

LINGUISTICS AND VIETNAMESE LINGUISTICS

**CONCEPTUAL METAPHOR 'A STRENGTH IS A WILD
ANIMAL' IN THE NOVEL 'THE LAST OF THE MOHICANS'
BY JAMES FENIMORE COOPER
MAI THE MANH***

ABSTRACT: Conceptual metaphor STRENGTH IS A WILD ANIMAL in the historical novel 'The Last of the Mohican' by James Fenimore Cooper is both a structural metaphor and an ontological metaphor. The radical construction is mapped between the source domain of the wild beast and the target domain of the strength. The animals that are metaphorical about the strength of warriors are wild animals with strength and wisdom in the concept of American culture, such as wolves, dogs, lions, tigers, or hawks. The conceptual metaphorical structure of the strength is a beast through the comparative structure with comparative words and no comparative words. Through the conceptual comparative structure, layers of meaning are expressed, showing the warriors' strength, courage, ingenuity, and cunning. Thereby, generalizing the characteristics of Cooper's language and writing style helps the readers understand more deeply the meaning of artistic text structure. This paper follows the direction of qualitative research with two main methods: description and analysis. Both methods are used in combination throughout the process of collecting data, classifying, analyzing, interpreting, and reaching the conclusion.

KEY WORDS: metaphor; strength; wild animal; source domain; target domain.

RECEIVED: April, 01st, 2024.

EDITED: June, 19th, 2024

1. Introduction

Metaphor has long been studied as one of the best rhetorical devices used to convey or comprehend events, emotions, ideas, or concepts that are best expressed or understood nonliterally (Porta & Last, 2018). In common understanding, metaphor is the implicit comparison through a visual resemblance between two entities (Richards, 1965; Leech, 1969), as in Achilles being a lion in the fight (Evans & Green, 2006). In other words, a metaphor is a device for meaning transformation based on the rules for connections and similarities. In 1980, however, Lakoff and Johnson proved that metaphor is "*pervasive in everyday life, not just in language but in thought and action*" (p. 3) and proposed a new theoretical framework of metaphor, namely, conceptual metaphor. Since the publication of Lakoff and Johnson's (1980) work, a large amount of research has been conducted to confirm, supplement, and modify their original ideas. Often, the source of new ideas is Lakoff and Johnson themselves. Given this situation, it is clear that what we know as conceptual metaphor theory today is not equivalent to the metaphor theory proposed in *Metaphors We Live By*. Lakoff and Johnson and other researchers propose a standard definition of conceptual metaphor as: Conceptual metaphor is understanding one domain of experience (usually abstract) in terms of another domain (usually concrete). This definition captures conceptual metaphors as both a process and a product. The cognitive process of understanding a domain is the process aspect of the metaphor, while the resulting conceptual model is the product aspect. In this article, we will examine the 19th-century American literary work *The Last of the Mohicans* by James Fenimore Cooper. Thereby analyzing and clarifying the vocabulary and language structure used by the author that contains metaphorical ideas about the power of war hidden in the form of expressions of wild animals. And what are the metaphorical linguistic expressions that reveal the existence of those conceptual metaphors?

* *Thu Dau Mot University; Email: manhmt@tdmu.edu.vn*

James Fenimore Cooper (1789-1851) is one of the typical American historical novels of the 19th century. The writer's motivation for writing was nurtured by the indigenous American tradition, combined with the internationalism that Cooper encountered very early in the community where he lived, thanks to his travels and settlement in Europe, or years as a sailor. The world of Cooper's novel is one in which difference is the norm. Cooper used his linguistic talent to describe the struggles for power and efforts for coexistence between indigenous communities and European settlers, and he offered a variety of approaches. Facing the changing realities of American society, including war and conquest, intermarriage, friendship, habits, traditions, and religious reform.

The Last of the Mohican is a work in the *Leatherstocking Tales* series, one of Cooper's most successful novel series. The events, characters, and settings in the work have strong Native American references, such as Hawkeye's leather hat and deerskin leggings, causing this scout to be known as Leather-Stocking. The love between Heyward and Alice, although deeply emotional, does not develop in a purely romantic way but is linked to the vicissitudes of the American frontier and the special events of that land. Cooper's book painted a "legacy" picture of an ideal American frontier hero and his opponents-the Indian "savages" and the colonial powers. Cooper not only created a "classic" of modern literature but also created a uniquely American mythology.

The reason this article chooses the work *The Last of the Mohican* as the object of investigation is because it is characterized by its emphasis on discovering the human spirit; nature as an element that influences and refers to human thinking; the rise and fall of nations; strict social stratification (men higher than women, whites higher than Indians, Indians higher than blacks); In particular, the work conveys a message emphasizing the importance of heroes and their actions. Next is the interest in folk culture and national cultural origins. To do that requires the author to be someone who thoroughly understands the culture, history, and language of the nation. Through the language of the work, readers can realistically access the legendary symbols of America. Using linguistic techniques, combined with comparisons, metaphors, and descriptions, helps us feel the typical qualities of strength and intelligence of Native American Indian heroes.

2. Theoretical basis

2.1. Conceptual metaphor

Conceptual metaphor is defined as one of the channels of cognition in which one conceptual domain is understood in terms of another conceptual domain through a mapping between them (Lakoff & Johnson, 1980; Kövecses, 2002, 2010; Croft & Cruse, 2004; Evans & Green, 2006). A convenient shorthand way of capturing the existence of a conceptual metaphor is the following: DOMAIN A IS DOMAIN B. We can consider metaphorical concepts through structured metaphors such as AN ARGUMENT IS A WAR or TIME IS MONEY, through which one concept is metaphorically structured in terms of another. In addition, there are some other types of metaphorical concepts that do not structure one concept on the basis of another concept but instead organize a whole system of interconnected concepts such as orientational metaphors, metaphors cultural coherence, and ontological metaphor. For example, people take the experience of rising prices as a metaphorical entity, as in the deontology INFLATION IS AN ENTITY, in terms of conceiving established and systematic thoughts, as in the ontological metaphor THE MIND IS A MACHINE, about women's beauty containing toxins, as in the ontological metaphor BEAUTY IS A SNAKE and many other metaphors. To see it more clearly, let's look at the following example:

Ontological metaphor: MIND IS A MACHINE

Metaphorical linguistic expressions (italicized words) are seen metaphorically as an entity through the noun *mind*:

We're still trying to grind out the solution to this equation.

My mind just isn't operating today.

Boy, the wheels are turning now!

I'm a little rusty today.

We've been working on this problem all day and now we're *running out of steam* (Lakoff & Johnson, 1980, p.28).

From the above examples and metaphorical language expressions, it can be seen that they expand the range of language expression not only in literary works but also widely used in life. Because of this, it helps ordinary readers easily understand the meaning of literary texts, not just literary experts or critics who can appreciate the content of the work.

Thus, a conclusion drawn from Lakoff and Johnson's new framework of metaphor (1980) is that metaphor is actually the metaphorical mapping of concepts (not words) that results in Lakoff and Johnson's claim that: (1) all the appearances of metaphor are conceptual; (2) the function of metaphor is to better understand certain concepts, not just for artistic or esthetic purpose; (3) metaphor is often not based on similarity; (4) metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people; and (5) metaphor is an inevitable process of human thought and reasoning.

2.2. Conceptual metaphor of strength

According to Lakoff and Johnson (1980), conceptual metaphors are systematic mappings between two conceptual domains, and we use metaphors to think about things. Through conceptual metaphors, many aspects of human experience are made visible, including abstract, vague, and difficult-to-grasp aspects such as emotions or physical and mental strength. Thinking and language are closely related to each other. According to Kovecses (2004), the idea and image of a natural force (like wind, storm, flood) seem to be present in the conceptualization of many emotions. When in an emotional state, we often describe ourselves and others as being overwhelmed, engulfed, swept off our feet, and so on (especially in the case of the "strong" emotions). From a linguistic perspective, physical activity is also expressed as an emotional state. As Kovecses analyzed the conceptual metaphor, EMOTION IS A PHYSIOLOGICAL FORCE. "*What can be viewed as physiological forces are also used to conceptualize the emotions*" (Kovecses, 2004, p.77). Therefore, this study focuses on the significance of conceptual metaphors in both describing and representing states of strength. "*Physical functioning is abstract functioning*" (Kovecses, 2004, p.103). Strength, when mapped through the wildlife source domain, will be easier to perceive.

The idea of the conceptual metaphor of strength is derived from the theoretical basis of Lakoff and Johnson by considering systematic mappings between two conceptual domains: the source domain is a mapped category of experience, or projecting into the target domain is a different experience. At the same time, it also comes from the suggestion of Kovecses (2004): "*EMOTION IS A WILD ANIMAL. The WILD ANIMAL metaphor is a special case of the OPPONENT metaphor and thus inherits most of its mappings. In the WILD ANIMAL metaphor the struggle is between a master and an animal that tries to get away from the master*" (p.69). If in the EMOTION IS A WILD ANIMAL metaphor, the master and the animal are "opponents," then in the STRENGTH IS A WILD ANIMAL metaphor, the master and the animal are each other's "comrades."

On the other hand, the concept of STRENGTH through the animal's response driven by physiological and emotional strength, or more deeply, the motivation to act, are very difficult categories to grasp in a normal way. Therefore, "*We must be understood mainly indirectly, through metaphors*" (Lakoff and Johnson, 1980, p.85), STRENGTH can be understood through the domains of HUNGER, THIRST, ILLNESS, AGITATION, WAR, FIGHT, etc. Therefore, when understanding STRENGTH through the field of WILD ANIMAL, STRENGTH is understood to encompass more than two fields.

3. Methodology

In order to achieve the aim, this study uses qualitative research using two main research methods: descriptive and analytical methods. The descriptive method used in the study aims to provide a

meaningful description of the conceptual metaphor of STRENGTH AS A WILD ANIMAL in Cooper's *The Last of the Mohicans*.

The research was done through analysis method. The data for the analysis were collected from *The last of the Mohican* by Jame Fenimore Cooper: Based on a theoretical basis mainly taken from the book *Metaphors We Live By* by Lakoff & Johnson and From Linguistic to Conceptual Metaphor in Five Step by Steen:

From Linguistic to Conceptual Metaphor in Five Step (Steen, 2009, 1999)

Steps	Procedures
Step 1	Identify metaphor-related words
Step 2	Identify propositions (metaphorical idea)
Step 3	Identify open comparison (nonliteral comparison)
Step 4	Identify analogical structure (nonliteral analogy)
Step 5	Identify cross-domain mapping

4. Research content

4.1. The model radiates STRENGTH IS A WILD ANIMAL

Lakoff and Johnson (1980) stated that: “Our experience of physical objects and substances provides a further basis for understanding - one that goes beyond mere orientation. Understanding our experiences in terms of object and substances allows us to pick out parts of our experience and treat them as discrete entities or substances of a uniform kind. Once we can identify our experiences as entities or substances, we can refer to them - and, by this means, reason about them” (p.25). From this idea, we begin to consider the radiating pattern of phenomena even when those things are not separated or have no clear limits. The physical forms of human experience create a series of different metaphors, which are activities, intelligence, power, ideas, etc. as objects or materials. With the ontological metaphor STRENGTH IS A WILD ANIMAL, we see its radiating pattern as follows:

Strength is the wild animal: *tiger, lion, buffalo, dog, rabbit, turtle, wildcat, wolf, fox, panther, bear, hawk, squirrel, serpent, elk, deer, beaver, hog, eagle, hawk, catbird, owl, crows, doves, hummingbirds.*

Strength is part of the animal: *the blood of the turtle, the barking of a wolf, hawkeye, the noise of the serpent, eagle's plume, eagle's eyes, beaver skins, owl's eyes.*

Correlated attributes of animals:

About strength: *strong, fast, slow, swift, weak*

About actions: *biting, scratching, tearing, digging, climbing, running, leaping, attacking, chasing.*

About behavior: *hunting, running away, hiding.*

About animal personality: *ferocious, gentle, cautious, cunning.*

The irradiated radiation model contrasts the source and target domains. The source domain is wild animal and the target domain is strength. Metaphorical animals of warrior strength are often wild animals but are very popular in the understanding and culture of Americans in particular and people around the world in general. Most of the animals symbolizing the warrior's strength that James Fenimore Cooper included in his work are large, powerful animals such as lion, panther, tiger, and serpent.

4.2. Systematic mappings between two conceptual domains

As Lakoff and Johnson (1980) stated that mappings are not arbitrary, not any source domain can be chosen to understand a target domain. Instead, mappings are established only when there is a set of distinct correspondences between source and target domains in a conceptual metaphor. As

described by Lakoff (1993a, 1993b) and Kövecses (2002, 2004, 2010), mapping is a procedure in which the constituent elements of the source domain correspond to the constituent elements of the target domain in a way that is conceptually consistent. Accordingly, a conceptual metaphor is a systematic set of correspondences between two domains of experience. This is what “understanding one domain in terms of another” means. Another term that is frequently used in the literature for “correspondence” is “mapping”. This is because certain elements and the relations between them are said to be mapped from one domain, the “source domain”, onto the other domain, the “target”. When considering an immaterial thing as an entity or a substance, specifically the metaphor STRENGTH IS A WILD ANIMAL, in which strength is an immaterial form that needs to be irradiated through the entity that is the animals. type of wild animal

STRENGTH IS A WILD ANIMAL

Has he leaped the river to the woods?

The Huron sprang like a tiger.

When Uncas had brained his first antagonist.

He sprang toward the defenseless Cora.

She eluded the grasp of the savage.

Suddenly darting on each other, they closed, and came to the earth.

Given such examples, the following set of correspondences, or mappings, can be proposed:

The pursuit → the inevitable conclusion of nature

Run away → vulnerable animals (small animals)

Attack power → ferocious animal

Strength → wild animals

Attack intensity → animal equivalent strength

Correspondences between Source Domain WILD ANIMAL and Target Domain STRENGTH

Constituent elements of WILD ANIMAL	correspond to	those of PHYSICAL STRENGTH
the deer	→	swift, weak
the elk	→	swift, strong
the serpent	→	swift, strong, pliant
the tiger	→	power, swift
the eagle	→	hover, strong

With the help of these mappings, we can explain why the metaphorical expressions listed above have what they mean: why, for example, ambush and pursuit are often associated with large, predatory animals, and why hunting and taking over territory shows strength. That strength probably creates a big difference between the leaders and the rest.

This mapping set is systematic in the sense that it captures a coherent view of wildlife as mapped onto strength. There are species that have strength but rarely attack, but when faced with it, it unleashes its instincts and strength. Each animal represents different types of strength and different levels of intensity.

The mappings provide correspondence between elements and relationships between elements in the wildlife domain (source) and elements and relationships between elements in the power domain (target). Indeed, it seems reasonable to suggest that, in some sense, maps from the wildlife domain actually bring about or create a particular conception of power relative to the view of animals that we just saw. This is what it means for a specific source domain to be used to conceptualize a non-specific target domain.

4.3. The metaphorical structure projects the concept of strength as a wild animal

4.3.1. Simple comparison hierarchy structure

In this formulation, both source and target are concepts at the specific level of the general level conceptual metaphor. This is the simplest and most straightforward type of hierarchy and it involves a large number of cases. Let's look at STRENGTH AS WILD ANIMALS. In particular, the source of WILD ANIMALS is specifically identified. This simple comparison structure looks like this:

Comparative structure be like: *they shall be driven like deer from their bushes* (44), *Does not Renard mean to turn like a fox on his footsteps* (145), *The Delawares have been like bears after the honey pots* (p.393), *Uncas, bounding forward like a deer* (p.534), or *he turned, like a hungry lion, to seek another* (p.172), *like a poisonous serpent* (p.490).

Comparative structure S+ V+ as + (adj/ adv) + as: *a human visage, as fiercely wild as savage art and unbridled passions could make it* (p.33), *I am as ready to do the one as the other* (p.44), *You are as much off the scent as a hound would be* (p.48).

Comparative structure S + V + the same + (noun) + as/with: *when it barks him, much the same as one of your spurs on a horse* (p.61), *who had turned toward him with the eagerness of filial affection, to catch his words, the same strong, horrid cry, as before, filled the air, and rendered him mute* (p.89), *Placing Alice, then, on the same animal with Cora* (p.280).

Comparative structure S + V + (Adj/Adv) + “-er” + than: *the mare appeared to journey faster than the other* (p.26), *when they ought not to breathe louder than a fox in his cover* (p.82), *a man would be ashamed to prove other than a hero* (p.125), *The Indian shall be lighter than the feathers of the hummingbird, and his breath sweeter than the wild honeysuckle* (p.146), *Any other than a monster would have relented at such an act of generous devotion to the best and purest affection* (p.173), *my judgment in deer and beaver is greater than in beasts of burden* (p.187).

Comparative structure S + V + more + Adj/Adv + than: *it was deemed more important to obtain the scalp than to kill the man* (p.36), *Another groan more faint than the former was succeeded by a heavy and sullen plunge into the water* (p.213), *when acts were more required than words* (p.222), *The soaring hawk is not more certain of the dove than I am this moment of you* (p.474).

Comparative structure S + V + the + Adj/Adv + -est: *there is a pair of the biggest antlers I have seen this season* (p.44), *Any other than a monster would have relented at such an act of generous devotion to the best and purest affection* (p.173), *that was drawn out, until it equaled the longest and most plaintive howl of the wolf* (p.374).

Comparative structure S + V + the + most + Adj/Adv: *The warriors appeared to be on the most friendly terms* (p.3), *ven the most confident and the stoutest hearts began to think the issue of the contest was becoming doubtful* (p.11).

The structure uses animals for comparison

Animals used for comparison: *tiger, lion, buffalo, dog, rabbit, turtle, wildcat, wolf, fox, panther, bear, hawk, squirrel, serpent, elk, deer, beaver, hog, eagle, hawk, catbird, owl, crows, dove, hummingbird.*

Synonymous structures/parts of animals: *skin of a dog, the blood of the turtle, the barking of a wolf, the bear-skin, hawkeye, the noise of the serpent, the skin of a deer, the offals of a deer, deer-skin, the sinews of a deer, eagle's plume, the eyes of a dying eagle, beaver skins, whistle of the catbird, the moanings of an owl, dove-like eyes, the feathers of the hummingbird, owl's eyes, dark eyes.*

Structure S - V: *them tongues like the false call of the wildcat; hearts like rabbits; the cunning of the hog; arms longer than the legs of the moose, bounding forward like a deer; the trees like a frightened deer; feet were like the wings of eagles.*

4.3.2. Complicated hierarchical comparison structure

The structure that matches the strength is the large animals: *a low, fierce yell ran through the multitude, that might not inaptly be compared to the growl of the lion* (p.490), *One little knot of Hurons, however, had disdained to seek a cover, and were retiring, like lions at bay* (p.532), *The*

form of Uncas dilated, and his nostrils opened like those of a tiger at bay (p.394), The Huron sprang like a tiger on his offending and already retreating country man, but the falling form of Uncas separated the unnatural combatants (p.537), With the far-famed power of the 'bear's hug' itself (416), lowering his tall form into a crouching attitude, like a panther about to take his leap (p.289), which kept the upper part of its form in constant motion, while the animal itself appeared seated, to be a bear (p.401), There is no whine of the panther, no whistle of the catbird, nor any invention of the devilish Mingoes (p.91).

The structure that matches the strength is the small animal: *a dog never lies, but when was a wolf known to speak the truth? (p.473), thou art a wolf in the skin of a dog (p.478), wolves to their slaves (p.480), looking sternly around him, are dogs that whine, when the Frenchman casts ye the offals of his deer! (p.491), if it be only to scatter some Mingo dogs that I see lurking in the skirts of yonder thicket of birch (p.220), The Hurons are dogs. The sight of a coward's blood can never make a warrior tremble (p.387), Of the dog who carries the heart and cunning of a Huron under a pale skin (p.445), dogs to their women (p.480), The dogs and crows of their tribes (p.478), the cunning of the hog; his cunning tells him how to get together the goods of the earth (p.480), a wolf is a beast that is apt to hover about an Indian ambushment (p.71), when they ought not to breathe louder than a fox in his cover (p.82), Daim is the French for deer, and cerf for stag; elan is the true term, when one would speak of an elk (p.139), The deer is swift, but weak; the elk is swift, but strong (p.139).*

The structure that matches the strength is the birds: *Uncas, the child of Uncas, is found! Let the eyes of a dying eagle gaze on the rising sun (p.494), Who before thee has ever shown Uttawa the way into the fight? Thy feet were like the wings of eagles (p.549), I could strike you now, and no power on earth could prevent the deed! The soaring hawk is not more certain of the dove than I am this moment of you, did I choose to send a bullet to your heart! (p.474), The hawk which comes from the clouds can return when he will (476), Uncas, the child of Uncas, is found! Let the eyes of a dying eagle gaze on the rising sun (p.494).*

The structure that matches the strength is the reptilian: *if you would save these tender blossoms from the fangs of the worst of serpents, gentleman, you have neither time to lose nor resolution to throw away! (p.63), The blood of the turtle has been in many chiefs (p.495).*

4.4. The semantic structure of the metaphor of strength is a wild animal

4.4.1. Physical properties of the relationship pair:

Demonstrate intellectual power: *hearts like rabbits; his heart teaches him to pay warriors to fight his battles (p.480), He ordered them to work forever, like the beaver (p.480), Will a wise Delaware believe the barking of a wolf? (p.472), The panther may get into snares set by the women; but he is strong, and knows how to leap through them (p.498), She called him the 'panther of his tribe'; and described him as one whose moccasin left no trail on the dews (p.545), But who can say that the serpent of his tribe has forgotten his wisdom? (p.557).*

Physical strength: *arms longer than the legs of the moose; his arms inclose the land from the shores of the salt-water to the islands of the great lake (p.480), did I not know how to set forth the movements or natur' of such a beast. Had it been now a catamount, or even a full-size panther (p.409), are the Delawares fools that they could not know the young panther from the cat? (p.479), Uncas before him as they went to battle against the pale faces! Uncas, the panther of his tribe, the eldest son of the Lenape (p.494), the Delawares leaped in long bounds toward the wood, like so many panthers springing upon their prey (p.527).*

The power of spirit: *The blood of the turtle has been in many chiefs (p.495), Delawares, is the belief of the, children of the Turtle (p.496), You might not startle a wolf, or turn the Royal Americans from a discharge (p.410).*

4.4.2. Correlative properties of relationship pairs

Characteristics of predators and prey: *What! has he not seen that the woods were filled with outlying parties of the enemies, and that the serpent could not steal through them without being seen?* (p.145), *Suddenly darting on each other, they closed, and came to the earth, twisted together like twining serpents, in pliant and subtle folds* (p.174), *your nation is a race of women, and the hoe is better fitted to your hands than the gun. Your squaws are the mothers of deer; but if a bear, or a wildcat, or a serpent were born among you, ye would flee* (p.380), *The instant, however, he was concealed by the foliage of the bushes, his dusky form was to be seen gliding, like that of a serpent, toward the desired treasure* (p.511), *but, judging from what I have seen, at deer chases and squirrel hunts, of the sparks below* (p.38).

Characteristics that depend on good and evil: *If you would save these tender blossoms from the fangs of the worst of serpents, gentleman, you have neither time to lose nor resolution to throw away!* (p.63), *His gluttony makes him sick. God gave him enough, and yet he wants all. Such are the pale faces* (p.480), *the Iroquois, the cunning varlets are quick enough at understanding the reason of a wolf's howl* (p.72), *when food is scarce, and when food is plenty, a wolf grows bold* (p.302), *it equaled the longest and most plaintive howl of the wolf* (p.374), *But Uncas arose from the blow, as the wounded panther turns upon his foe, and struck the murderer of Cora to his feet* (p.537), *who now stood erect, as he pointed downward, in the attitude and with the air of a man who beheld a disgusting serpent* (p.291), *The beasts that run on the mountains, and the birds that fly above the trees, have I seen living in the wigwams of men; but never before have I found a Delaware so base as to creep, like a poisonous serpent, into the camps of his nation* (p.490).

4.5. The function of metaphor in narrative language and reception of literary texts

4.5.1. The functions of metaphor in narrative language

First of all, metaphors enrich the narrative language. Words like eyes, hawkeye, swift, strong, weak, twining, and soaring refer to the characteristics of animals metaphorically associated with warriors. In addition, the methods of expression use rhetorical questions: *The moaning of an owl? The barking of a wolf? The young panther from the cat? You were about opening your throat-practicings among the beavers, were ye?...* giving the storytelling language an American color and sound.

Metaphors create new ways of speaking that enrich expression. As one of the typical writers of 19th-century American literature, James Fenimore Cooper has a rich vocabulary, and the use of metaphors helps the writer come up with attractive and engaging ways of telling stories. At the same time, you can also convey and express your views through the language and actions of the characters. Using metaphors helps the text become more beautiful. Instead of writing, *"The blood of the cowardly Huron is nothing to fear"* the author uses the structure, *"The Hurons are dogs. The sight of a coward's blood can never make a warrior tremble"*. Instead, *"the Delawares pursue the interests of their tribe"* is *"The Delawares have been like bears after the honey pots"*. This expression is quite common throughout the work.

Metaphors make writing more concise. Thanks to metaphors, the author can express things concisely but very succinctly. Instead of writing *"White people from Europe"*, just write *"the pale faces"*; or *"Uncas rushing forward at high speed,"* just write *"Uncas, bounding forward like a deer."* If there is no metaphor, the lineage of the Dalawares must be called *"The tribe has ancient origins; it is unknown what species they originated from, noble or cowardly."* Then, one just needs to briefly express *"The blood of the turtle has been in many chiefs"*. To describe the young and agile Mohican, one only needs the metaphor *"nimble deer"*. Ways of writing that do not use metaphors are often very long, difficult to remember, and cannot express all the subtle nuances of meaning in them. For example, the name *"nimble deer"* not only indicates agility but also evokes a youthful and endearing meaning.

Metaphors help writers express all levels of their emotions and attitudes. In storytelling activities, although the narrator always maintains an objective attitude, he stands outside the plot developments. But to make the story attractive and appealing to readers, sometimes the role of storytelling is given to the characters, so the characters show their biased feelings and attitudes towards a certain person or group of people. For example, in the Mohican view, the Hurons, Mingo, and white people are described as: “*The Hurons are dogs*” (387), “*The pale faces are dogs!*” (538), and “*Drive off these dogs of France with your steel*” (225). The enemy's cowardice is compared to “*hearts like rabbits*” (480), and cunning is described: “*his dusky form was to be seen gliding, like that of a serpent*” (511), and “*them tongues like the false call of the wildcat*” (480). The main characters and characters representing the author's fantasy and feelings are described by animals and animal activities such as hawks, eagles, tigers, lions, etc. When describing Uncas and the Mohican warriors: “*The hawk which comes from the clouds can return when he will*” (476), “*When Uncas had brained his first antagonist, he turned, like a hungry lion, to seek another*” (172), “*Uncas, the panther of his tribe, the eldest son of the Lenape, the wisest Sagamore of the Mohicans!*” (494). Obviously, when you want to emphasize emotional nuances, metaphor becomes a powerful assistant. Whether it is a positive or negative sentiment as analyzed above.

4.5.2. The functions of metaphor in perception and reception

According to G. Lakoff, metaphors are everywhere in our daily lives, not only in language but also in thinking and action. Our conceptual system of thinking and acting is fundamentally metaphorical in nature. Our concepts are perceptual. It structures the way we conduct ourselves in life and the way we relate to others. Lakoff used the metaphor THE MIND IS A BRITTLE OBJECT, which gives us an understanding of the mind (abstract) with the characteristics and structure of a brittle object (concrete):

“Her ego is very fragile.

You have to handle him with care since his wife's death.

He broke under cross-examination.

She is easily crushed him.

I'm going to pieces.

His mind snapped” (Lakoff & Johnson, 1980, p. 27).

To a large extent, a literary work is also a miniature life, so examining the STRENGTH IS A WILD ANIMAL metaphor in Cooper's *The Last of the Mohicans* recognizes the hidden warrior's power. For example, with the characteristics and strength of wild animals. Thereby, helping us become more clearly aware of the linguistic thinking and creative thinking of American literature imbued with the identity of America's wild natural life.

Along with the development and globalization trend, people around the world have the opportunity to access different cultures and languages. One of the most effective and exciting ways is to access culture and language through literary works. Through reading literary works, the number of words and usage methods of native speakers. One of them is the metaphor in speaking and writing, which not only shows the unique characteristics of English but also creates cultural compatibility in human language perception.

5. Conclusion

The analysis of the conceptual metaphor of strength as a wild animal in James Fenimore Cooper's *The Last of the Mohicans* shows that explicit conceptual metaphors contribute significantly to the formation of the underlying meaning of the linguistic expressions of the work. Cooper's use of metaphors helps readers not only understand the meaning of the work more deeply but also helps them feel excited when approaching the novel's words. In particular, the meaning of the identified metaphorical expressions can be explained or understood once the conceptual metaphor or mapping between domains is identified. Analyzing conceptual metaphors from the perspective of cognitive

linguistics has greatly contributed to giving us a more complete view of the hidden meanings of linguistic expressions in literature in general and in everyday life in particular. This implies that the way we understand abstract concepts is not unique but can change. Strength metaphors in the form of animals are a familiar and popular writing trend among American writers. This has helped their literary works have their own color, close to the diversity of American culture. They attract readers not only in Europe and America but also in the rest of the world.

REFERENCES

1. Croft, W., & Cruse, D. A. (2004), *Cognitive linguistics*. Cambridge: Cambridge University Press.
2. Evans, V., & Green, M. (2006), *Cognitive linguistics: An introduction*. Edinburgh: Edinburgh University Press.
3. Fauconnier, G. (1997), *Mappings in thought and language*. UK: Cambridge University Press.
4. Kövecses, Z. (2002), *Metaphor: A practical introduction*. Oxford: Oxford University Press.
5. Kövecses, Z. (2004), *Metaphor and Emotion: Language, Culture, and Body in Human Feeling*. New York: Cambridge University Press.
6. Kövecses, Z. (2010), *Metaphor: A practical introduction* (2nd ed.). Oxford: Oxford University Press.
7. Lakoff, G. (1993a), The contemporary theory of metaphor. In A. Ortony (Ed.), *Metaphor and thought* (2nd ed.) (pp. 202-251). Cambridge: Cambridge University Press.
8. Lakoff, G. (1993b), How metaphor structures dreams: The theory of conceptual metaphor applied to dream analysis. *Dreaming*, 3(2), 77-98.
9. Lakoff, G., & Johnson, M. (1980), *Metaphors we live by*. Chicago: The University of Chicago Press.

Ân dụ ý niệm “SỨC MẠNH LÀ ĐỘNG VẬT HOANG DÃ”

trong tiểu thuyết “Người cuối cùng của bộ tộc Mohicans” của James Fenimore Cooper

Tóm tắt: Ân dụ ý niệm SỨC MẠNH LÀ ĐỘNG VẬT HOANG DÃ trong tiểu thuyết lịch sử *Người cuối cùng của bộ tộc Mohican* của James Fenimore Cooper vừa là ẩn dụ cấu trúc vừa là ẩn dụ bản thể. Mô hình tỏa tia được chiếu xạ giữa miền nguồn là dã thú và miền đích là sức mạnh của những chiến binh. Những loài động vật ẩn dụ về sức mạnh của chiến binh là những loài động vật hoang dã có sức mạnh và trí khôn trong quan niệm văn hóa Mỹ như chó sói, cáo, sư tử, hổ, rắn hay điều hâu. Cấu trúc ẩn dụ chiếu xạ ý niệm sức mạnh là động vật hoang dã thông qua cấu trúc so sánh có từ so sánh và không có từ so sánh. Từ các cấu trúc so sánh, các lớp nghĩa biểu trưng sức mạnh, lòng dũng cảm, sự khéo léo và mưu trí của người chiến binh được hiển lộ. Qua đó, có thể khái quát được đặc điểm dụng ngữ và phong cách viết của Cooper, giúp người đọc hiểu sâu hơn ý nghĩa văn bản và phương thức hành văn của người Mỹ. Bài viết triển khai theo hướng nghiên cứu định tính với hai phương pháp chính là mô tả và phân tích. Cả hai phương pháp được sử dụng kết hợp trong suốt quá trình thu thập dữ liệu, phân loại, phân tích, diễn giải và đưa ra kết luận.

Từ khóa: ẩn dụ; ẩn dụ ý niệm; sức mạnh; động vật hoang dã; miền nguồn; miền đích.