

LINGUISTICS AND VIETNAMESE LINGUISTICS

ANALYZING THE CONCEPTUALIZATION OF EMOTION IN NAM CAO'S WORKS

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ABSTRACT: This article explores conceptual metaphors of EMOTION in the prose works of Nam Cao, a famous writer in modern Vietnamese literature. Utilizing conceptual metaphor theory initiated by G. Lakoff and M. Johnson (1980), the study examines how Nam Cao maps the attributes of concrete source domains onto the abstract domain of EMOTION. The MIP method of Pragglejaz and the 5-step metaphor identification procedure of G.J. Steen are adopted to survey data from 60 works by Nam Cao, finding metaphorical expressions of EMOTION. The analysis of these metaphorical expressions identified two conceptual metaphors of EMOTION those are: "EMOTION IS A LIQUID IN A CONTAINER", and "NEGATIVE EMOTION IS PHYSICAL INJURY". These metaphors help the writer vividly depict the inner world of humans; at the same time, they also reflect the profound connection between physical experiences and the writer's way of thinking about EMOTION. The findings of this study have significant implications for cognitive linguistics in Vietnam and teaching Nam Cao's works.

KEY WORDS: Nam Cao; Nam Cao's stories; cognitive linguistics; cognition; conceptual metaphor.

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1. Introduction

Emotion, the fundamental aspect of a human's inner life, has become a major theme of profound exploration in literature all the time. Through portraying emotion, the authors provide readers with a crucial tool for understanding the spiritual realms of characters and then sympathizing with them. The authors have various ways to conceptualize emotion, including conceptual metaphors. Examining conceptual metaphors of emotion is necessary to illuminate the deep insight in the writers' works, identify their ways of thinking, and discover the embodiment underlying their thinking process of emotion. At the same time, it gives us a well-supported, evidence-based basis for proving the connection between language and mind.

Nam Cao was one of the most outstanding prose writers in Vietnamese modern literature. He gave particular attention to describing people's emotions and expressed the concept of "EMOTION" in terms of many more concrete source domains. In this study, we adopted G. Lakoff's conceptual metaphor theory to look for metaphorical mappings from the source domains onto the target domain of "EMOTION" in Nam Cao's stories, and then we investigated models of cross-domain mappings. We specifically discuss the influences of embodied experiences on those conceptual metaphors of EMOTION in his prose works.

2. Theoretical background and research methodology

2.1. Theoretical background

2.1.1. Definition of conceptualization and conceptual metaphors

According to cognitive linguistics, conceptualization refers to the mental process by which we can form and shape our understanding of abstract concepts. The ability to conceptualize helps us develop abstract thinking. Cognitive linguists defined conceptual metaphor as a type of conceptualization in which an inference pattern is generated by cross-domain mappings between the source and the target domains. The simple formula of a conceptual metaphor is: THE TARGET DOMAIN IS/AS THE SOURCE SOMAIN. Typically, the target domain is more abstract than the source domain. The source domain is linked to embodied experiences. For instance, in the conceptual metaphor "LOVE

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IS A JOURNEY", we think and talk about some aspects of "LOVE" in terms of some aspect of the source "A JOURNEY" that is associated with recurring experiences of the path. Another example is the conceptual metaphor "LIFE IS A CONTAINER". The target domain "LIFE" is expressed through the projection of the source domain "A CONTAINER".

It is necessary to distinguish conceptual metaphors from metaphorical linguistic expressions. The conceptual metaphor is the conceptual thinking mechanism, while metaphorical linguistic expressions are the surface manifestation of that mechanism. *"To put the same thing differently, it is the metaphorical linguistic expressions that reveal the existence of the conceptual metaphors"* (Kovecses 2010, p.7). Metaphorical expressions contain aspects of the source domain that map onto the target domain. Therefore, scrutinizing metaphorical language is an effective way to interpret how the authors perceive the world.

2.1.2. Conceptual metaphors of EMOTION

Conceptual metaphor theory affirms that the concept of EMOTION is a common target domain. The domain of emotion is primarily conceptualized in terms of more concrete, physical, and more clearly delineated source domains such as temperature, liquid, color, light, force, movement, pain, burden, etc. We can adopt "heat" or "fire" to talk about love; employ lexical units in the source domain "burden" or "pain" to illustrate the target domain "sadness"; or shape our inference model of "happiness" from the attributes of the source domain "light", etc. To see these points more clearly, let us take some linguistic expressions as examples:

- (1) "He was breathing fire."
- (2) "He was doing a slow burn."
- (3) "He was blue in the face."
- (4) "At long last, I have found happiness."
- (5) "He was hit by happiness."

In the metaphorical expressions (1) and (2), ANGER is understood in terms of HEAT. The example (3) describes FEAR through the lexical unit of COLOR. Sentence (4) explains HAPPINESS using the source domain of OBJECT. In the example (5), HAPPINESS is also view as A PHYSICAL FORCE.

Cognitive linguists also emphasized that conceptual metaphors of EMOTION, like lots of other conceptual metaphors, are grounded in embodiment. Specifically, the recurring embodied experiences, including physiological experiences and bodily interactions with aspects of our environment, form *"the patterns of our perceptual interactions and motor programs"* (M. Johnson 1987, p. xiv). These patterns are called *image-schema*, and they become directly meaningful, preconceptual structures operating beneath the level of conscious awareness. When thinking of EMOTION, we often use structures to reason about the attributes of EMOTION. For instance, when we are scared, we feel like our bodies are frozen. The physiological response repeats many times, forming an image - schema of a causal relationship in which negative emotions are the cause of the cold feeling. This image-schema underlies the conceptual metaphor "FEAR IS COLD".

2.2. Research methodology

The study was carried out with the data collected from 60 stories composed by Nam Cao from 1930 to 1945, including 58 short stories, 1 long story (*Truyện người hàng xóm - A neighbor's story*), and a novel (*Sống mòn - Living a corroded life*) (in the total collection of Nam Cao published in 2002)¹. These narratives are utilized to seek out linguistic expressions that contain one of the following: 1/words that express the concept of emotion; 2/words whose meanings have some connection to the concept of emotion. After that, we examine the basic meaning of those words that reflect the source domain mapped onto the target emotion.

¹ From this page onwards, the translation from Vietnamese into English is by the author of the article.

The article applies two research methods. The first method is Pragglejaz's the metaphor identification procedure (MIP), which was released by Pragglejaz in 2007. In this study, the MIP method was adopted to separate metaphorical expressions from linguistic expressions that contain words denoting or relating to the concept of emotion. The second method is G.J. Steen's metaphorical identification procedure, created in 1999. This five-step method provides us with a handy tool for explaining the underlying cross-domain mappings.

3. Research findings

3.1. The conceptual metaphor "EMOTION IS A LIQUID IN A CONTAINER"

Nam Cao used several traits of the concept of "A LIQUID" to map onto properties of "EMOTION", such as volume of liquid (*đầy - full, tràn ngập - overflowing, ứ - stagnant, nhiều - a lot of, tăng lên - increased, giảm đi - reduced, etc.*), obstruction of flow of liquid (*tắc nghẽn - blocked, tắc - clogged, nghẹn tắc - choking, ứ nghẹn - suffocating, etc.*), circulation of liquid (*tràn - overflow, ứa ra - oozing, rỉ ra - seeping, etc.*), increase or decrease in volume of liquid (*đổ ra - pour out, rót vào - pour in, etc.*). In his cognition, the concept "EMOTION" refers to a complex psychological state in the inner world within each person. Hence, the conceptual metaphor "EMOTION IS A LIQUID" is closely related to the conceptual metaphor "THE HUMAN BODY IS A CONTAINER". The combination of these two primary metaphors results in the complex metaphor "EMOTION IS A LIQUID IN A CONTAINER". In Nam Cao's stories, the target domain "EMOTION" is not only understood in terms of the source "A LIQUID", but is also seen as the more detailed source domain "LIQUID IN A CONTAINER". The complex metaphor "EMOTION IS A LIQUID IN A CONTAINER" reflects the close connection between internal change and external physical manifestations of emotions. The conceptual mappings of the complex metaphor appear in 124 metaphorical expressions in Nam Cao's works. The mappings are listed in Table 1:

Table 1. Mapping model of the conceptual metaphor
"EMOTION IS A LIQUID IN A CONTAINER"

The source domain: LIQUID IN A CONTAINER	Maps onto	The target domain: EMOTION
The volume of a liquid in a container	→	The intensity of emotion
Prevent a liquid from flowing out of a container	→	Refrain from showing emotion
The manner in which a liquid flows out of a container	→	The manner in which emotion is revealed
Substitution of liquids in a container	→	Emotional transition

(i) Mapping from "the volume of a liquid in a container" onto "the intensity of emotion"

The volume of a liquid refers to the amount of space that it occupies. The intensity of emotion refers to the strength or degree of an emotional experience. In the writer's prose works, the metaphorically expressed words that contain the property "volume of liquid in a container" were activated to irradiate the property "the intensity of emotion". Emotion can vary in intensity, ranging from mild to strong or intense. The different levels of intensity of emotion in his stories were looked at through the different volumes of liquid in a container". Specifically, mild emotions were expressed in terms of the low volume of liquid in a container, such as *một chút (a little bit)*, *cạn (dry up)*, *không còn mấy (not much left)*, and so on. Take the following sentences as an illustration:

"Dù như thế nào, y chưa biết, mặc dầu vậy, y cũng đã hưởng được một chút say sưa trong lòng rồi." (Sống mòn)

"Whatever the case may be, he doesn't know yet; but even so, he has already feeling a little bit of enchantment in his heart" (Living a corroded life)

"Còn sống trong cái gia đình này mãi, giữa những lo lắng nhỏ nhen này mãi, lòng Diên sẽ can." (Giăng sáng)

"Living in this family indefinitely, amid these persistent minor worries, Dien's heart will eventually dry up." (A bright moon)

"Sự giận không còn mấy, nhưng thẹn nhiều." (Truyện tình)

"Anger had dwindled, but shame remains abundant." (Love story)

Besides, intense emotions were viewed as a high volume of liquid in a container. Metaphorical units containing attributes of high volume that map onto intense emotion appear in many metaphorical expressions in Nam Cao's stories; see examples below:

"Lòng người mẹ tràn ngập nỗi sung sướng, bởi thấy đứa con láu lỉnh." (Người hàng xóm)

"A mother's heart overflows with joy at the sight of her mischievous child." (A neighbor's story)

"Tiếng cười chế nhạo nghe tức đầy lên cổ." (Nhỏ nhen)

"Scoffing laughter provokes an anger rising full in the throat." (Narrow-mindedness)

"Và tôi cũng thất vọng nhiều lắm nữa." (Truyện tình)

"And I also have experienced a lot of disappointment." (Love story)

Emotions are not static but fluctuate in intensity over time. Emotion can increase or decrease in intensity based on various factors and circumstances. The change in intensity of emotion was explained by the change in volume of a liquid in a container at different points in time. A list of metaphorical references related to the change in volume of liquid are activated and mapped onto the change in intensity of emotion, such as *tăng lên* (increase), *rót vào/dội nước vào* (pour in), *ứ lên* (surge up, rise up), *bớt* (reduce), etc. Let us look at the following examples:

"Bà nuốt nghẹn, như cái tức đã đưa lên đến cổ." (Sống mòn)

"She swallowed hard, as if the anger had risen up to her throat." (Living a corroded life)

"Áy thế là người đàn bà thấy máu ứ lên đến tận cổ." (Cười)

"That's when the woman felt blood surging up her throat." (Laughing)

"Câu nói ấy làm ông Kim bớt giận." (Người thợ rèn)

"The comment somewhat reduces Mr. Kim's rage." (The blacksmith)

(ii) Mapping from "prevent a liquid from flowing out of a container" onto "refrain from showing emotion"

When the intensity of emotion increases but still remains within the threshold, people can proactively control the expression of emotion. Lexical items such as "*giữ* (hold), *hãm lại* (to brake), *kìm nén* (restrain/compress/suppress)..." containing the information "prevent liquid from flowing out of a container" were used to project onto "refrain from showing emotion". For example, the lexical unit "suppress" refers to the act of using force to reduce the volume of liquid and prevent liquid from overflowing; however, in the sentences "*Người mẹ cố nén giận, cầm lấy tay nó mà dắt, dạy quét như mấy ông đồ dạy viết*" (Bài học quét nhà) - "*The mother suppressed her anger, took her hand, guiding her how to sweep like instructors teach penmanship*" (A lesson in sweeping), this unit becomes a metaphorical expression, implying the struggle to refrain showing anger emotion.

(iii) Mapping from "the manner in which a liquid flows out of a container" onto "the manner in which emotion is revealed"

Liquid in a container may spill over or release when its volume exceeds the confines of the container. Similarly, emotion cannot indefinitely be kept within the recesses of one's inner world and may sometimes be manifested outwardly. Nam Cao chose to project the attribute of "the manner in which liquid flows out of a container" onto "the manner in which emotion is revealed". There were three ways in which liquid can escape from a container, namely: (1) trickling out gradually (*ứa/ứa ra* - seeping/leaking, *rỉ ra* - leak, *rỏ* - dribble out...); (2) flowing out abundantly at a rapid pace (*chảy ra*

- *flow*, *tràn qua* - *overflow*, *đổ/trút* - *pour out*, *tuôn/tuôn ra* - *gush out*, *trào ra* - *stream...*); (3) bursting out suddenly and forcefully (*trào mạnh ra* - *gush out strongly*, *bùng ra* - *burst out*, *bật ra...*). These three ways of escaping liquid correspond to three ways of showing emotion. As an illustration, the author utilized metaphorically-expressed words containing the gradual escaping of liquid, such as "*ri ra* - *seep out*, *rỏ* - *dribble out*", to depict the characters' emotional showing in a slow and somewhat repressed manner in the sentences below:

"Người đàn bà, nghĩ đến cái bộ mặt tiu nghỉu của con lúc nào, rỏ nước mắt ra lúc ấy." (Trẻ con không được ăn thịt chó)

"The woman's tears dribbled out whenever she thought of her child's lost enthusiasm." (Kids shouldn't eat meat)

"Có cái gì ở bên trong rậm rịt, ngùn ngụt như muốn nổ tung ra ngoài. Nhưng cái ấy không nổ được. Nó theo nước mắt mà ri ra dần dần." (Mua danh)

"There was something inside him, dense and suffocating, as if it wanted to explode outward. Yet, it couldn't. It followed that trail of tears and slowly seeped out." (Bribery)

Several metaphorical words related to the abundant and swift outflow of LIQUID, such as "*đổ/trút* - *pour out*, *chảy ra ròng ròng* - *stream down uncontrollably*, *trào ra* - *flow profusely*", were employed by the author to delineate emotional showing in a free manner. Take a look at the following example:

"Tiền trút nổi giận ra bằng những lời xỉ nhục." (Người hàng xóm)

"He poured out her anger by hurling insults with her words." (A neighbor's story)

Furthermore, the characters' strong and sudden expression of emotion is also portrayed as a sudden, forceful outpouring of container through metaphorical references such as "*trào mạnh ra* - *gush out strongly*, *bùng ra* - *burst out*, *bật ra* - *push out*". Observe the examples below:

"Nỗi giận chỉ ngấm ngấm, rồi bất chợt nó bùng ra mình biết đâu mà phòng bị?" (Người hàng xóm)

"The anger simmered silently, then suddenly burst out, catching me off guard." (A neighbor's story)

"Những lời gay gắt hình như đẩy miệng ông mà bật ra." (Người thợ rèn)

"Harsh words seemed to push out of his mouth." (The blacksmith)

"Tiếng nức nở như một dòng thác mạnh, cứ trào mạnh ra." (Những trẻ khổ nạn)

"The sobbing sound, like a powerful waterfall, gushed out unceasingly." (The cursed youths)

(iv) Mapping from "substitution of liquids in a container" onto "emotional transition"

Human emotions are not long-lasting but transient states or momentary sensations. They can appear or end, depending on their causes. Sometimes, emotions can emerge successively when situations or events undergo change. Nam Cao looked at the attribute "emotional transition" of the target domain as the attribute "substitution of liquids in a container". For instance, in the following sentences, the emotional transition from sadness to anger, or from anger to worry, was explained based on the understanding of the change in types of liquid:

"Bà cố đổi nỗi buồn ấy ra nỗi giận." (Người hàng xóm)

"She tried to change her sadness into anger." (A neighbor's story)

"Nhưng lòng giận rất chóng đổi thành lo." (Người thợ rèn)

"But anger quickly transformed into worry." (The blacksmith)

In summary, through the projections from the source domain "A LIQUID IN A CONTAINER" to the target domain "EMOTION", Nam Cao highlighted several prominent properties of emotion, including *emotional intensity*, *the restraint of emotional expression*, *ways of showing emotion*, and *emotional transition*. The conceptual metaphor "EMOTION IS A LIQUID IN A CONTAINER" helps the writer's narrative language be more compelling in portraying the characters' emotions and allows readers to deeply understand the characters' emotions.

The foundation of the metaphor "EMOTION IS A LIQUID IN A CONTAINER" lies in the image - schema "A CONTAINER OF LIQUID". This schema is established in the human mind unconsciously during the repeated process of observing and performing actions such as adding liquid or pouring out liquid from a container, changing liquid, or observing the ways liquid escapes from a container. The schema contains knowledge of the source domain "A LIQUID IN A CONTAINER", such as the volume of liquid in a container. When thinking about the concept "EMOTION", some aspects of the schema are projected to aspects of the "EMOTION" target domain. This activates the ontological correspondence between the source and target domains, making the "EMOTION" concept more associated with physical experiences.

2.2. Conceptualization of "NEGATIVE EMOTION" from the source "PHYSICAL INJURY"

Through investigating metaphorical expressions of "EMOTION", we discovered that Nam Cao employed metaphorical words containing properties of "PHYSICAL INJURY" to explain the target domain of "NEGATIVE EMOTION". The classification of metaphorically-based words revealed that three attributes of the source domain "PHYSICAL INJURY", namely (1) *the factors causing physical injury*; (2) *the impact of physical injury on people*; and (3) *the state of people after recovery from physical injury*, were used to build an inferential model from the source domain to the target domain in the conceptual metaphor "NEGATIVE EMOTIONS IS PHYSICAL INJURY". The conceptual mapping model from the source domain to the target domain in this metaphor is described in Table 2:

Table 2. Mapping model of conceptual metaphor
"NEGATIVE EMOTION IS PHYSICAL INJURY"

STT	The source domain: PHYSICAL INJURY	Maps onto	The target domain: NEGATIVE EMOTION
1	The causes of physical injury	→	The causes of negative emotion
2	The impact of physical injury on people	→	The impact of negative emotion on people
3	The state of people after recovering from physical injury	→	The state of people after the cessation of negative emotion

(a) Mapping from "the factors causing physical injury" onto "the causes of negative emotion"

From a biological perspective, physical injury is the harm or damage to a body's structure or functioning, typically resulting from external force, accidents, or traumatic events. Negative emotion is a psychological condition that results from unpleasant situations or events. From this common ground, the author irradiated "the factors causing negative emotion" through metaphorical words containing information about "the factors causing physical injury". The following examples will prove the metaphorical mapping mentioned:

"Đôi bên không còn động mở miệng là khiêu khích nhau, chọc họng nhau." (Sống mòn)

"Both sides no longer open their mouth to taunt each other, to jab at each other's throat." (Living a corroded life)

"Cụ bá tức như chọc họng, nhưng chưa biết làm thế nào, bởi vì thằng binh Chức, đẩy tở chân tay của cụ, khả dĩ đương đầu với hắn được, chết năm ngoái rồi." (Chí Phèo)

"The old man was furious as if someone had jabbed at his throat, but he didn't know what to do because Chuc, his right hand servant, had died last year." (Chi Pheo)

The lexical unit "chọc họng" (*jab at each other's throat*) conveys the act of stabbing the neck with a long, sharp object, causing a wound on the body. In the two sentences above, this unit implies adverse actions that impact people through provocative words, resulting in feelings of anger. Observe another example below:

"Tai hắn ù ù như vừa bị một cú đấm vào thái dương." (Người hàng xóm)

"His ears were buzzing as if he had just been punched in the temple." (A neighbor's story)

In the above sentence, the cause of feelings of anxiety and fear is described as the metaphorical words "had just been punched in the temple". Physical injuries can sometimes be more than just visible scratches on the skin; they can also be serious injuries to internal organs. Wounds inside the body are always more severe than external injuries. Therefore, the factors causing severe negative emotions are also thought to be the factors causing internal injuries to the body. Take a look at the following sentences:

"Trái tim Thu lại như bị sợi dây vô hình thắt chặt." (Sống mòn)

"The heart of Thu felt like it was being tightened by an invisible string." (Living a corroded life)

"Tim y nhói lên một cái, như đột nhiên bị một mũi dao thích mạnh." (Sống mòn)

"His heart ached, as if suddenly stabbed by a sharp knife." (Living a corroded life)

"Hiền thấy như có một bàn tay bóp chặt lấy tim." (Người hàng xóm)

"Hien felt like a hand was squeezing tightly his heart." (A neighbor's story)

The causes of internal injuries such as "bị sợi dây vô hình thắt chặt - *was being tightened by an invisible string*", "bị mũi dao thích mạnh - *stabbed by a sharp knife*", "bàn tay bóp chặt lấy tim - *squeeze tightly his heart*" portray the causes of sadness.

(b) Mapping from "the impact of physical injury on people" onto "the impact of negative emotion on people"

Physical injury can inflict damage on the body, affecting both the physical and mental health of people. Similarly, negative emotions (such as anger, fear, and sadness) that are generally considered unpleasant or undesirable can have negative impacts on overall well-being, contributing to stress-related health issues and affecting mental health. The similarity prompted the author to activate the attribute "the impact of physical injury on people" to map onto "the impact of negative emotion on people". Negative emotions with varying intensity will have different effects on the human body. A low intensity of negative emotion may only induce discomfort in people, similar to the impact of a mild wound, such as itching, swelling, irritation, etc. Have a look at the examples below:

"Mặt nó sung lên, như giận đối ai." (Sống mòn)

"His face swelled, as if resentful and sulking." (Living a corroded life)

"Nhưng trái với mọi lần, hôm nay tôi thấy sự mừng rỡ xoắn xít của nàng hơi khó chịu." (Đui mù)

"But unlike every other time, today I found her twisted joy a bit unsettling." (Blind)

On the contrary, strong negative emotions cause significant harm to the body. The damaging impact of strong negative emotion is described akin to the effects of a severe injury through metaphorically-based words, such as "đau đớn - pain, buốt nhức - ache, choáng váng - dizziness, nỗi đau nhói nhói trong tim - a throbbing pain in his heart, trái tim tôi tan nát - my heart was shattered", etc. Take the following sentences as an illustration:

"Hiền thấy một nỗi đau nhói nhói trong tim." (Người hàng xóm)

"Hien felt a throbbing pain in his heart." (A neighbor's story)

"Sự tò mò, lòng tự ái tôi đều được thỏa....nhưng trái tim tôi thì tan nát mất rồi." (Đui mù)

"My curiosity, and self-esteem were all satisfied... but my heart was shattered." (Blind)

"Hai người ruột cùng đau quặn quai." (Nửa đêm)

"Both of them shared the same gut-writhing pain." (Midnight)

In addition to affecting the physiological state of the body, negative emotions also influence the body's temperature, just like a severe wound induces sensations of chilliness or fever in humans. See examples below:

"Y thấy mặt nóng bừng mỗi khi Oanh và San to tiếng quá, hàng xóm có thể nghe thấy được." (Sống mòn)

"He felt his face burning every time Oanh and San raised their voices too loudly; the neighbors could hear it clearly." (Living a corroded life)

"Nó lạnh toát người nằm đi xuống chiếu, ngứa cũng không dám gãi." (Người hàng xóm)

"He lay down on the mat, chilling to the bone, refraining from scratching even when it itched." (A neighbor's story)

"Bà cụ thấy ngực nóng ran lên như lửa đốt." (Nhìn người ta sung sướng)

"The old woman felt her chest burning up like a blazing fire." (Seeing them happy)

(c) Mapping from "the state of people after recovery from physical injury" onto "the state of people after the cessation of negative emotion"

When recovering from injury, the body stops fever, reduces discomfort, and gradually transitions into a state of restored well-being. Similarly, after the cessation of negative emotions, the negative effects on humans also end, and then the body returns to normal. Therefore, the author employed the attribute "the state of people after recovery from physical injury" to elucidate "the state of people after the cessation of negative emotion". Below are some examples:

"Dù sao đó cũng không phải là những lời khiến người ta mát lòng, mát ruột." (Sống mòn)

"Anyway, those were not words that could cool someone's heart or soothe their soul." (Living a corroded life)

"Đôi mắt hẩn, mới đầu căng ra vì ngạc nhiên, điều dần dần." (Người hàng xóm)

"His eyes initially widened in surprise, then gradually softened." (A neighbor's story)

"Chàng thấy lòng êm dịu lạ." (Giờ lột xác)

"He felt his heart softening." (Transforming time)

The source domain "PHYSICAL INJURY" linked to actual experiences of bodily injuries provides the author with rich and metaphorical words for portraying the intensity, the impact, and the healing process of characters' negative emotions. In addition, by associating negative emotion with the image of the physical injury, the metaphor helps the author describe unpleasant emotional states in a more visual and vivid manner.

4. Implications

The findings may be valuable as a reference for teachers and students studying Nam Cao's works. By exploring the mapping structures of conceptual metaphors of EMOTION, the article provides an understanding of how Nam Cao conceptualizes EMOTION and uses linguistic expressions to describe human emotions, which helps them better understand the author's narrative techniques and character portrayal of the writer. This is significantly meaningful for the critical analysis of his stories. Moreover, the research findings also demonstrate the close connection between physical experiences and the creative thinking of the writer in particular and of humans in general. This also holds value for in-depth studies in literature and psychology.

5. Conclusion

The article identified two conceptual metaphors that Nam Cao used to depict the emotions of characters in his stories, namely, EMOTION IS A LIQUID IN A CONTAINER and NEGATIVE EMOTIONS ARE PHYSICAL INJURY. The analysis of metaphorical expressions also shows that conceptual metaphors are useful tools for representing complex psychological states. Specifically, the conceptual metaphor EMOTIONS IS A LIQUID IN A CONTAINER helped Nam Cao highlight the subtle inner changes of characters; meanwhile, the conceptual metaphor NEGATIVE EMOTION IS PHYSICAL INJURY enabled him to focus on portraying mental anguish and the harmful effects of negative emotion on people. Moreover, examining the metaphorical mappings in the two conceptual metaphors also made it clear that the author's thinking mechanism of emotion is founded on practical experiences with liquid in the container and physical hurts. Therefore, these research results, on the one hand, can be useful for teaching and comprehending Nam Cao's stories; on the other hand, they provide a case study to support the conceptual metaphor theory and psychology research.

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Phân tích sự ý niệm hoá "CẢM XÚC" trong tác phẩm của Nam Cao

Tóm tắt: Bài viết khám phá các ẩn dụ ý niệm về cảm xúc trong tác phẩm của Nam Cao, một nhà văn nổi tiếng trong văn chương hiện đại Việt Nam. Sử dụng lý thuyết ẩn dụ ý niệm của Lakoff và Johnson, nghiên cứu này xem xét cách thức Nam Cao ánh xạ đặc tính của các miền nguồn cụ thể lên đặc tính của miền nguồn trừu tượng "CẢM XÚC". Bài viết áp dụng phương pháp nghiên cứu MIP của Pragglejaz's và phương pháp nhận diện ẩn dụ của GJ Steen để khảo sát dữ liệu 60 tác phẩm của Nam Cao, tìm ra các biểu thức ẩn dụ về cảm xúc. Quá trình phân tích các biểu thức ẩn dụ đã xác định 2 ẩn dụ về cảm xúc: CẢM XÚC LÀ CHẤT LỎNG TRONG BẦU CHỨA và CẢM XÚC TIÊU CỰC LÀ VẾT THƯƠNG. Hai ẩn dụ ý niệm này giúp nhà văn tái hiện thế giới nội tâm của con người một cách sinh động và thú vị; đồng thời cũng phản ánh mối liên hệ sâu sắc giữa trải nghiệm thể chất với cách thức tư duy của nhà văn về cảm xúc. Kết quả nghiên cứu của bài báo có ý nghĩa đáng kể đối với nghiên cứu ngôn ngữ học tri nhận tại Việt Nam và giảng dạy tác phẩm của Nam Cao.

Từ khóa: Nam Cao; tác phẩm của Nam Cao; ẩn dụ ý niệm; ẩn dụ vật chứa; sự ý niệm hóa.