

LINGUISTICS AND VIETNAMESE LINGUISTICS

CONCEPTUAL METAPHORS OF MOTHER REPRESENTATIONS IN RAP SONGS IN VIETNAM: A CASE STUDY

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ABSTRACT: In this paper, the author analyzes conceptual metaphors of mother representations a Vietnamese rap song to identify the generation of the conceptual metaphors with the target domain MOTHER/ things regarding with Mother, and the characteristics of conceptual metaphors in rap represented in the choice of domains of these conceptual metaphors. The article uses the mixed method. The research findings show (i) 2 targets and 4 source domains; (ii) a case study of characteristics of conceptual metaphors in rap songs. The article serves as a case study of the analysis on conceptual metaphors in rap songs.

KEY WORDS: conceptual metaphors; mother representations; rap song; Vietnam; research.

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1. Introduction

In the journey of the examination of mother images in the songs from 2001 until now under the light of linguistic cognition, the authors are attracted by the rap song “Mang tiền về cho mẹ” (Bring money to Mother; by Den Vau musician with two reasons. First, in the research papers of two previous international conferences of the own authors, it is stated that the songs about mothers in these studies all belonged to the pop genre, with gentle and profound tones, graceful language, and a touch of sentimentality when mentioning mothers. However, this song exemplifies the language of the youth with its use of straightforward and down-to-earth words when expressing the sentiments of the child towards the mother. Second, the song has stirred up a buzz in the online community, injecting new life into Vietnamese music and permeating through poignant lyrics from preschoolers to young adults. Consequently, the trend of giving gifts to parents has begun to flourish, contributing to enhancing the traditional virtue of filial piety among Vietnamese children. Therefore, it is the unadorned language of rap, bearing the breath of modern youth, that has piqued the author's curiosity when applying the method of linguistic cognition to study every word of the hit song. The author hopes that this study will be a case study for the research on rap music in stead of pop.

2. Theoretical background

2.1. Conceptual metaphor

Lakoff và Johnson (1980) stated that conceptual metaphors exist in any aspects of life with two domains: target (abstract) and source (detail). The characteristics of the source domain is partially or entirely reflected onto the target domain. The target domain is typically the subject or issue that the speaker or author intends to convey a message about. When using metaphor, the target domain is where the meaning or message is implied. For example, in a given text with the goal of describing a woman, her beauty, appearance, or personality may be the target of description. Additionally, the source domain is often another aspect of life or a different issue that the speaker or author uses to create comparison or illumination for the target domain. When the source domain is ANIMALS, characteristics, appearances, behaviors, or living environments are all used to understand the target domain WOMEN more clearly. In short, when using metaphorical inference, understanding both the target and source domains is important for grasping the deeper meaning and emotions the author intends to convey. Furthermore, mapping is specific to the experiences of individuals, communities, and ethnic groups. However, despite inherent differences, most metaphorical inferences exhibit similarities across different languages. For example, the metaphorical inference WOMAN IS AN ANIMAL exists in both English and Vietnamese, discovered by many cognitive linguists and depicted through the mapping chart below:

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Table 1. Table of mapping WOMAN IS AN ANIMAL

SOURCE: AN ANIMAL	TARGET: WOMAN
The type of the animal	➔ The type of the woman
The body parts of the animal	➔ The body parts of the woman
The activities of the animal	➔ The activities of the woman
The location of the animal	➔ The location of the woman

Thus, in order to investigate conceptual metaphors, linguists must delineate both the target and source domains, as well as delve into the process of mapping from the source to the target domain. The characteristics and selection of these dual domains aid linguists in gaining further insight into the interplay of internal and external influences on conceptual metaphors. Common source domains for conceptual metaphors encompass:

- Physical Space: This is one of the most common source domains for conceptual metaphors.
- Body and Emotions: Parts of the human body, emotions, and experiences are often used as source domains for conceptual metaphors.
- Nature and Environment: Elements from nature and the environment are frequently employed as source domains in conceptual metaphors.
- Journey and Travel: Metaphors related to journeys, travel, and direction are equivalent to progress, obstacles, or destinations.
- Container and Boundary: Concepts related to containers, boundaries, and borders are often used metaphorically.
- Time: Concepts related to time, such as past, present, and future, are frequently used as source domains for metaphorical expressions.
- War and Conflict: Metaphors derived from war and conflict are often used to describe competition, struggle, or achievement.

These are just a few examples of common source domains for conceptual metaphors. The richness and flexibility of language enable the utilization of a wide range of diverse source domains projected onto a shared abstract target domain, which necessitates clearer delineation depending on the purpose of the text.

2.2. Characteristics of the Song: *Mang tiền về cho mẹ (Bring money to Mother)*

Den Vau, whose real name is Nguyen Duc Cuong, is a renowned and beloved rapper in Vietnam. His rap style is often described as multifaceted and profound. Below are some characteristics of Den Vau's rap style:

Profound lyrics: Den Vau often employs philosophical, societal, and humanitarian themes in his lyrics. He frequently addresses social issues, human psychology, and daily life in a profound and sincere manner.

- Diverse rap techniques: Den Vau adeptly utilizes various rap techniques such as fast flow, slow flow, or emphasizing each word. He also frequently incorporates different musical styles to complement his rap lyrics.

- Intelligent wordplay: Den Vau has the ability to cleverly and logically arrange his lyrics, often employing literary techniques such as meter, rhythm, and rhyme to create high-quality songs.

- Diverse themes: From songs about love, daily life, to social issues like discrimination, urban life, Den Vau consistently demonstrates diversity in themes and ideas.

- Artistic soul: Den Vau's rap style often encapsulates seriousness, artistic soul, and a desire to express himself sincerely through his music.

In summary, Den Vau's rap style is a combination of profound lyrics, diverse rap techniques, and the ability to express multifaceted themes of life.

Regarding the song "Bringing Money Home for Mom," it garnered 93 thousand of views after its release on December 29, 2021. The song reflects the emotional experience of the musician with his mother. Born after a 4-year gestation period, the song serves as a reminder to the younger generation

about the duty of caring for their parents, especially those who have succeeded, and encourages young individuals on their career paths to support their parents. The song has become a hit, infusing new life into Vietnamese music with its simple yet memorable lyrics.

Thus, regardless of how straightforward the language may be, metaphorical implications still exist, and no matter how edgy or innovative a music genre may seem, deep-seated meanings persist. From the lyrics of this song, metaphorical implications about "Mother" will be identified, and the source domains may align with existing studies or differ, reflecting the author's unique perspective and the sentiments of contemporary individuals. This serves as a foundation for the author to identify metaphorical implications within the song.

2.3. Previous studies

Conceptual metaphors in songs are conducted in many researches. First, Tran Thi Minh Thu (2020) analyzes the metaphors used in Vietnamese folk songs from a cultural perspective. The research aims to analyze the metaphors used in Vietnamese folk songs, identify the cultural meanings of these metaphors, and assess the role of metaphors in expressing Vietnamese people's concept of human beings. With data consisting of 100 Vietnamese folk songs, the study identified a number of common metaphor groups in Vietnamese folk songs, including: Metaphors about people: People are likened to natural elements (e.g., bamboo, water), animals (e.g., birds, butterflies), and objects (e.g., sickle, millstone); Metaphors about love: Love is likened to natural phenomena (e.g., rain, sun), flowers (e.g., lotus, rose), and objects (e.g., bridge, boat); and Metaphors about life: Life is likened to a journey (e.g., road, river), a play (e.g., stage, role), and a cycle of reincarnation (e.g., birth-old age-sickness-death). Second, Pham Van Thoa (2015) delves into the conceptual structure of LOVE as portrayed in the songs of Vietnamese composer Dien An. The study employed a qualitative content analysis approach to examine the lyrics of 16 selected songs by Dien An. The analysis of Dien An's song lyrics revealed two primary relationships that shaped the conceptual structure of LOVE: PULLING-FOLLOWING Relationship: This relationship highlights the hierarchical arrangement of metaphorical models within the LOVE concept. The metaphorical models, representing different aspects of love, are interconnected in a manner that suggests a progression or development over time. CONSTITUTIVE Relationship: This relationship emphasizes the fundamental role of the emotional concepts HAPPINESS and SADNESS in constituting the overall concept of LOVE. These emotional concepts are not merely peripheral elements but rather core components that define and shape the understanding of love. Third, Ho Thi Kieu Oanh and Nguyen Thi Khanh Ly (2015) examines a research paper aiming to analyze and compare the conceptual metaphors associated with rain and sunshine in English and Vietnamese popular songs from the 20th century. The research employs a cognitive linguistic approach, drawing upon the theoretical frameworks of Lakoff, Johnson, and Kovesces. The primary objective of the research is to conduct a contrastive analysis of conceptual metaphors related to rain ("rain" and "mưa") and sunshine ("sunshine" and "nắng") in English and Vietnamese 20th century songs. This comparison aims to identify similarities and differences in how these natural phenomena are metaphorically understood and used within the context of popular music. With 360 samples from approximately 300 songs across both languages, the research identifies six conceptual metaphors associated with rain in both languages and seven associated with sunshine. Unfortunately, the specific nature of these metaphors is not detailed in the provided summary. However, the paper likely explores how rain metaphors might be used to represent concepts like sadness, cleansing, or growth, while sunshine metaphors might evoke happiness, hope, or clarity. The key finding lies in the comparative analysis, revealing both similarities and differences in the way these metaphors are employed within English and Vietnamese 20th-century song lyrics. Next, Tran Thi Quynh, Dang Thi Thanh Huong và Nguyen Thi Ngoc Anh (2023a) study explores how American and Vietnamese songs of the 21st century use metaphors to portray women. By analyzing 20 popular songs from both countries, the research identifies both similarities and differences in these metaphors. It finds that Vietnamese songs use a wider range of metaphors, particularly when representing mothers. Additionally, the research links these variations in metaphors to broader cultural differences between the two societies. This analysis aims to deepen our

understanding of metaphors in music and shed light on cultural characteristics in America and Vietnam. Last, Tran Thi Quynh, Dang Thi Thanh Huong và Nguyen Thi Ngoc (2023b) delve into how American songs from the 21st century depict mothers through metaphors. It uses a mixed methods approach to analyze these metaphors and identify how they represent the concept of "mother" and related notions. The study reveals 36 distinct metaphors for mothers and explores how the chosen metaphors reflect American values. This groundbreaking work lays the foundation for further research on understanding metaphors in various musical genres.

In conclusion, this is the first time to study the mother images in Vietnamese Rap song by Den Vau.

3. Methodology

The article employs a mixed-method research approach, combining qualitative and quantitative methods. Specifically, qualitative methods are utilized in the process of identifying the two domains of implied meaning, from which quantitative methods are then employed to statistically analyze the selection of source domains to further delve into the nature and characteristics of the maternal image. Drawing upon Pragglejaz (2007), the method for identifying implied meaning about the maternal image in the songs encompasses four basic steps. For instance, in the opening lyrics of the song "*Bringing Money Home for Mom*," the verb "bringing" expresses the directionality from the child to the mother; thus, the child brings money to the mother and also avoids bringing worries, something negative, into the mother. This clearly illustrates the MOTHER IS A CONTAINER metaphor, containing both money and negative emotions. Furthermore, the verb "bringing" also indicates a directionality from outside to inside, thus depicting the mother's body as a container for everything within. The mapping scheme is established as follows:

Table 2. Table of mapping MOTHER IS A CONTAINER

Source: A CONTAINER

The container

The emotion and money of the container

Target: MOTHER

→ The body of the mother

→ The emotion and money of the mother

Therefore, the method of identifying implied meanings in this article is formulated and yields the research outcomes in the subsequent section.

4. The findings of the analysis of conceptual metaphors of mother images in the song "*Bringing Money for Mom*"

The maternal image in the aforementioned song is established through two target domains: MOTHER and MOTHER'S WRINKLED HANDS. Based on these results, this section is divided into two main parts. In the process of identifying the implied meanings of the song, those related to the mother are prioritized and expressed in mapping expressions. Therefore, after surveying the cue words, the MOTHER target domain predominates and is identified first, followed by the corresponding source domains as depicted below:

4.1. Target domain MOTHER

(i) MOTHER IS A TEACHER

With the interrogative pronoun:

Tiếng nói đầu tiên là do ai dạy? (chính là mẹ)

Nét chữ đầu tiên là tay ai cầm? (chính là mẹ)

Sai lầm đầu tiên là do ai sửa? (chính là mẹ)

Vấp ngã đầu đời là được ai nâng? (luôn là mẹ)

The lyrics clearly indicate that the mother is the one who teaches the child their first babbling sounds, and it is also the mother who teaches the child their first written characters. Additionally, the mother is the one who corrects the child's earliest mistakes and supports them when they fall as toddlers. The role of the mother is immensely significant in the early stages and development of the

child. The song lyrics highlight that the actions of the mother are those of the caregiver, and they also underscore the role of the caregiver as that of the mother.

Table 3. *Table of mapping MOTHER IS A TEACHER*

Source: A TEACHER	Target: MOTHER
The action of the nurturer	→ the action of the mother
The role of the nurturer	→ the role of the mother

(ii) MOTHER IS A SINGER

The lyric: *Bài hát hay nhất trần đời là lời mẹ ru giữa trưa nắng hè*, the finest song in the world is the lullaby, and the one who sings that lullaby is the mother. Singing is the action of the singer, lullabies are the genre of music that vocalist specializes in; and the mother is precisely that talented singer:

Table 4. *Table of mapping MOTHER IS A SINGER*

Source: A SINGER	Target: MOTHER
The genre of the singer singing	→ the lullaby
The action of the mother	→ the action of the mother

(iii) MOTHER IS A CHEF

In the lyric: *Thức ăn ngon nhất trần đời là cơm bếp củi mẹ nấu xoong gang*, the mother is likened to a chef, with her act of cooking akin to the chef's culinary activities. The stove and cast-iron pots (bếp củi và xoong gang) are the mother's cooking utensils, and those of the chef. The appreciation of the mother's cooking is akin to that of the chef's dishes, and the child is the one who enjoys the food. The imagery of the stove and cast-iron pots also signifies the simplicity and hardships within the family context. The underlying layers of metaphorical implications stem from the conceptual metaphor of MOTHER IS A CHEF.

Table 5. *Table of mapping MOTHER IS A CHEF*

Source: A CHEF	Target: MOTHER
The action of cooking of the chef	→ the action of cooking of the mother
the tools of cooking of the chef	→ the tools of cooking of the mother
The emotion of the chef's food	→ the emotion of the mother's food
The eater	→ the child of the mother
The economic condition of the chef	→ The economic condition of the mother.

(iv) MOTHER IS A BODY SELLER

The lyric: *Mẹ bán lưng cho trời, bán mặt cho đất* shows that the act of selling performed by the mother is likened to that of a merchant. Her back and face represent the merchandise of the seller and are parts of the mother's body. The sky and the earth are metaphorically associated with the mother's relationship, where the sky and the earth serve as the buyers. The sky is above, the earth below, reflecting the mother's posture of bending down, symbolizing her toil. This verse alludes to the hardships endured by mothers working outdoors to support their children:

Table 6. *Table of mapping MOTHER IS A BODY SELLER*

Source: A BODY SELLER	Target: MOTHER
The action of selling of the body seller	→ the action of selling of the mother
The things sold of the seller	→ the body parts of the mother
The appearance of the body seller	→ the appearance of the mother

(v) MOTHER IS A GOD

The conceptual metaphor is interpreted through the lyric: *Mang tiền về cho mẹ hiền, để mẹ may thêm đôi cánh*. The verb “may” is emblematic of the tailor's craft, wherein the gentle mother figure is metaphorically likened to a miraculous tailor. Consequently, the mother's character embodies the potency of a god, while the wings symbolize the outcome of sewing and patching. The term “child” in this context could signify a little angel or the maturity of offspring. Considering the creative context of the song, the wings predominantly symbolize the expression of the child's maturity, potentially soaring high and far on the wings bestowed by the mother.

Table 7. Table of mapping MOTHER IS A GOD

Source: A GOD	Target: MOTHER
The action of the god	→ The action of the mother
The power of the god	→ the personify of the mother
The thing made by the god	→ the thing made by the mother
(vi) MOTHER IS A THUNDERBOLT	

The imagery of the mother figure is likened to the god in Vietnamese folklore, as depicted in the verse: *Mang buồn về cho mẹ hiền, sẽ gặp ngay Thiên Lôi đánh* "Bringing worries home to Mother, one will immediately encounter the Thunder God's strike." The mother's state of anger is likened to the action of a thunderbolt, an association drawn from the recognition of human emotions as natural phenomena, and the mother's name being "Thunderbolt" - a name associated with a natural phenomenon. This elucidates the manner in which the child addresses the mother. Beyond affirming the mother's exalted status and vital role in the child's life, the mother is also acknowledged in connection with the formidable force of nature, being the Thunder God, known colloquially as "THUNDERBOLT".

Table 8. Table of mapping MOTHER IS A THUNDERBOLT

Source: A THUNDERBOLT	Target: MOTHER
The name of the thunderbolt	→ The name of the mother
The action of the thunderbolt	→ The action of the mother

Thus, the MOTHER target domain emanating from seven distinct source regions serves to elucidate the position, role, and sacrificial nature of the mother towards her child. Furthermore, the identification of the target domain MOTHER'S EXPERIENCE serves to further illuminate the maternal image within the child's psyche.

4.2. Target domain MOTHER'S EXPERIENCE

The lyrics: *Vì tay mẹ đã có, có quá nhiều vết chai*

Nên con đưa tiền để mẹ cầm cho nó chắc

The subsequent lyrics suggest that when the child brings money back to the mother, she firmly holds and safeguards it. Why does the child perceive this way? Further understanding can be gleaned from the initial lyrics: *vì tay mẹ có quá nhiều vết chai* "because Mother's hands bear many bottle scars." Thus, the bottle scars symbolize the strenuous labor of manual workers, signifying a life of experience and wisdom. Consequently, we comprehend: MOTHER'S EXPERIENCE IS SCARS ON THE MOTHER'S HANDS, with the quantity of bottle scars indicating a multitude of life experiences. Unlike the recognition of the mother image, this implied domain is defined subsequent to the source region of MOTHER'S SCAR. Hence, the songwriter's implication in this song is for the audience to focus on identifying the image of the mother in the most direct manner.

Table 9. Table of mapping MOTHER'S EXPERIENCE IS SCARS ON THE MOTHER'S HANDS

Source: SCARS ON THE MOTHER'S HANDS	Target: MOTHER'S EXPERIENCE
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The quantity of the scars on the mother's hands	→ the quantity of the mother's experience
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Through the analysis of the generation of the conceptual metaphors, the enumeration of the quantity of target domains and sources is conducted in the next section.

4.3. Domain choices in conceptual metaphors of mother images in the song

Based on the mapping tables, the author conducted the frequency of the occurrence of target and source domains in the song. Firstly, the selection of target domains was meticulously tabulated as follows:

Table 10. The frequency of the target domains

No.	Target domain	Frequency	Percentage
1	Mother	7	87.5%
2	Mother's experience	1	12.5%
	Total	8	100.0%

It is observed that the target domain MOTHER occupies the first rank with a nearly absolute proportion of 87.5%, whereas MOTHER'S EXPERIENCE appears only once with the modest proportion of 12.5%. This demonstrates the direct and impartial mode of expression employed by the author, aimed at primarily focusing on the central theme- the maternal image. Next, the enumeration of source domains is listed in detail below:

Table 11. The frequency of the source domains

No.	Source domain	Frequency	Percentage
1	A container	1	12.5%
2	A person	4	50%
3	A god	2	25%
4	Scars on the mother's hands	1	12.5 %
	Total	8	100.0%

It can be observed that among the eight conceptual metaphors, the source domain is divided into four main groups. Firstly, A PERSON ranks first with 4 occurrences, equivalent to 50%. The second position is the source domain A GOD with 2 occurrences, equivalent to 25%. Lastly, the source domains A CONTAINER and SCARS ON THE MOTHER'S HANDS have one occurrence with a modest proportion of 12.5%.

Through the analysis of the implicit domains, the author found that the source domain HUMAN, comprising the TEACHER, CHEF, and GOD, are equivalent to the findings of Le Hoang Ngan (2016) and the article presented at the 9th International Conference at Hue University of Foreign Languages. Both of the first two source domains distinctly delineate the roles of nurturing and educating children from the womb to adulthood, where any mother worldwide holds such significant roles and responsibilities for their offspring. The GOD source domain equates to a POWERFUL PERSON and underscores the high regard children have for their mothers. In most children's minds, their mothers are living deities who create, nurture, and impart tremendous strength to them, enabling them to grow wings—mature and strong enough to soar high, equivalent to leaving the mother's embrace to venture out independently in life.

Besides the similarity in the use of the mother source domain, the BODY SELLER TO THE SKY AND EARTH adds a unique imprint to this song compared to other songs about mothers. This mother, depicted with hard labor, hunched back, and bowed head, symbolizes low social status; yet the child feels no shame for this humble mother but rather immense pride. This reflects the emotionally ingrained tradition of filial piety, always honoring and loving parents. Placed in the

current social context where young people aspire for wealthy and prestigious parents, this song serves as a wake-up call for today's youth. In the lyrics themselves, the author deeply expresses gratitude for having a poor mother who wasn't a wealthy heiress, enabling the children to mature early.

Furthermore, the source domain SINGER represents a new exploration in the study of this song. Perhaps, as a songwriter and singer of this song, the author shared their personal experience of listening to their mother's lullabies in childhood. And those lullabies were one of the factors that helped the musician develop a talent for composing music.

Finally, the source domain THUNDERBOLT, named after the natural phenomenon of thunder and lightning, is used to metaphorically describe the mother. This confirms that young people often refer to their mothers as fearful objects/animals, subtly implying the sometimes tense relationship between mothers and children, where mothers can be fierce. This could be explained by the personal experiences of young people, as this stage is when they want to assert themselves, seeing their parents as a different generation, often holding negative views about their mothers and fathers.

Examining the source domain, A CONTAINER, apart from being the container of emotions, the mother is also the container of her child's money. The line "*Mang tiền về cho mẹ, ba cần thì xin mẹ*" (Bring money home to mother, if dad needs it, ask mother!) clearly illustrates the mother's role in managing the family's finances. The mother holds the family's assets and money, and even the husband needs her permission to spend. This partly stems from the personal experience of the musician Den Vau, but also broadly reflects the current situation of Vietnamese families. Furthermore, this source domain vividly highlights the mother's higher position than the father in the child's mind. This may be the common emotional sentiment of all children on Earth, leaning towards their mothers more than their fathers.

Lastly, the target domain SCARS ON THE MOTHER'S HANDS provide us with a clear insight into the child's perception of the mother in this song, aligning with the findings of Le Hoang Ngan (2016), Tran Thi Quynh, Dang Thi Thanh Huong và Nguyen Thi Ngoc Anh (2023a) and Tran Thi Quynh, Dang Thi Thanh Huong và Nguyen Thi Ngoc Anh (2023b). In the prior research, the source domain HANDS only appeared once in 5 Vietnamese songs, whereas the source domain SCARS ON THE MOTHER'S HANDS only emerges in this study. The mother's hands hold immense value to the child in the process of caregiving and education, from providing meals to ensuring sleep and instilling strength through those very hands. It is through the child's observation that the bottle scars on the mother's hands are remembered and regarded as the medals of the mother's laborious work in ordinary jobs throughout her life.

When describing the mother, the source domains are used the same themes as Tran Thi Minh Thu (2020), especially natural elements (e.g., thunderbolt), and objects (e.g., scatter, container).

Through the analysis of target and source domains in the rap song, it is clearly discerning the artistic style of this rapper. The lyrics of the song exhibit profound humanistic qualities, delving straight into the emotional thoughts of children working far from home. The use of simple and unadorned language contributes to making the lyrics more understandable for listeners when the rap verses are recited. Moreover, it can be observed that analyzing conceptual metaphors in a particular song also requires understanding the context of composition and musical style. The composition context helps us better comprehend the process of identifying conceptual metaphors, while the musical style partially determines the quantity of conceptual metaphors.

5. Conclusion

The analysis above demonstrates the implicit messages regarding the image of the mother in modern rap songs, providing us with a vivid portrayal of a mother. With straightforward language and direct expression, the number of domains is less than those of previous studies (Le Hoang Ngan, 2016). This article serves as a case study for analyzing conceptual metaphors in Vietnamese rap songs.

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Ấn dụ ý niệm về hình ảnh mẹ trong thể loại rap tại Việt Nam:

Một trường hợp nghiên cứu điển hình

Tóm tắt: Trong bài báo này, tác giả phân tích các phép ẩn dụ ý niệm về hình ảnh mẹ trong bản một bản rap Việt nổi tiếng với giới trẻ với mục đích xác định sự hình thành ẩn dụ ý niệm về miền đích MẸ và liên quan tới mẹ, cũng như đặc trưng của một rapper được thể hiện thông qua sự lựa chọn về miền trong các ẩn dụ ý niệm trên. Bài báo sử dụng phương pháp nghiên cứu hỗn hợp. Kết quả nghiên cứu chỉ ra: (i) 2 miền đích và 4 miền nguồn chính; (ii) bước đầu khảo cứu đặc trưng của ẩn dụ ý niệm trong bản rap. Bài báo trên như bước mở đầu cho nghiên cứu về ẩn dụ ý niệm trong thể loại nhạc rap sau này.

Từ khoá: ẩn dụ ý niệm; hình ảnh mẹ; rap; Việt Nam; nghiên cứu.