thinking about the surrounding world, an effective tool to help people conceptualize abstract concepts and easily think on the basis of concepts.

Conceptualization can be understood as the process of concepts. Concepts are reflections of the ordinary and essential properties of things in the world in the brain, which are formed on the basis of concepts and marked by words. The process of concepts is the process of developing perception from sensation to fluidity, that is, from sensory perception to abstract thinking. The process of categorization and conceptualization are closely linked, but not identical. Categorization refers to collections of units that are similar or similar in some way to form categorical knowledge, while conceptualization outputs units of human experience units of language. Cognitive metaphor exists presupposition in human consciousness through two spatial domains: **source domain and target domain**. Cognitive models often emphasize the mental nature, experience, and thinking of people based on their scientific perception. Therefore, this form of metaphor is empiric. As the basis of thinking, cognitive metaphor is also seen as an important tool to discover the mysteries of oneself.

Cognitive Metaphors in Vi Thuy Linh's Poems

Unlike studies of cognitive metaphors abroad, when studying this issue in Vietnam, people often use cognitive metaphor theory to learn more deeply about literature, which can not fail to mention Poetry. Studying cognitive metaphors in Vi Thuy Linh's poetry is such a case.

Poet Nguyen Trong Tao commented on the female poet as follows: "*Vi Thuy Linh, a young poetess on a horse of words, has grown up "single-handedly" and "galloped straight into the poetic jungle"*". Indeed, the appearance of the poetess has created a "*phenomenon of Vi Thuy Linh*". Her compositions always create their own mark, a unique and outstanding individuality through each of her poems. Vi Thuy Linh's poems are strange, unique, and full of sexuality. Studying Vi Thuy Linh's poetry from the perspective of cognitive metaphor is a new research direction that may bring unexpected findings; from which readers can better grasp the thinking process in poetry, and at the same time, also suggest and clarify abstract concepts under the guise of words expressed by the poetess.

2. METHODS AND AREA OF RESEARCH

2.1. Research Methods

For this study, we mainly use the following main research methods:

- **Method of describing language:** Used to describe cognitive metaphorical expressions in two poetry collections to discover the hidden values that the poetess wants to convey.
- **Context analysis method:** Used to analyze linguistic expressions containing metaphors of cognitive category in Vi Thuy Linh's poetry.
- **Methods of statistics and classification:** Used to know the frequency of occurrence of cognitive metaphors in Vi Thuy Linh's poetry. Thereby contributing to clarifying the unique and bold features of poetry.

2.2. Area of Research

This topic is limited to the study of **cognitive metaphors** in Vi Thuy Linh's poetry, while other linguistic issues related to **cognitive language are generally** only mentioned as a means to clarify **the model of cognitive metaphor**.

In this study, the source material is taken from the following two poetry collections:

- Khat poetry collection (Vi Thuy Linh, *Writers Association Publishing House*, January 1999).
- Dong Tu poetry collection (Vi Thuy Linh, *Literature Publishing House*, April 2006).

3. RESEARCH CONTENTS

3.1. Vi Thuy Linh's Poetry and Typical Cognitive Metaphors

Through surveying two poetry collections, we found: In 115 poems, there are 256 conceptual metaphorical expressions of love and life. The statistical results are shown in the following summary table:

Table 2.1. System of conceptual metaphors in Vi Thuy Linh's poetry

NO	Conceptual metaphors in Vi Thuy Linh's Poetry	Amount	
		Times/256	Percent %
LOVE			
1.	LOVE IS NATURE	85	33.2
2.	LOVE IS SENSUALITY	57	22.3
3.	LOVE IS COLD HEAT	20	7.8
4.	LOVE IS WAIT	18	7.0
5.	LOVE IS THE DESIRE OF BELONGING	15	5.9
6.	LOVE IS A JOURNEY	11	4.3
7.	LOVE IS PAIN	8	3.1
8.	LOVE IS THING/CONTAINER	8	3.1
9.	LOVE IS OWNERSHIP	7	2.7
10.	LOVE IS THE UNSTEADINESS	2	0.8
LIFE			
11.	LIFE IS A RIVER	11	4.3
12.	LIFE IS BITTERNESS	11	4.3
13.	LIFE IS THE ABSURDITY	3	1.2
TOTAL		256	100.0

Through categorical statistics, I found that the conceptual metaphor of love in Vi Thuy Linh's poetry is quite abundant and diverse. The most prominent are some conceptual metaphors about love such as LOVE IS NATURE with 85/256 metaphors (accounting for

Cognitive Metaphors in Vi Thuy Linh's Poems

33.2%); LOVE IS SENSUALITY with 57/256 metaphors (accounting for 22.3%); LOVE IS COLD HEAT with 20/256 metaphors (accounting for 7.8%); LOVE IS WAIT with 18/256 metaphors (7.0% rate); LOVE IS THE DESIRE OF BELONGING with 15/256 metaphors (accounting for 5.9%); LOVE IS A JOURNEY with 11/256 metaphors (4.3%); LOVE IS PAIN with 8/256 metaphors (3.1%) and followed by some other conceptual metaphors as mentioned.

During the analysis, we do not separate structural metaphors and ontological metaphors. The cognitive metaphor itself is a way of thinking, each type of metaphor has a specific function. But in essence, structural metaphor and ontological metaphor still have the same irradiation mechanism from the source domain to the target domain on the basis of human experience and thinking. Therefore, we want to target each group of objects in Vi Thuy Linh's poetic thinking. This approach also helps to avoid repetition because in both structural and ontological metaphors there are conceptual metaphors about love and life.

3.1.1. Cognitive metaphor of LOVE in Vi Thuy Linh's poet

In the emotional category, LOVE is one of the most basic and important concepts. The target domain LOVE is a sacred category that exists a lot in everyday life, and this is also an endless topic of literature. Love is very much defined in foreign and Vietnamese literature.

For conceptual metaphors of love, each source domain irradiating to the target domain LOVE highlights the characteristics and emotions of conjugal love. Love also shows up with many different emotions through each concept. But the love in Vi Thuy Linh's poetry is mostly directed towards sensuality and sorrow, the desire to conquer love rather than the happiness in love like other contemporary poets. Love is an arduous journey that needs to overcome many challenges of two people, it not only stops at the companionship but also the close proximity (sensual), the burning heat, as cool as the summer wind, is the desire to be together, the incomplete intoxication of love, the desire to possess and embrace the lives of lovers.

In order to analyze how selected attributes for the source domain are projected onto those of the target domain, we divide metaphorical linguistic expressions into individual domains for easy identification. The source domains irradiate the target domain to make the target domain from the abstract materialized.

During the survey, some conceptual metaphors appeared infrequently and were not really typical in Vi Thuy Linh's poetry, so in this research, we only mention but do not go into in-depth analysis and study of specific attributes and properties of the source domains irradiated onto those target domains.

a) Source domain NATURE

Table 3.1. Irradiation scheme of conceptual metaphor LOVE IS NATURE

NO	Source domain: NATURE	Target domain: LOVE
1	Phenomena, things exist in nature; the color of things and phenomena	The love of two lovers
2	Status of existence	Expression status of love

Through the survey of Vi Thuy Linh's poetry, we found that the conceptual metaphor NATURAL is a symbolic source from the natural world, including 85 metaphors/a total of 256 metaphorical linguistic expressions (accounting for 33.2%). The following table shows the pattern of irradiation of natural attributes to love:

Table 3.2. Attributes are irradiated between the source domain and the target domain in conceptual metaphor LOVE IS NATURE

NO	Similarities between the source domain and the target domain	Irradiates attributes	Frequency	
			Times /85	Percent (%)
1	Similarities between the source domain and the target domain	A swarm of ants/A colony of ants	4	4.7
		Wolf sound	2	2.4
		Sone Cave	1	1.2
		Horizon	1	1.2
		The smallest cell	1	1.2
		Rain/ Squall of rain	6	7.1
		Lightning	1	1.2
		Balloons/ shadow	3	3.5
		Groundswell	1	1.2
		Storm/ Hurricane	2	2.4

Cognitive Metaphors in Vi Thuy Linh's Poems

		Sunset	1	1.2
		Rainbow color/ piece of bridge	2	2.4
		Night/ dark corner	11	12.9
		Light/ bright	4	4.7
		Day	2	2.4
		Wind	4	4.7
		Sun	2	2.4
		The moon/ moon season/ moon stream	4	4.7
		Duckweed	1	1.2
		River	1	1.2
		Season	13	15.3
		Field/ drought field/ thirsty field/ cold wet field	4	4.7
		White sand	1	1.2
		Suong	1	1.2
		Smoke	1	1.2
		Dust	1	1.2
		Leave	1	1.2
		Water	7	8.2
		Sky/ bruised sky	2	2.4
		Bird	1	1.2
		Straw tinder	1	1.2
		Scarecrow	1	1.2
		Nest	1	1.2
		Roots	2	2.4
		Soil	3	3.5
		Thorn	1	1.2
2	State of existence	Upset	5	5.9
		Peaceful	2	2.4
		Lonely/ solitude	3	3.5
		Joyful	4	4.7
		Happily	3	3.5
		Sweet	1	1.2
		Crazy	1	1.2
		Expect	1	1.2
		Painful/ Hurt/ sorrow	8	9.4
		Cold/ acold/ freezing	5	5.9
		Hope/ Expect/ Desire	3	3.5
		Silent	1	1.2
		Died	2	2.4
		Bitter	2	2.4
		Thirst for life	1	1.2
		Feeble	1	1.2

Through statistics, we see that the attributes of nature are irradiated to the target domain LOVE, making love have many flavors. In Linh's poetry, she vows to die for love, to die to be loved. As gentle as people write about love, Linh's poetry is so bold:

The obsession chases me like a wild wolf across an empty field.

I hide with a closed eye

The dry wolf sound in the endless cave of memory reminds me.

a night of grain rain

(You and time – [Corpus 2, p. 48])

b) Source domain is SENSUALITY.

Cognitive Metaphors in Vi Thuy Linh's Poems

Couples in love always crave closeness, and touch, love is parallel with sex. Perhaps because of this, this recollection of love is relatively easy to understand. The conceptual metaphor LOVE IS SENSUALITY is concretized in terms of the irradiation scheme as follows: geographical distance – a distance of two lovers; closeness – the emotional state of love.

Table 3.3. Attributes are irradiated between the source domain and the target domain in conceptual metaphor LOVE IS SENSUALITY

NO	Similarities between the source domain and the target domain	Irradiates attributes
1	Similarity in bonding	Distance between two lovers
2	Similarity in condition of bonding	The bonding between two lovers
3	Similarity in emotion of bonding	The feelings of two lovers
4	Similarity in time of closeness	How is the bonding time

The irradiation between the source domain and the target domain can be generalized according to the following table:

Table 3.4. Attributes are irradiated between the source domain and the target domain in the conceptual metaphor LOVE IS SENSUALITY

NO	Similarities between source domain and destination domain	Irradiated attributes	Frequency	
			Times/57	Percent (%)
1	Similarities in bonding	Heart	43	75.4
		Eyes	27	47.4
		Breath	26	45.6
		Breast	23	40.4
		Face	22	38.6
		Hands/arms/soft fingers	10	17.5
		Teeth	7	12.3
		Skin/ body	6	10.5
		Hair	4	7.0
2	Similarities in condition of bonding	Sleeping	45	78.9
		Hugging	22	38.6
		Beside/ by the side of	20	35.1
		Kissing	17	29.8
		Holding/ taking	6	10.5
		Hinding	3	5.3
3	Similarities in emotion of bonding	Love	1	1.8
		Desire to dedicate	3	5.3
		Love	4	7.0
4	Similarities in time of bonding	Season	13	22.8
		Night	11	19.3
		Day	3	5.3
		Month	3	5.3
		Lifetime/ whole life	3	5.3

For example:

*We're **been in love** ever since
 Maybe since my poems **flowed into your heart**
Devoting...
 Let **love** speak for itself, my love!
 Come on, quiet...*

*... **My hair** is on your **chest**
Each strand of hair is a word of loving you*

Cognitive Metaphors in Vi Thuy Linh's Poems

*The verses fly up like a flock of anxious birds
Winter is coming, the birds find another place to avoid the cold
I'm with you forever*

(Flock of fire birds, [Corpus 2, p.63])

The source domain of SENSUALITY is concretized through the concept of when we have loved each other through the image of bringing my verse into your heart, that is the similarity of bonding state, sensual desire to blend to each other: devoting.

c) The source domain is HEAT/ COLD

Heat/cold are basic human experiences. The HEAT/COLD source domain is typical for many conceptual metaphors, including the concept of love. In order to have heat, fire-producing elements are needed, the nature of fire is to give off heat and produce light. Fire is the passionate, intense state of those in love. The cold is the factor that cools down and soothes the worries and pain of those in love. From those attributes, surveyed in Vi Thuy Linh's poetry, we get a table of irradiation models of the transformation between the source and target domains in the conceptual metaphor LOVE IS HEAT/FIRE:

Table 3.5. Attributes are irradiated between the source domain and the target domain in the conceptual metaphor LOVE IS HEAT/COLD

NO	Similarities between source domain and destination domain	Irradiated attributes	Frequency	
			Times/8	Percent (%)
	Similarities in nature	Burn	7	87.5
		Wet	6	75.0
		Fire	6	75.0
		Intense	6	75.0
		Fade	2	25.0
	Similarities in condition	Warm	4	50.0
		Cold	4	50.0
		Strict	3	37.5
		Cool	2	25.0
		Thirsty	1	12.5

Vi Thuy Linh wrote:

*If love each other, come back through the night
If miss and have a thirst for each other, roll the water fall
Rolling the fire of love burns
I – The spark in the middle of life
Only fires up, only lights up when you germinate ...*

(Hide – [Corpus 2, p.52 - 53])

The nature of fire as burning has contributed to creating a very unique metaphorical linguistic expression. The physical phenomenon of the burning of fire has been transformed into the psychological feeling of burning longing, overflowing with nostalgia when leaving you.

d) The source domain is WAITING

Waiting is the typical source domain for the conceptual metaphor of love. Waiting is an act of expecting, waiting for someone, usually hoping but rarely receiving the desired result. Waiting can be exhausting for anyone, especially having to do it for an indefinite amount of time. Waiting has two sides, positive and negative. It can make people happy, but it can also push them into the depths of despair... From those attributes, examining two volumes of Vi Thuy Linh's poems, we get a table of irradiation models of transitions between the source and target domains in the conceptual metaphor LOVE IS WAIT:

Cognitive Metaphors in Vi Thuy Linh's Poems

Table 3.6. Attributes are irradiated between the source domain and the target domain in the conceptual metaphor LOVE IS WAIT

NO	Similarities between source domain and destination domain	Irradiated attributes	Frequency	
			Times /12	Percent (%)
1	Similarities in nature	Look/ look forward tp	4	33.3
		Wait	4	33.3
		Expect	3	25.0
		Lean on the door	2	16.7
		Call the footsteps back	1	8.3
2	Similarities in condition	Loving	4	33.3
		Missing	4	33.3
		Hoping	3	25.0

Waiting is a feeling that no one wants, but because of love and hope, because of the belief that love will come back to find and be with us. For that reason, WAIT is considered a fairly typical source domain in love:

When I lean on the door

Is when I need you

(When I lean on the door– [Corpus 2, p. 66])

Here the lyrical character I lean on the door is like the act of waiting for you to come and hoping you will come because I need you then.

Hello, I'm waiting for you to come

Regretfully, when we were together, we couldn't get everything we wanted

I gave You an understanding of me, and it seemed that You

don't know anything about me

You still love me beyond all of your options.

(An unsent letter – [Corpus 1, p. 70])

Or:

I hug I sleep and dream of you

I miss you so much

Like a leaf in a dream, I was little

How many days have you been away...

(Tell with you – [Corpus 2, p. 50])

As mentioned above, here only the irradiance is tabulated in the domains that are really typical and occur in many expressions. Other source domains will be shown by specific examples. Although each person seems to have their own definition of love, no matter how many books are written, it is impossible to fully describe the satisfaction of all the emotions and emotional states that love brings to people. Is it because love is a mystery, love is always full of surprises and love is always new. But humans are strange, the more mysterious and difficult things are to understand, the more people want to learn, and the more they want to explain and discuss love. Being a young poet and having thoughts in both reasoning and boldness in every word. That is why in Vi Thuy Linh's poetry, LOVE is the category that appears in most of the small concepts. Here are examples of other conceptual metaphors of LOVE:

- LOVE IS PAIN

Turning back to me, you go

Leaving back winter in the heart of summer

Leaving me– a term field

Cracked and pale

These- stains- calluses

(Remaining – [Corpus 2, p.34])

-LOVE IS SENSUALITY

In the fierce, I desire for peace

I want to sleep beside you like the roots in the ground

... My ground!

Millions of hydrangeas at night slither through soft fingers as we

stick together by the breath

Cognitive Metaphors in Vi Thuy Linh's Poems

(Alone in April– [Corpus 2, p.36 -37])

- LOVE IS WAIT

*And the night and I and **the season wait for you***

The wind still blows the bird's sound through the doorframe

(Wake up, [Corpus 2, p.55])

- LOVE IS THE DESIRE OF BELONGING

*The last breath I took to say **I love you***

*And **we're so close we can't get any closer***

The stars slowly sink into the abyss

Smiling (Crying) a faraway smile

(Quietly, [Corpus 2, p.90])

-LOVE IS HEAT/COLD

Fireplace in winter, a cool breeze in summer –

Your arm is like a narrow lane that takes me into the immensity

***The darkness, the cold of death** can't scare us*

Because in every flurry, we give life and love.

(Vitality, [Corpus 1, p.36])

- LOVE IS THE UNSTEADINESS

The sun falls on the river

*Dew drops from **the corner of the eyes***

The woman who pours the night

*The lip of **the crescent moon***

Know ever?

(Shadowp, [Corpus 2, p.42])

- LOVE IS OWNERSHIP

I'm **craving** to hear

someone

tell that

he says

fell in love with me

(People born in April, [Corpus 2, p.16])

- LOVE IS A JOURNEY

You and I are on a journey to find the top of the mountain in mind

In my heart, the sacred mountain has grown

(Wonderland of the rainbow, [Corpus 1, p.62])

Thus, each source domain irradiating to the target domain LOVE highlights the characteristics and emotions of a couple's love. Love also shows up with many different emotions through each concept. But the love in Vi Thuy Linh's poetry is mostly directed towards sensuality and sorrow, the desire to conquer love rather than the happiness in love like other contemporary poets. Love is an arduous journey that needs to overcome many challenges of two people, it not only stops at the companionship but also the close proximity (sensual), and the burning heat like fire, cool like the summer wind, is the desire to be together, the incomplete intoxication of love, the desire to possess and embrace each other in the lives of lovers.

3.1.2. The cognitive metaphor of LIFE in Vi Thuy Linh's poetry

Life is the living process of a person or thing, generally a process from birth to death. Life is inherently something very abstract that cannot be fully explained, but it is attached and inseparable to every human being. Everyone will have a different way of contemplating and thinking about life. Some people see it in a positive way, and others see it in a negative way.

Through categorical statistics (Table 2.1), it is found that besides conceptual metaphors of love, there are also conceptual metaphors of life: LIFE IS A RIVER with 11/256 metaphors (accounting for 4.3%).); LIFE IS THE ABSURDITY with 11/256 metaphors (accounting for 4.3%); LIFE IS BITTERNESS with 3/256 metaphors (accounting for 1.2%).

The metaphor LIFE IS A RIVER is a universal concept of all cultures and has a solid empirical foundation in human thinking. In other words, this is one of those concepts that everyone can understand. The basic structure of life is like a path that includes the starting point of a movement, people will move on it to reach the destination they need. This path is a route that we all

Cognitive Metaphors in Vi Thuy Linh's Poems

have to go through when following a route in a certain direction from the starting point to the destination point. However, this life flows along the river, so this river is not the same for everyone, because on the way there may be many obstacles and each person will have their own time to be able to reach the destination.

The destination depends on the purpose (in study, work, in life, ...) that each person creates (short or long distance). Along the way, we may encounter obstacles that force us to choose a direction. With the conceptual metaphor LIFE IS RIVER, the source domain is the RIVER and the target domain is LIFE. Some attributes are irradiated from the source domain to the target domain as follows: From the concept of LIFE IS RIVER, we can understand that the source domain RIVER has the following attributes irradiated to the target domain LIFE:

Table 3.7. Irradiation scheme of conceptual metaphor LIFE IS A RIVER

NO	Source domain: RIVER	Target domain: LIFE
1	Source factors	Factors that cause events in life
2	Features and attributes	Expression state of life

According to the irradiation scheme, we have counted 11/256 metaphorical expressions. Irradiation properties are summarized through the following data table:

Table 3.8. Attributes are irradiated between the source domain and the target domain in the conceptual metaphor LIFE IS A RIVER

NO	Similarities between source domain and destination domain	Irradiated attributes	Frequency	
			Times/11	Percent(%)
	Similarities in source factors	I	1	9.1
		My heart/ my love	1	9.1
	Similarities in nature	River	1	9.1
	Similarities in expression state	Alluvial side– landside	1	9.1
		Full	1	9.1
		Subside	1	9.1
	Similarities in transportation	Ferry	2	18.1
	Similarities in destination	Wharf, wharf of love	1	9.1
		Bank, river bank	1	9.1

For example:

Don't think of me as a river

Sad and happy on both alluvial side and landslide

Not that river, I'm rolling all the way...

(Associate, [Corpus 2, p.45])

In the above example, the target domain LIFE is irradiated to the source domain RIVER through the object *me*. This irradiation helps us to realize that my life is like a rushing river flowing continuously, non-stop for my own development.

The conceptual metaphor of LIFE ARE BITTERNESSES is typical in many cultures, especially the culture of the time. In the following example, we can see the act of *grinding up a dusty life*, expressing bitterness through wrinkles. Human life is so precarious, on the way to achieve what we want to go through so many hardships:

Pair by pair and pair by pair

Cars are grinding the road as if grinding the wrinkles of dusty life...

(Half Night, [Corpus 2, p.78])

For the conceptual metaphor LIFE IS ABSURDITY, people perceive many lives as, after all, a shadow on the side of the road, a bad actor limping into life with stage roles. After the performance, people mentioned it for a while and then put it into oblivion, never to be heard of again. But people still want to live and live better every day. Such as:

*I looked at myself in the mirror when I cried and when I laughed,
like a soloist.*

Life is like the stage of absurd drama

My life – tragic or comedy, I don't know

I am myself

A body full of contradictions....

(I, [Corpus 2, p.6])

Cognitive Metaphors in Vi Thuy Linh's Poems

Or:

*There's no such thing as a perfect destination!
Even though the day will come when I won't recognize myself in **the mirror**
brutally showing time
(You and Time, [Corpus 2, p.49]).*

Thus, each source domain irradiating to the target domain LIFE highlights the characteristics and emotions of people before the vast life. Life, whether happy or sad, difficult or easy, will also show up with many different emotions through each concept. Although the life in Vi Thuy Linh's poetry is not as specific as love, it also clarifies the basic concepts of life, making us understand the beautiful and interesting things in the poetess's poetry.

3.2. The basis of experience as the foundation for cognitive models in Vi Thuy Linh's poetry

Cognitive science especially attaches importance to personal experiences and experiences with human thinking and cognitive processes. Because this is the foundation for the cognitive process. Exploring Vi Thuy Linh's private life experiences helps us better understand conceptual metaphors in the poems of this young poetess.

It can be said that personal life and socio-cultural circumstances have greatly influenced Vi Thuy Linh's poetry. Issues about the poet's life, living situation as well as a literary career are the foundation for cognitive models in this female poet's poetry.

Vi Thuy Linh, a young female poet in Vietnamese literature today, was born on April 4, 1980 in Hanoi. Vi Thuy Linh is "an amative girl? a polygamy life? an orgy soul?..."¹. "The phenomenon of Vi Thuy Linh"² has blown into contemporary Vietnamese literature and poetry like a whirlwind of intense love with passionate and excessive desires. With only free verse and rejection of verse forms, Vi Thuy Linh uses very bold language, her "word riots"³ have caused the name Vi Thuy Linh to receive the attention of the public. Especially the reception of the press and the debates (possibly with mixed opinions) of the critics. A strange - reckless - bold poem with the imprint of the "Poet of rights to love"⁴.

The poetess wrote her name in a very impressive way in the Vietnamese poetry village. Although each person has a different view, someone who praises it, someone who hates it, someone who loves it, someone who hates it, someone who criticizes it, someone who criticizes it, it is impossible to deny the talent and uniqueness of the "phenomenon of Vi Thuy Linh". The proof of this can be seen through the awards that Vi Thuy Linh has received and the art program launched at the same time as **ViLi & Paris, ViLi's essay** on the evening of December 1, 2012, at the Hanoi Opera House, marking a milestone: poet Vi Thuy Linh is the first **Vietnamese author** to have a musical night and perform here in the history of this theater (since 1911) and of Vietnamese literature.

Vi Thuy Linh is the first Vietnamese poet invited by the Cultural Center of Vietnam in France (CCV) to conduct a private poetry night in Paris titled "Hanoi Love" from October 29, 2011. [18] She is also the first poet to conduct a France-Europe tour (from October 29 to December 11, 2011, in cities in France and countries in Europe such as *Toulouse city (France)*; *Brussels (Belgium)*; *Lyon (France)*; *Prague - the capital of the Czech Republic*; *Warsaw - the capital of Poland*; *Malmo (Sweden)*).

For ViLi, composing poetry is a "labor with kindness". When interviewed about this issue, the young female singer replied: "*Those things inspire me, a good song can make me cry. Those things feed themselves with emotions, but from those emotions must create new ones of their own, not as "ruminants".*[19]

Because of going on tours to many places around the world, along with contact with many different cultures, ViLi is a person of many beliefs, thoughts, and contemplations, so Vi Thuy Linh always struggles with eternal problems in love, in her own love story.

We have analyzed the cognitive model of conceptual metaphors in Vi Thuy Linh's poetry to clarify the specific characteristics of the source domain in the irradiation to the target domain. Typical conceptual metaphors in Vi Thuy Linh's poetry include 13 conceptual metaphors and 256 metaphorical linguistic expressions out of a total of 115 poems. The conceptual metaphor system in Vi Thuy Linh's poetry comes from the author's own personal experience.

4. CONCLUSION

Applying the theory of cognitive metaphor to the study of poetry by author Vi Thuy Linh, we have obtained quite positive results. Theoretically, the article contributes to affirming the inherent theories of cognitive linguistics, further clarifying the theory of cognitive metaphor through Vi Thuy Linh's poetic language. In practical terms, the research has focused on clarifying the structure of the cognitive model, the basis for building cognitive metaphors in Vi Thuy Linh's poetry. Through specific research methods and manipulations, the article has used conceptual models of cognitive linguistics to explain thinking manipulations, cognitive bases, and embodiment in Vi Thuy Linh's poetry. – what makes the difference in the use of language as well as the author's style of composing.

¹ Nguyen of Trong Tao – lyrics printed on cover of Khat poetry book (Vi Thuy Linh)

² Words of Nguyen Huy Thiep

³ Words of Van Gia

⁴ Words of Chu Van Son

Cognitive Metaphors in Vi Thuy Linh's Poems

The article has explored in depth the methods of establishing and structural elements of the cognitive model in Vi Thuy Linh's poetry; classifying and explaining the perceptual path of conceptual metaphors appearing in poetry; demonstrates the intrinsic relationship between language - culture - thinking expressed in the concepts of love and life in Vi Thuy Linh's poetry. At the same time, it also proves that personal experiences, national culture, and own experience capital are the sources for the cognitive and decoding of concepts. It is the basis for the realistic perceptual map recorded through linguistic expressions and ethnic characteristics. Vi Thuy Linh has absorbed the national cultural capital and her own life experiences during her years of studying and living with her family as well as trips around Europe to get to know the world around her with the "eyes of an amorous girl? a polygamy life? an orgy soul"⁵ and rich in reflections on human, life, the country, and the people.

LIST OF REFERENCES

BOOKS

- 1) Tran Van Co (2007), Cognitive linguistics, (Notes and thoughts), Social Sciences Publishing House.
- 2) David Lee (2016), Introduction to cognitive linguistics, Nguyen Van Hiep - Nguyen Hoang An (translated), Hanoi National University Publishing House.
- 3) George Lakoff and Mark Johnson, We live by metaphor - Metaphors We live by, (translated by Nguyen Thi Kieu Thu) (2017), Ho Chi Minh City National University Publishing House. Ho Chi Minh
- 4) Nguyen Thien Giap (1998), Vietnamese vocabulary, Education Publishing House, Hanoi
- 5) Nguyen Thien Giap (2016), Dictionary of Linguistic Concepts, Hanoi National University Publishing House.
- 6) Nguyen Thi Bich Hanh (2014), Cognitive Metaphor in Lyrics Trinh Cong Son, Doctoral Thesis in Literature, Academy of Social Sciences.
- 7) Le Thi Anh Hien (2009), Metaphor in Poetics from the perspective of G. Lakoff and M. Turner, Master's Thesis in Literature, University of Social Sciences and Humanities, City. Ho Chi Minh.
- 8) Nguyen Van Tu (1976), Modern Vietnamese words and capital, University & Higher Education Publishing House, Hanoi
- 9) Ly Toan Thang (2004), Cognitive linguistics, from theory to practice, Social Sciences Publishing House, Hanoi.
- 10) Ly Toan Thang (2009), Cognitive Linguistics: From General Theory to Practical Vietnamese (reprinted, revised and supplemented), Oriental Publishing House.
- 11) Ly Toan Thang (2012), Some theoretical issues in linguistics and Vietnamese language, Social Science Publishing House, H.
- 12) Pham Thi Huong Quynh (2017), Conceptual metaphor in Xuan Quynh's poetry, Social Science Publishing House.
- 13) Trinh Thi Hai Yen (2011), Cognitive Metaphor in Nguyen Duy's Poetry, Master's Thesis in Languages, Thai Nguyen University of Pedagogy.
- 14) Stepanov Ju.X. (1977), Foundations of General Linguistics, Publishing House of Higher Education and Training, Hanoi.

MAGAZINES

1. Phan The Hung (2007), "Comparison in metaphors", Language Magazine, NO. 4, p.1-12.
2. Phan The Hung (2007), "Conceptual Metaphor", Language Magazine, No. 7, pp.9-18
3. Nguyễn Đức Tồn (2007), The Nature of Metaphor, Language Magazine, No. 10

INTERNET

- 1) Tuyet Minh (2011) New Hanoi paper, Vi Thuy Linh is busy with her European tour <http://hanoimoi.com.vn/tin-tuc/Van-hoa/531518/vi-thuy-linh-ban-ron-voi-tuor-dien-chau-au>, accessed March 20, 2021
- 2) Tuyet Minh (2012), Hanoi Newspaper, Vi Thuy Linh hosted a "great feast" at the "sanctuary" of art, <http://hanoimoi.com.vn/tin-tuc/Van-hoa/567547/vi-thuy-linh-dai-dai-tiec-tai-thanh-duong-nghe-thuat->, accessed on March 20, 2021

SURVEY CORPUS

- 1) Vi Thuy Linh (2005), Dong tu, Arts Publishing House.
- 2) Vi Thuy Linh (1999), Khat, Writers Association Publishing House.



There is an Open Access article, distributed under the term of the Creative Commons Attribution-Non Commercial 4.0 International (CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/>), which permits remixing, adapting and building upon the work for non-commercial use, provided the original work is properly cited.

⁵ Words of Nguyen Trong Tao