

MINISTRY OF NATURAL RESOURCES AND ENVIRONMENT  
HANOI UNIVERSITY OF NATURAL RESOURCES AND ENVIRONMENT

**FINAL REPORT**  
**SOCIAL SCIENCE AND HUMANITIES PROJECT IN 2024**

**A STUDY ON CONCEPTUAL METAPHORS DENOTING ANGER  
IN SOME ENGLISH AND VIETNAMESE SHORT STORIES FROM  
COGNITIVE PERSPECTIVE**

(Nghiên cứu ẩn dụ ý niệm chỉ sự tức giận trong một số truyện ngắn  
Anh - Việt dưới góc nhìn tri nhận)

Code number: 13.01.24.L.01

**Implementing institution:** Ha Noi University of Natural Resources and Environment

**Coordinator:** Đào Thị Thùy Linh

**HANOI - 2024**

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RESOURCES AND ENVIRONMENT**

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**HA NOI - 2024**

## INFORMATION ON RESEARCH RESULTS

### **1. General information:**

- Project title: A study on conceptual metaphors denoting anger in some English and Vietnamese short stories from cognitive perspective (Nghiên cứu ẩn dụ ý niệm chỉ sự tức giận trong một số truyện ngắn Anh-Việt dưới góc nhìn tri nhận)
- Code number: 13.01.24.L.01
- Coordinator: Đào Thị Thùy Linh
- Implementing institution: Hanoi University of Natural Resources and Environment
- Duration: 2024

**2. Objective(s):** Investigating how conceptual metaphors denoting anger are expressed in English and Vietnamese short stories from cognitive perspective

**3. Creativeness and innovativeness:** The research topic on conceptual metaphors of anger in English and Vietnamese short stories is a subject that has been rarely examined. Consequently, the findings of this investigation may be of substantial theoretical and practical significance in contrast to studies that revisit established subjects. The topic also employs the cognitive approach, which is a comparatively novel approach. Contemporary cognitive linguistics emphasizes the significance of metaphor and views it as an inevitable phenomenon in language and thought. The research is highly feasible since it can be approached with the requisite theoretical frameworks related to cognitive linguistics, conceptual metaphors, and pertinent linguistic data.

**4. Research results:** the study provided an explanation of the process by which conceptual metaphors denoting anger are developed in English and Vietnamese short stories. Additionally, it discussed the similarities and differences between the conceptual metaphors of anger in the two languages.

**5. Products:** A summary report, a final report and an article titled "A Study on Conceptual Metaphors Denoting Anger in Some English and Vietnamese Short Stories from a Cognitive Perspective" was published on The Journal of Knowledge Learning and Science Technology (Online) 2024, ISSN: 2959-6386, Vol. 3, No. 4, pp. 94–107; DOI: <https://doi.org/10.60087/jklst.v3.n4.p94>.

## **6. Transfer alternatives, application institutions, impacts and benefits of research results:**

- The results of the project will be transferred entirely to Department of Foreign Languages - Hanoi University of Natural Resources and Environment to serve training and further research.
- The products of the project will be transferred entirely to Center for Library and Information Technology of Hanoi University of Natural Resources and Environment for storage and reference materials for lecturers and students.
- This study contributes to providing a scientific and practical basis, promoting research on theoretical trends in cognitive linguistics. It will also help language researchers gain a deeper understanding of the issue of conceptual metaphors from cognitive perspective in the context of English and Vietnamese short stories.
- This study contributes to improving not only individual research capacity in terms of scientific research methods, methods of organizing and implementing a science project, etc. but also analytical, statistical data processing skills and other skills in writing scientific research reports.
- The results of the study have reference value for further research on related topics for teachers and students.

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## INTRODUCTION

Cognitive linguistics is the approach to the study of language that began to emerge in the 1970s and has been increasingly active since the 1980s. Until now, a large amount of research has been carried out in the light of cognitive linguistics over the world in general and in Vietnam in particular, and most of them have focused on semantics with a deeper insight into the use of conceptual metaphors in languages. Conceptual metaphors involve two concepts and have the form A is B, where the most abstract concept A such as love, life, economy, and argument are comprehended in terms of the more concrete concept B including war or a container. Therefore, the investigation of conceptual metaphors to find out similarities and differences of using this kind of meaning transference among languages in the world brings great benefits to the English teaching, learning, and translating process.

Common emotions such as happiness, sorrow, anger, fear, and love become metaphorical. This research is founded on a relatively modest yet significant basis for elucidating anger. Metaphors emerge when a known, comprehensible notion (the source) is employed to elucidate or organize another, less-familiar concept (the target). Psycho-emotional phenomena belonging to the human inner world are humanity's most common and important experiences. Thus, emotional vocabulary is the subject of research in many languages. Recently, emotional concepts and categories have been attractive topics, receiving the attention of many studies in social anthropology and cognitive linguistics.

This study examines the conceptual metaphors that represent anger in short stories written in both English and Vietnamese. Although emotions such as anger, love, or fear are universal, their metaphorical representations differ across languages and cultures. The compact, concentrated structure of short stories is ideal for studying anger metaphors, as it highlights specific emotions within a limited scope. This enables researchers to examine metaphorical language without the narrative complexity of novels. Furthermore, short stories prioritize narrative over musical or poetic elements, which results in a language

that is more akin to commonplace expressions. This is advantageous for cognitive linguistic analysis. Short stories provide a consistent, accessible format that facilitates efficient cross-cultural comparisons between English and Vietnamese expressions of anger, in contrast to songs or novels, which differ in length and style. Their concentrated emotional depth offers a practical, culturally pertinent selection for this research, as it provides obvious insights into the conceptualization of anger in various cultures.

Theoretically, this research makes a scientific contribution to cognitive linguistics by investigating the impact of metaphors on our understanding of anger in Vietnamese and English. It demonstrates that both languages share metaphorical frameworks but they also exhibit culturally unique expressions. The significance of metaphor in the communication of cultural and cognitive frameworks, as well as language, is underscored by this study's concentration on anger, a complex and frequently overlooked emotion. It supports the cognitive linguistic perspective that metaphors are not solely linguistic decorations, but rather essential to human cognition and emotional understanding. Practically, the results provide values for cross-cultural communication, translation, and language education. Language students' understanding of anger metaphors improves their grasp of the emotional depth and cultural nuance of English or Vietnamese. The study also introduces new research directions at Hanoi University of Natural Resources and Environment, enhancing students' comprehension of conceptual metaphors. Furthermore, it serves as a valuable reference for both teachers and students of the English language. Translators are able to precisely communicate emotional intent across languages by utilizing their knowledge of metaphorical language. The study's results in broader cross-cultural contexts, such as business or diplomacy, facilitate clearer communication by explaining the manner in which various cultures express anger, thereby reducing misunderstandings and promoting empathy across cultural divides and barriers.

## CHAPTER 1. LITERATURE REVIEW

The purpose of this chapter is to provide a review of the existing literature in order to illustrate the ways in which previous research has influenced the subject matter. Afterward, it establishes the theoretical foundation and framework upon which the study is predicated.

### *1.1. Review of previous studies*

#### *1.1.1. Studies conducted by Vietnamese researchers*

In Vietnam, the conceptual metaphors in idioms and poetry were investigated by Nguyễn Đức Tồn (2008) and Nguyễn Lai (2009) respectively. Nguyễn Đức Tồn (2008) studies how conceptual metaphors influence Vietnamese idioms and cultural perceptions. His work shows that idioms use metaphors for emotions, nature, and social connections to express cultural ideals and common understandings. According to his study, idioms serve as transmitters of cultural information and common worldviews, highlighting their significant importance in Vietnamese cognition. Similarly, Nguyễn Lai (2009) examines how Vietnamese poets use metaphors to express complicated emotions, thoughts, and ideas. The study shows that poetry uses metaphor to produce vivid images and emotional depth by combining sensory and intellectual notions. Vietnamese poets use metaphor to express personal and collective experiences in culturally relevant ways, showing how poetic language may capture subtle understandings.

Some Vietnamese authors focus on cognitive metaphors of positive emotions in English and Vietnamese, such as happiness and love.

Lê Thị Khánh Hòa (2015) investigated conceptual metaphors of love in American and Vietnamese novels from 2008 to 2013. The study finds 200 samples of metaphorical expressions denoting love in American and Vietnamese romantic novels, which were written by native speakers. The results show that love can be conceptualized as war, madness/ insanity, magic, physical forces, pains, fire/heat, a journey, and a nutrient in both languages. However, it is easier to find the metaphorical expressions love is a container in

American than in Vietnamese. In addition, the results show that there are many expressions conceptualized love as revenge in American, but it is not the case in Vietnamese.

Nguyen (2016) conducted a cross-cultural analysis of metaphorical conceptualization of happiness in English and Vietnamese. The study is based on conceptual metonymies and conceptual metaphors to describe and analyze the idioms that express happiness in English and Vietnamese. The study finds that English and Vietnamese broadly match in the use of major conceptual metaphors of happiness, including happy is up, happiness is a fluid in a container, a happy person is an animal that lives well, and happiness is insanity. Besides, the two languages share a common feature in describing happiness by referring to some common behavioral reactions to it, such as jumping, dancing, smiling, and response in the face. However, English and Vietnamese do not share some other conceptual metaphors, such as happiness is wide, happiness is coolness from Vietnamese and happiness is light, happiness is off the ground from English. Some differences are also found in the use of the physiological effects of happiness on the experiencers, e.g.; increased heart rate in English, or dancing hands in Vietnamese.

On the other hand, many studies focus on cognitive metaphors of negative emotions in English and Vietnamese, such as anger and sadness.

Bùi Khánh Ly (2012) carried out the study on cognitive metaphors of negative emotions in English and Vietnamese. In the study, she investigated cognitive metaphors of three negative emotions anger, sadness and fear in English and Vietnamese based on the theory of cognitive semantics. The study collected 960 metaphorical expressions of anger, sadness, and fear from different short stories and novels in English and Vietnamese in paper books, ebooks, and online stories. The study realized some similarities and differences in using conceptual metaphors of negative emotions between English and Vietnamese. In terms of similarities, some common bodily reactions that are experienced by people universally provide an experiential grounding for near-universal metaphors. This accounts for the existence of some common metaphors in both English and Vietnamese. Though the primitive

understanding of human bodies and emotions are similar, English and Vietnamese cultures differ along their way of development and distinct features are formed in the two cultures. A difference between English and Vietnamese negative emotion metaphors is that Vietnamese tends to utilize more body parts than English in conceptualization. It is due to the influence of traditional medicine which views body organs as the center of humans where emotions are generated and located. Besides that, container metaphors in Vietnamese are closely related to the body part “lòng” (the stomach/bowels area). It results in many “lòng” container metaphorical expressions in Vietnamese. In contrast, English metaphor deals mostly with body container. What is more, and as a result of the influence of modern medicine, there exist some body parts specific to English such as nostrils, vessels and veins and some specific to Vietnamese only such as liver, gall. As an influence of Buddhism, the soul with the metaphor Loss is soul is used to describe fear in Vietnamese. Besides, some metaphors of negative emotions popular in English cannot be found in Vietnamese data. They include the conceptualization of anger and sadness as an opponent and fear as an illness and insanity.

A notable study by Tran (2018) analyzed the metaphoric and metonymic systems underlying the conceptualization of emotions such as anger and sadness in Vietnamese, American English, and Chinese. This research makes use of the tools provided by cognitive linguistics and the propositions made by Lakoff and Kövecses to investigate metaphorical and metonymical structures in emotional understanding among different cultures. The findings emphasize both the stark cultural differences and potentially shared nature of our perspectives on emotions, supporting the theory that an understanding of one's own feelings is part-and-parcel of human knowledge (the “Cultural Embodied Prototype”). This theory suggests that human perception of emotions is influenced by some physical experiences, and by cultural conditions. The study generalises, aware and cautious of the individual cultural nuances. The results suggest that while some foundational cognitive elements may exist for emotions, the cultural divergences are large and impact the more explicit expressions and experience of emotional concepts across languages.

In Nguyễn Văn Ba's research (2014) on conceptual metaphors expressing happiness, sadness, fear, and anger in English and Vietnamese poems and short stories, the author provides a comparative analysis of emotional emotions in two languages and cultures. The objective of this investigation is to identify conceptual metaphors and the similarities and differences between them in short stories and poems in English and Vietnamese, as well as the linguistic characteristics of happiness, sadness, fear, and anger. Lastly, the implications of the conceptual metaphors are discussed. The results show that emotions such as pleasure, sorrow, fear, and rage are integral to human life. People never stop expressing emotions and cannot live without them. People also experience emotional phenomena through their attitudes, behaviors, and linguistic system. Expressions such as happiness, sorrow, fear, rage, and niềm hạnh phúc, nỗi buồn, sự sợ hãi, sự tức giận are used in Vietnamese to describe emotional states. Furthermore, this study reveals a new viewpoint from English and Vietnamese authors on human emotions, both good and negative. Human emotions such as happiness, sadness, fear, and fury are depicted via the tones and angles of the inner man. Using about nine hundred samples from poems, short tales, and other writings, the study compares the conceptual metaphors for expressing happiness, sadness, fear, and rage in English and Vietnamese and indicates that cultures are similar and different in all countries. Individuals' perceptions of pleasure, sadness, dread, and anger may differ across various cultures. Additionally, individuals in comparable cultures exhibit comparable perspectives regarding pleasure, sorrow, dread, and anger.

In the study by Pham (2023), the conceptual metaphor "Women are animals" is explored in 20th-century Vietnamese literature, offering a comprehensive cognitive linguistic analysis that divulges a wealth of information regarding Vietnamese cultural attitudes and gender perceptions. The study identifies and analyzes metaphorical language in a comprehensive survey of 50 short stories and novels by renowned Vietnamese authors. The study meticulously elucidates the mapping mechanisms that transfer qualities from the source domain of animals to the target domain of women through this

framework, which identifies six specific low-level metaphors. In these literary works, women are frequently depicted as untamed animals, livestock, pets, or birds, each of which serves as a metaphorical lens that communicates the women's perceived inferiority and dependence. These metaphorical expressions consistently portray women in low-status roles, which are subordinated within family structures and society. The findings suggest that women are perceived as small, weak, and dependent beings who exist primarily to serve or entertain men, thereby reinforcing entrenched gender hierarchies. In addition, these representations provide valuable insights into the cultural values and thought patterns of the Vietnamese people, emphasizing the ways in which metaphors reflect and perpetuate societal perspectives on gender.

Chi, L. T. G., & Luu, T (2023) conducted the study on identifying conceptual metaphors of water in Vietnamese and English poetry. It aims to identify the similarities and differences in the conceptualization of metaphors of water in the two languages, and subsequently propose some implications for the teaching and learning process. Descriptive, quantitative, qualitative, and contrastive analyses are implemented in the investigation. A corpus of English and Vietnamese poems from the 19th and 20th centuries is the source of 150 English and 150 Vietnamese samples. The study's findings indicate that ten conceptual metaphors of water have been identified in both English and Vietnamese. The three categories of poetic revision of conventional metaphors that English and Vietnamese poets employ are elaboration, combining, and extending. The concepts in the metaphors may differ considerably between Vietnamese and English cultures, as the meaning of a metaphor is influenced by culture and personal experiences.

The research by Huynh Ngoc Mai Kha, Huynh Khuong Nguyen, and Nguyen Hoang Nhi (2024), focuses on the identification and analysis of the metaphorical language used to convey emotional experiences in Taylor Swift's lyrics. This investigation classifies conceptual metaphors associated with emotions, including "emotional intimacy," "emotional stability," and "strong emotions," by analyzing 208 tracks from Swift's discography. The authors employ Lakoff and Johnson's theory as a foundation, demonstrating the

mapping of abstract emotions onto concrete experiences, such as physical proximity or movement. For instance, Swift's lyrics frequently employ the metaphor "emotional intimacy is physical closeness", which emphasizes the integration of physical and emotional language. Physical distance or vicinity frequently denotes emotional closeness or detachment. The overwhelming nature of certain emotions in relationships is frequently captured by metaphors of heat and blindness, which are frequently used to depict intense emotions. In general, the research provides a thorough linguistic examination of the ways in which metaphors influence the narrative and emotional depth of Swift's music. It demonstrates how metaphorical language connects intricate emotional concepts with universal, relatable imagery. For those with an interest in cognitive linguistics, popular music, or Swift's work, this study is a valuable resource, as it elucidates the ways in which metaphor enhances the emotive resonance and relatability of her lyrics.

Vietnamese scholars have pushed the understanding of metaphorical emotions with some languages. Their research reveals commonalities in how people across cultures tend to rely on metaphors for anger, grief, etc. These results highlight the complex balance and interplay between language, culture, and cognition, enriching research on metaphor with broader insights into cross-cultural emotional expression.

### *1.1.2. Studies conducted by foreign scientists*

The first exploration of cognitive metaphors, as well as a detailed examination of the underlying processes relating hereto, was completed by Lakoff and Johnson in their publication "Metaphors We Live By" from 1980. Since then, a considerable number of studies has been carried out in the light of cognitive linguistics in the world and in Vietnam as well. Emotion metaphors figure prominently as one of the best-researched domains with famous work by many linguists such as Barcelona, Lakoff, Kövecses, Niemeier, etc.

Soriano (2003) conducted a comparative analysis of anger metaphors in Spanish and English literature. The author argues that metaphors are not just linguistic expressions but are also influenced by cultural and societal norms. The author uses a corpus-based approach to analyze anger metaphors in a range



of literary texts from both languages. The study identifies several recurring metaphors in both Spanish and English literature, such as anger as a hot fluid in a container, anger as an opponent, and anger as insanity. However, the study also finds some differences in the use of anger metaphors between the two languages. For example, Spanish literature tends to use more metaphors related to the body and physical sensations, while English literature uses more metaphors related to the mind and cognition.

Esenova (2011) examines the conceptual metaphors of anger, fear, and sadness embedded in the conceptual system of English speakers and explores the role of various bodily and cultural factors in the creation of those metaphors. The study employs an interdisciplinary approach which means that the outcome of the study is assessed on the findings from other related fields. The metaphors are chosen to map the source domains of container, animal, supernatural being, hidden enemy, tormentor, smell, taste, plant, mixed substance and pure substance onto the target domains of anger, fear and sadness. Moreover, it provides knowledge about the importance of the following basic experiences in the conceptualization of emotions: human interaction with animal species such as horses, snakes, birds, etc., and the cultural views resulting from it; folk beliefs about the supernatural, agricultural experience of growing plants and the practice of mixing different substances. Particularly, the findings show that fear may be instigated by a great variety of physical, mental, and social dangers. The study demonstrates further that each cause gives rise to a specific type of fear. The existence of most of those fears is confirmed by scientific evidence from other fields of knowledge.

Constantinou (2014) investigated the conceptual metaphors of anger in popularized scientific texts written in English, French, and Greek. This is the premise of your study, from freely accessible corpora written by psychology / psychiatry / psychotherapy experts. The results of the study uncover a collection of conceptual metaphors used to express languages for anger in popular science writing. These metaphors often come from fire, heat, pressure and physical aggression. For instance, anger is often referred to as a “burning” emotion or it is likened to “hot water,” drawing attention, once again, to its

strength and dangerous side. Additional metaphors frame anger as something to be 'held in' or 'tempered,' and hence encourage emotional regulation. These metaphors, the author argues, fulfill multiple functions in popular science texts. They ground complicated scientific topics in personal experiences, making them easier to understand and empathise with for the layman. Nevertheless, the study concedes that there may be some limitations and risks to using metaphors as a primary mode of science communication. Furthermore, the cultural and linguistic factors that might impact upon what metaphors are used could also serve to narrow the cross-cultural relevance of findings.

Esmaili et al. (2015) examined the convergence of embodied cognitive processes and the linguistic expression of emotions such as wrath, humiliation, and fear. Their study seeks to elucidate the relationship between physical experiences and physiological feelings in the conception of emotions, as well as how this connection is manifested in language. Through the analysis of metaphorical language, they investigate how individuals utilize embodied experiences to articulate their subjective emotional states. The research indicates that language functions as a conduit between the physiological dimensions of emotions and their cognitive interpretations, revealing the embodied essence of emotional experiences. This research enhances the discipline of cognitive linguistics by demonstrating the profound interconnection between language and physiological experiences in the articulation of emotions.

In 2020, Govorukho & Tokareva conducted descriptive research on the strategies used to translate metaphors of anger in Russian and Italian literary texts. It concentrates on the translation of both conventional and unique metaphorical expressions through both qualitative and quantitative analyses. As a result, eight methods for metaphor translation have been revealed, the most frequent being semantic translation, converting metaphor to sense and replacing the original image with a different image. It is shown that differences between the conceptual metaphor systems in the target and the source language significantly affect the choice of a translation strategy. However, this effect is

not always straightforward, and several linguistic factors can have a greater influence on the translator's choice.

Building upon the foundational analysis of anger metaphors by Lakoff and Johnson, the study of Zhou (2022) employs the theory to analyze metaphorical expressions of anger in English and Chinese. The research contrasts the similarities and differences in the metaphorical conceptualization of rage in both languages, identifying common themes such as natural forces, animals, fire, and contained substances. Nevertheless, it also emphasizes the distinctive characteristics of Chinese culture, including the use of specific organs, animal names, and flatulence to express wrath. The similarities between these metaphorical themes are rooted in universal physiological and cognitive underpinnings, while the distinctions are the result of distinct cultural influences. This research provides significant insights for language education, linguistic studies, and intercultural communication, thereby improving learners' comprehension of cultural nuances and metaphorical language.

Conceptual metaphors of emotions like love, happiness, sadness, and fear have been studied in different languages, showing universal and culturally particular structures. Compared to other emotions, anger has gotten comparatively less attention in metaphor studies, especially in cross-cultural or comparative research including less typically examined languages like Vietnamese. The majority of anger metaphor research focuses on dominant languages or generic conversation rather than specific literary contexts. Short stories use condensed, strong language, which can create unique metaphors. Short story metaphor studies, especially those comparing English and Vietnamese, are limited, revealing a vacuum in anger metaphor research. English and Vietnamese metaphorical language differs due to their varied linguistic systems and cultural histories. This study examines conceptual metaphors of anger in English and Vietnamese short stories to gain a better understanding of metaphorical expressions of emotion in literature and their implications for translation studies, cultural analysis, and cognitive linguistics.

## ***1.2. Theoretical background***

### ***1.2.1. Cognitive linguistics***

Two basic commitments characterize the cognitive linguistics enterprise (Lakoff, 1991). The first key commitment is the Generalization Commitment which characterizes the general principles essential for all aspects of human language. This commitment seeks generalization of principles of language, so the previous ways of studying the language, like semantics (word and sentence meaning), phonology (sound), morphology (word structure) and syntax (sentence structure) will not be suitable, because there is little room for generalization. The second key commitment of cognitive linguistics is Cognitive Commitment. It provides a characterization of general principles of used language that are consistent with what is known about the human cognition from other disciplines. Hence, general cognitive principles should be reflected by language and linguistic organization rather than specific cognitive principles (Evans, 2012).

Thus, there are many definitions of cognitive linguistics, it depends on what aspects of linguistics that researchers want to study on the cognitive perspective. The different feature from other approaches is that language is hypothesized to reflect certain principle properties and design features of the human mind. In other words, it is the studying of relationship of human language and the mind, socio-physical experience.

Cognitive linguistics is divided into two subfields which are cognitive grammar and cognitive semantics. Cognitive grammar emphasizes the study of the cognitive principles that give rise to linguistic organization. According to Langacker (1987), cognitive grammar hypothesizes that instead of being different systems themselves, grammar, semantics and lexicon exist on a continuum. Semantics is the study of linguistic meaning. Cognitive semantics shows that language is a part of a more general human cognitive ability and can therefore explain the world only as people perceive it (Croft and Cruse, 2004). Besides that, conceptual metaphor theory, which is a fundamental subdiscipline in the fields of cognitive grammar and cognitive semantics, aims to provide an explanatory basis for conceptual systems and language in general brain and

mind studies. This study exclusively focuses on the semantic perspective of cognitive linguistics, with an emphasis on the way conceptual metaphors influence our comprehension of anger. Cognitive semantics, which is distinct from cognitive grammar, examines the way language structures and communicates meaning, thereby reflecting human perceptions and the categorization of experience (Evans & Green, 2006).

The theory of Frame Semantics (1982) by Fillmore provides a fundamental framework for the examination of conceptual metaphors associated with anger in English and Vietnamese short stories. It asserts that meaning is generated through cognitive structures, or “frames,” that are activated by language. In this framework, words are not isolated entities; rather, they are stimuli that elicit a wealth of context-dependent knowledge that is linked to particular emotions or experiences. The application of Frame Semantics to anger metaphors enables researchers to investigate the ways in which English and Vietnamese elicit distinct cognitive structures to convey this intense emotion, thereby revealing both universal and culturally specific aspects of anger representation. For instance, the English language frequently employs the metaphor “Anger is heat” to encapsulate anger within a framework of temperature and containment that is consistent with cultural expressions of intensity and loss of control. However, Vietnamese may employ distinct frames that are influenced by cultural values, such as those that emphasize harmony or restraint, which could potentially affect metaphorical expressions regarding wrath. Through the application of Frame Semantics to these texts, researchers can identify the distinctive frames that each language employs to communicate anger, thereby gaining insight into the ways in which cultural and linguistic structures influence metaphorical expressions of emotion.

In Vietnam, Lý Toàn Thắng (2005) successfully integrates basic theoretical ideas with practical study of the Vietnamese language. The author covers cognitive linguistic frameworks such as conceptual metaphor theory, conceptual blending, and cognitive grammar, then applies them to Vietnamese language structure. His study focuses on language, cognition, and culture. He shows how Vietnamese-specific traits like tone variations, honorifics, and

classifiers reflect cultural and social values in cognitive processes. The author's adaptation of Lakoff and Johnson's conceptual metaphor theory demonstrates how Vietnamese metaphors express social values, hierarchies, and connections, demonstrating the need for cultural adaptation for Western cognitive frameworks to be effective. Linguists researching non-Western languages should consider his work since it undermines cognitive linguistics' universal assumptions by stressing regional analysis. The author's theoretical approach and practical Vietnamese examples provide insights into language patterns and mental processes in Southeast Asia. This book is essential for cognitive linguists and others interested in language, culture, and cognition, laying the groundwork for subsequent research in Vietnamese and other linguistic systems.

Trần Văn Cơ (2007) provides a valuable perspective on cognitive linguistics via reflection and analysis, contributing to Vietnamese linguistic studies. The theoretical backdrop of this work introduces and critiques cognitive linguistics, which studies language, cognition, and culture. He adeptly applies ideas such as conceptual metaphors, mental spaces, and embodiment to Vietnamese language, emphasizing their relevance. He shows how Vietnamese cultural differences affect cognitive processes and language, challenging Western cognitive ideas. The author's analysis of metaphorical structures and conceptual blends highlights the impact of cultural factors on cognitive interpretations, as Vietnamese language and thought differ from Western contexts due to complex social hierarchies and traditional values. This method encourages readers to view cognitive linguistics as a subject that must accommodate human variability rather than impose universal frameworks. His work highlights the importance of cultural and social settings in comprehending non-Western language cognitive structure, providing useful insights for linguists and cognitive scientists. The study advances cognitive linguistics research by integrating theoretical debate with Vietnamese language examples, revealing the interplay between linguistic structures and cultural cognition.

### *1.2.2. Metaphor*

Historically, metaphor was described as a figure of speech that describes anything other than its literal meaning (McGlone, 2007). Metaphor is at the nexus of mind and language. Since the time of Aristotle, many scholars from different fields have difficulties in defining and understanding functions of metaphor in language, thought, and culture. The implied comparison between two categories made it a significant rhetorical cliché for Greek rhetoricians. Literary academics researched metaphor by interpreting motifs in poetry and fiction until the late 19th century. Aristotle's "comparison view" (1954) regarded metaphors as similes, such as this magazine is a jewel, in the schematic form X is Y. According to Miller (1993), the comparison perspective uses metaphor as an analogy based on perceived resemblance. Many experts dispute this basic comparison approach. Metaphor is also understood as the meaning transference based on the similarity, quality or common features between two or more objects (Hoàng Tất Trường, 1993).

According to Galperin (1981), metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties of two corresponding concepts. In *Metaphors We Live By* (1980), Lakoff and Johnson say that metaphors play an important role in defining our everyday realities. In cognitive linguistics, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. According to Lakoff (1993), "The metaphor is not just a matter of language, but thought and reason". The language is secondary. The mapping is primary, and it sanctions the use of source domain language and inference patterns for target domain concepts.

Starting from the end of the 20th century, studies about metaphor have been exploded. Especially, in the field of cognitive science, numerous linguists, philosophers, and psychologists produced proposals on metaphorical thought and language (Gibbs, 1994). These theories attempt to strongly set up metaphor as a pervasive part not only of ordinary language but also of daily cognition. This contrasts with the traditional view that metaphor is an ornamental part of speech. Metaphor is used in our writing, and it is also used commonly in our

speaking. However, from the traditional perspective, metaphor is regarded as the decorative language, whereas literal language is the fundamental language. It has been shown that metaphor is present in daily life, language, thoughts, and actions. Moreover, our conceptual systems by which people think and act have a basic nature of metaphor. From the modern view, metaphor is a way of understanding an aspect of experience.

The Metaphor Identification Procedure, a structured approach devised by the Pragglejaz Group (2007) to systematically detect metaphorical language within discourse, is the primary method employed in the study. The process is deconstructed by Metaphor Identification Procedure into a series of distinct stages, beginning with the comprehensive perusal of the text to establish a coherent context. The subsequent step entails the identification of words that may have metaphorical connotations. The fundamental, literal meaning of each of these words is first identified, and then contrasted to the way the word is used within the specific context of the text. The term is regarded as metaphorical when there is a discrepancy between its literal meaning and its contextual use. This meticulous, step-by-step approach enables the identification of metaphors in a consistent and reliable manner, ensuring that the metaphorical language is detected in a structured and replicable manner across various texts.

### *1.2.3. Conceptual metaphor*

#### *1.2.3.1. Definition of Conceptual metaphor*

Conceptual metaphor is built strongly in human cognition (Kövecses, 2002) and it usually exists, even unconsciously, in the language users' minds. A conceptual metaphor comprises two domains, which are the source domain and the target domain. The abstract domain of the emotion is referred to as the target domain, while the specific domain of the direction is considered the source domain. As Brown (2010) points out, the target domain and source domain illustrate the dynamic that occurs when something is referenced metaphorically - mapping of one domain on another one.



Metaphors We Live By (1980) by Lakoff and Johnson is the foundational text of Conceptual Metaphor Theory, which proposes that metaphor is an essential feature of human thought, foregoing old conceptions that view metaphors as merely a type within language. As Conceptual Metaphor Theory explains, metaphors are rooted in cognition and help structure not just language but also how we see the world, think about it, and act within it. By crossing into other disciplines - linguistics, cognitive science, discourse analysis - Conceptual Metaphor Theory has been found to be deeply influential (for a review of some insights that have followed from considering the idea that concrete and familiar experiences are ubiquitously used for understanding even abstract concepts (Lakoff & Johnson 1980). The universality of this theory represents a strong basis for understanding cognitive and linguistic metaphor patterns in different context, such as political discourse, health communication or social attitudes.

One of the basic tenets in Conceptual Metaphor Theory is to link parts of elements within a source domain into parallel sections with ones on another target domains. In the case of “time is money”, time (target domain) has been structured in part by our concept money (source domain), giving rise to such expressions as spending or saving time. These mappings are usually implicit and support sophisticated conceptual metonymy (Lakoff & Johnson, 1999). The term “mapping” is applied by Lakoff to demonstrate interactions between the two domains. Each metaphor includes a source domain, a target domain, and a source-to-target mapping. For a better understanding of mapping, some features of mapping should be known. Mapping is the systematic set of correspondences existing between the elements of the source and target domains. The metaphorical mapping follows the principle that the image schema structure of the source domain is consistently anticipated into the target domain with the inherent target domain structure (Lakoff, 1993). Using conceptual metaphors, the ability to understand and to express in language and the experience of the world unbelievably increase. It allows people to go beyond the immediate experience and to extend the language in an unlimited way. Other mechanism characterizing how conceptual metaphors function in

shaping thought is embodiment. Conceptual Metaphor Theory posits that metaphors are embodied mental abstraction from physical experience. This embodiment hypothesis suggests that physical experiences with the world inform our very metaphorical thought, even right down to spatial orientations for up (positive) and down (negative). For example, being in “high spirits” or “feeling low” links emotional states to physical movement, suggesting that metaphor is rooted in embodied human experience (Johnson, 1987). In terms of cultural influence, Lakoff and Johnson also acknowledge that metaphors are culturally influenced, resulting in variations across different societies and contexts. For instance, while Western cultures may emphasize the metaphor “argument is war,” other cultures may view argument as a form of cooperation or dance. Therefore, metaphors disclose cultural norms, values, and perspectives, which in turn affect the way in which individuals perceive and respond to abstract concepts within a specific cultural context (Yu, 1998).

The application of Conceptual Metaphor Theory as a theoretical foundation in research allows for an examination of the ways in which metaphor influences conceptualizations within specific domains, such as health, technology, and education. The theory offers instruments to investigate the way individuals employ metaphors to comprehend abstract or unfamiliar subjects, thereby revealing implicit beliefs and attitudes. Conceptual Metaphor Theory for the selection and analysis of metaphors in the context of cognitive linguistics. Metaphors are not solely linguistic expressions, as conceptual metaphor theory posits; they are also indispensable to our conceptual system. The data collection process focuses on the acquisition of texts that are particularly rich in metaphorical language, notably those that convey anger. This study also illustrates the differences between the conceptual structures of English and Vietnamese writers by analyzing the metaphors associated with vengeance.

#### *1.2.3.2. Classification of conceptual metaphors*

For Lakoff and Johnson (1980), there are three types of metaphor: Structural metaphor, Orientational metaphor and Ontological metaphor.

##### *a. Structural metaphor*

Lakoff and Johnson (1980) consider structural metaphors to be the biggest group among all. A structural metaphor is constructed from one conceptual structure to another conceptual structure. To put it another way, for structural metaphors, one concept is understood and expressed in terms of another structured concept. With structural metaphors, we can use the words concerning one concept to talk about another concept.

For example, the conceptual metaphor “Argument is War” (Lakoff and Johnson, 1980) is realized in language by expressions such as:

- *He attacked every weak point in my argument.*
- *I've never won an argument with him.*
- *Your claims are indefensible.*

In these expressions, they use the conceptual metaphor “Argument is War”, the nature, structure, and language of war to understand the argument, such as taking positions to defend; attacking opponents; and eventually winning or losing.

#### *b. Orientational metaphor*

Orientational metaphor is also known as spatialization because almost all of it originates from the perception of space. Spatial orientations are the fundamental concepts, which come from constant interactions with the physical world. The spatial orientations are established with the most basic experience of human beings. Hence, it is natural to use basic orientation concepts coming from basic experiences to understand more abstract concepts such as emotions. Orientational metaphors give spatial orientation to a concept.

E.g.: *I'm feeling up. That boosted my spirits. My spirits rose. You're in high spirits. Thinking about her always gives me a lift.*

*I'm feeling down. I'm depressed. He's really low these days. I fell into a depression. My spirits sank.*

In these expressions, ‘Up’ means happiness and ‘Down’ means sadness. The concept of happiness is identified with an upward orientation while the concept of sadness is characterized by a downward orientation.

#### *c. Ontological metaphor*

The experiences of physical objects enable people to comprehend the

world more than just orientation. These experiences can be used and treated as discrete entities. Following a similar way of human spatial orientations promoting orientational metaphors, experiences with physical objects build a strong base for ontological metaphors. Ontological metaphors are created when experiences with physical objects allow perceiving abstract concepts as concrete entities.

For example, Lakoff and Johnson (1980) provide a variety of examples in case of “Inflation is an entity” as follows:

- *Inflation is lowering our standard of living.*
- *Inflation is eating up our profits.*
- *Inflation is backing us into the corner.*
- *Inflation has robbed me of my savings.*

In these expressions, inflation is conceptualized as a person with the human ability to lower, eat, and back something. Inflation can do and act like a human being. It can interact within a physical way and even cause events in the world.

Nevertheless, additional classifications and subdivisions have developed over time.

Cognitive linguistics describes primary and complex metaphors as essential to comprehending metaphor-structured cognition. This paradigm, developed by George Lakoff and colleagues, distinguishes metaphors from direct physical or sensory experience from those that incorporate various metaphorical aspects for more subtle or abstract articulation. Simple correlations from sensory and motor experiences are primary metaphors. Based on human experiences, they are typically universal. Lakoff and Johnson (1980) define metaphors as natural mappings like “Affection is warmth” (“She gave me a warm smile”). Early experiences, such as a parent's touch, associate warmth with loving, creating a profound symbolic relationship. Complex metaphors combine numerous fundamental metaphors to deepen and enrich an abstract notion. Complex metaphors handle nuanced or culturally unique topics using layers of main metaphors. Kövecses (2005) describes how complex metaphors are subconsciously based on main metaphors and are not always

acknowledged. Complex metaphors use various experiential sources, making them more adaptable and culturally varied. For instance, Western cultures utilize “life is a journey” to represent personal progress, but other cultures employ metaphors depending on their experiences.

Michael Reddy’s renowned communication metaphors notion of conduit metaphors presents language as a “conduit” for thought transmission. In this view, words are containers that “sent” concepts or meanings to listeners or readers. This metaphor underlines phrases like “Get your point across,” “Put your ideas into words,” and “I couldn't get through to them,” which indicate language directly conveys meaning (Reddy, 1979). In the conduit metaphor, the sender “packs” thoughts into words and the receiver “unpacks” them to find meaning. This metaphor is essential to understanding how individuals think about language and communication. Lakoff and Johnson (1980) argue that the conduit metaphor oversimplifies language and communication by assuming meanings are static and completely retained in passage. Language does more than “contain” ideas; it shapes meaning through interpretation, cultural context, and individual perception. Cognitive linguistics views the conduit metaphor as one of many metaphors that shape our understanding of language’s role in human interaction (Lakoff & Johnson, 1980; Kövecses, 2005). Its intuitive appeal and deep integration into Western thought explain its persistence in everyday language. This metaphor is fundamental to language theory, demonstrating the limits and cultural grounding of metaphors for abstract processes like communication.

These classifications show metaphor types’ variety and their centrality in human cognition across languages and cultures. New dimensions and enhanced metaphor categories are added to Lakoff and Johnson’s classifications by researchers.

#### *1.2.3.3. Features of conceptual metaphor*

Metaphor is characterized by four properties, ubiquity, systematicity, asymmetry and abstraction. *Metaphor in Use*: The ubiquity of metaphor has been shown by many studies, notably Gibbs (1994) and McNeill (1992). These studies show that the existence of metaphor is not a privilege of specific groups,

but it is ubiquitous in both writing and speaking. The second property, systematicity that metaphor is not an equivalent of point to point mapping. Merged of source domain properties with target domain to expand the metaphor feature (Saeed, 2003). The conceptual metaphors are not always distinct but each rather closely related to the other. Therefore, metaphors of the same experience or image schema can unite all of which set forth in the discourse so that readers will have a deeper and firmer grasp of it. The third feature – asymmetry - specifies the directionality of metaphor. Two domains are asymmetric, which implies that while domain1 transfers source to the target domain, the other is a target transference from one domain to another. The mapping - the last property - a conceptual metaphor possesses is called an abstraction, and it too relates to asymmetry. A typical metaphor, in accordance with Saeed (2003) uses a source from a concrete domain to denote the more abstract concept of the target.

#### *1.2.3.4. Anger metaphors*

In Conceptual Metaphor Theory, anger is frequently comprehended through metaphorical mappings that depict the emotion as a heated liquid, a substance in a container, or under pressure. These metaphors are essential because they influence the way individuals describe, experience, and manage anger in a variety of cultural and linguistic contexts. Kövecses (2000) provides a systematic analysis of anger metaphors, emphasizing that the Container metaphor (“She exploded with anger”) and Heat metaphor (“He was boiling mad”) are particularly prevalent in English and other languages, thereby expanding upon Lakoff and Johnson's theory. Kövecses posits that these analogies fulfill a variety of purposes, such as facilitating the discussion and comprehension of emotional responses and increasing the accessibility of abstract emotions. The Container and Heat metaphors are the two primary categories of conceptual metaphors for anger that are examined in this study. In addition to these two analogies, anger is also depicted through other conceptual mappings that are present in both cultural and linguistic expressions.

Conceptual metaphors for anger generally exhibit three main features:

a. **The Container Metaphor:** The container metaphor is one of the most extensively studied and prominent metaphors for wrath. This metaphor depicts the body or the psyche as a closed container in which wrath accumulates. This metaphor is exemplified by phrases such as “bottled up anger” and “bursting with rage.” This metaphor implies that anger can be contained to a certain extent; however, it can overflow when it reaches a certain threshold, resulting in manifestations of anger that can be challenging to control. Lakoff (1987) refers to this as the “Anger is a pressed substance in a container” metaphor, in which the body is the container and anger is a substance that has the potential to fill, pressurize, or erupt.

b. **The Heat Metaphor:** The heat metaphor is another frequently used metaphor for rage, in which fury is characterized as a substance that accumulates heat within the body. This metaphor is exemplified by phrases such as “boiling mad,” “hot with rage,” and “simmering with anger.” This metaphor frequently portrays rage as a phenomenon that intensifies over time, utilizing the physical sensation of increasing temperatures as a signifier of agitation. According to Kövecses (2000), the container metaphor is frequently combined with the “Anger is Heat” metaphor, which depicts anger as a heated substance within the body that may ultimately “blow off steam” if it becomes excessively intense.

c. **Explosive Metaphor:** The explosive metaphor, which is closely related to the heat and container metaphors, conceives of rage as a force that accumulates pressure until it erupts. The terms “bursting with anger,” “an explosive temper,” and “blowing up” suggest that anger is a volatile force that is difficult to contain. This metaphor often implies that anger has the potential to cause damage to the self or others and reflects the abrupt, uncontrollable nature of anger outbursts. The combustible metaphor underscores the frequently destructive nature of wrath, particularly when it is suppressed or unregulated.

### ***1.3. Chapter summary***

This chapter provides a review of related theories and research on cognitive linguistics, metaphor, conceptual metaphor, and anger metaphors.

The primary emphasis is on three fundamental theoretical frameworks: Conceptual Metaphor Theory, Frame Semantics, and the Metaphor Identification Procedure. Conceptual Metaphor Theory, which was devised by Lakoff and Johnson (1980), is essential for comprehending the way abstract concepts, such as anger, are represented through systematic mappings to concrete domains, such as containment and heat. Frame Semantics (Fillmore, 1982) extends Conceptual Metaphor Theory by investigating the manner in which words elicit structured “frames” of contextual knowledge, thereby enabling a more profound understanding of the cultural subtleties contained in anger metaphors. Lastly, the Pragglejaz Group (2007) introduced MIP, which offers a consistent methodology for identifying metaphorical expressions within texts, thereby assuring a systematic and reliable analysis. Together, these frameworks provide the theoretical foundation for the analysis of anger metaphors in short stories written in English and Vietnamese.



## **CHAPTER 2. SCOPE, OBJECTS AND METHODOLOGY**

This chapter discusses the objects, scope of the study and research methodology. It in-depth examines the research approach, providing a detailed explanation of the specific methods and techniques employed to collect and analyze data.

### ***2.1. Objects of the study***

The objects of this study are conceptual metaphors denoting anger in some English and Vietnamese short stories from cognitive perspective.

The primary objective is to investigate how conceptual metaphors denoting anger are expressed in English and Vietnamese short stories from cognitive perspective. This analysis also investigates the similarities and differences in metaphorical expressions of anger in English and Vietnamese literature, providing insights into the cognitive processes and cultural influences that shape these metaphors.

In order to achieve the above objective, the following research questions could be put forward:

- How are the conceptual metaphors of anger conceptualized in English and Vietnamese short stories?
- What are the similarities and differences of the conceptual metaphors denoting anger in English and Vietnamese short stories?

### ***2.2. Scope of the study***

This research investigates the way of conceptualizing metaphors denoting anger in some English and Vietnamese short stories. Twelve short stories in both languages, six in English and six in Vietnamese, are chosen as follows:

English short stories

- Cat Person - Kristen Roupenian (2017)
- The Paper Menagerie - Ken Liu (2011)
- Victory Lap - George Saunders (2009)

- Milk Blood Heat - Dantiel W. Moniz (2021)
- Tenth of December - George Saunders (2013)
- Recitatif - Toni Morrison (1983)

#### Vietnamese short stories

- Cánh đồng bất tận (*The endless field*) - Nguyễn Ngọc Tư (2005)
- Nỗi buồn chiến tranh (*The sorrow of war*) - Bảo Ninh (1987)
- Người đàn bà trên chuyến tàu tốc hành (*The woman on the express train*) - Nguyễn Minh Châu (1983)
- Thương nhớ mười hai (*Twelve months of nostalgia*) – Vũ Bằng (1971)
- Cô gái đến từ hôm qua (*The girl from yesterday*) – Nguyễn Nhật Ánh (1989)
- Những ngôi sao trái đất dòng sông (*The stars, the earth and rivers*) – Lê Minh Khuê (1995)

Twelve short stories offer a foundation for the study of metaphor across cultures, demonstrating the features of ubiquity, systematicity, asymmetry, and abstraction of anger metaphors. Under the direction of Conceptual Metaphor Theory, the stories expose universal elements of anger, such as its metaphorical framing in terms of heat or containment, while also allowing the investigation of culturally specific expressions, such the impact of nature or war on Vietnamese stories. Examining how anger metaphors function inside different emotional and situational frames - from war trauma in *The Sorrow of War* to interpersonal relationships in *Cat Person* - helps one also profit from Frame Semantics. By use of the Metaphor Identification Procedure, one guarantees methodical and rigorous metaphor identification across texts, therefore enabling consistent tracking of metaphorical trends between languages. From the contemporary realism of Kristen Roupenian to the poetic introspection of Nguyễn Ngọc Tư, the range in subject, style, and authorial voice reveals both the prevalence and cultural heterogeneity of anger metaphors, therefore enhancing this comparative research. All taken together, this collection offers a perceptive cross-cultural prism on metaphorical language, highlighting the

complexity with which anger is experienced and portrayed in English and Vietnamese literature.

### ***2.3. Approach***

The primary focus of the cognitive approach to learning and teaching is the understanding of information and concepts. Nevertheless, it is important to emphasize that cognitively approaching a subject involves more than mere comprehension; rather, it involves a more profound understanding or cognition. The cognitive approach entails the identification of connections between concepts, the deconstruction of information, and the reconstruction of the information with logical connections. Consequently, our comprehension of the material and our common sense are likely to be enhanced. In linguistics it is purely accepted the term “cognitive linguistic approach”. Several scholars immensely contributed to the development of this approach in linguistics. One of the earliest pioneers of this approach is Ronald Langacker. As Langacker explains (2008), cognitive linguistic approach refers to how we think deeply, explaining how we feel and behave accordingly. According to his theory, the cognitive linguistic approach includes all forms of knowing, along with memory, psycholinguistics, thinking, comprehension, motivation, and perception. He also points out memory as one of the most essential components of cognitive linguistic approach.

The cognitive approach to conceptual metaphors is predicated on the notion that our comprehension of abstract concepts is frequently influenced by more concrete and sensorimotor experiences. The conceptual metaphor theory, which was devised by cognitive linguists George Lakoff and Mark Johnson in the 1980s, is closely linked to this approach. The cognitive approach to conceptual metaphors offers a framework for comprehending the way our commonplace language reflects and influences our cognitive processes, with an emphasis on the influence of embodied experiences on our conceptual comprehension of the world.

Accordingly, the research focuses on the comprehension of abstract concepts such as rage by relating them to more tangible experiences, such as

“fire,” or “storm”. The researcher investigates systematic metaphorical patterns by analyzing these metaphors, identifying commonly shared structures - such as “anger as fire” - and comparing the cultural adaptations of these expressions in each language. Furthermore, the analysis considers theories of embodiment, which posit that our physical and sensory experiences influence our comprehension of emotions such as wrath (Gibbs, 2006). The Metaphor Identification Procedure is also implemented in the investigation to methodically identify metaphorical manifestations of anger in each text. This approach guarantees the consistent identification of metaphors, allowing for a comparison of the structures of anger metaphors in both languages to emphasize their universal and culturally specific nature. In conclusion, this cognitive-linguistic approach offers an examination of the metaphorical conceptualization of anger, which is rooted in both cultural contexts and universal cognitive patterns.

#### ***2.4. Research methods and techniques***

Cognitive linguistics is an interdisciplinary discipline that examines the relationship between language, culture, and thoughts. It underscores the way language both influences and reflects cognitive processes. It is imperative to implement research methodologies that are founded on well-established cognitive linguistic theories when examining conceptual metaphors that convey anger in short stories written in English and Vietnamese. This approach ensures that the investigation is rigorous and theoretically sound.

In this research endeavor, the primary methods and techniques are the data collection method, descriptive method, and analytical techniques. Each of these methodologies is governed by specific cognitive linguistic theories that serve as the foundation for the research process and analysis.

The data collection method involves the acquisition of textual data that will be analyzed for conceptual metaphors associated with anger. This method is influenced by the principles of cognitive linguistics and corpus linguistics. The descriptive method is employed to meticulously identify and categorize the metaphors that are present in the collected texts. This method is influenced by

the Metaphor Identification Procedure and the theory of Frame Semantics. In order to interpret the analogies that have been identified and described in the data, it is essential to employ analytical techniques. These methodologies are based on Cross-Cultural Analysis and Conceptual Metaphor Theory.

#### *2.4.1. Data collection*

Several key factors in the selection of current Vietnamese and English short tales from 1945 to the present motivated this research on rage conceptual metaphors. This incident changed Vietnam and the globe after 1945. Vietnam's independence movement and end of colonial rule shaped its culture and society. Postmodernism shaped English-language literature after World War II. By picking narratives from this era forward, the analysis documents new anger conceptualizations in reaction to socio-political events. The choice of contemporary short stories guarantees metaphors are relevant to English and Vietnamese audiences. Due to linguistic and metaphor changes, modern literature depicts current fury more often. The research examines metaphors relevant to modern audiences and cognitive and cultural environments. The selection of six stories from each language allows for in-depth study. Cognitive linguistic analysis, especially Conceptual Metaphor Theory and the Metaphor Identification Procedure, requires text analysis. A carefully selected, small sample allows for a deep, extensive investigation of each narrative. Although a high sample size may limit research, twelve brief stories provide enough data to discover a variety of metaphorical expressions. This number accurately captures the variety of metaphorical rage expressions in each language's writings, authors, and circumstances. Comparing English with Vietnamese metaphors is fair and relevant with a balanced quantity of stories from each language.

To examine conceptual metaphors of anger in English and Vietnamese short stories using cognitive linguistics, data collection method focuses on corpus linguistic methods and theories by Sinclair (1991) and Stubbs (2001). AntConc, a corpus analysis program, is used to evaluate anger metaphors in 12 short stories. Corpus linguistics is be used to gather texts from multiple authors,

eras, and genres for a diverse sample. The “Concordance” function in AntConc scan the corpus for anger-related terms like “boiling,” “burn,” or “explode” in their textual contexts. Each example is personally checked to validate its symbolic character, focusing on anger. Cognitive metaphor theory, which metaphorizes anger as fire, storm, or beast, classify extracted sentences into conceptual metaphor groups. Categories like “anger as fire” or “anger as a beast” is called by cognitive linguistics dominating themes that illustrate metaphorical mappings, such as “heat and fire metaphors” or “wild animal metaphors”. AntConc’s “Word List” and “Concordance Plot” functions produce frequency counts for each metaphor group to assess corpus distribution and prevalence. This technique, informed by Sinclair and Stubbs’ emphasis on large, representative text samples, allows an examination of English and Vietnamese anger metaphors’ linguistic patterns for cross-linguistic and cognitive comparisons.

#### *2.4.1.1. English short stories*

##### *a. Cat Person - Kristen Roupenian (2017)*

The story “*Cat Person*” typically spans about 15 pages in print, depending on formatting. “*Cat Person*” examines modern dating and power dynamics. In the context of internet dating, Margot, a young lady, falls for Robert, an older guy. Margot's interest evolves to unease as their connection grows, revealing desire, consent, and undercover social constraints. The narrative discusses dating, gender norms, and consent by showing how personal perspective affects relationships.

##### *b. The Paper Menagerie - Ken Liu (2011)*

This story explores cultural identity, family, and belonging. Jack, a youngster born to a Chinese immigrant mother and an American father, struggles with his mixed background. His mother makes wonderful paper animals that come to life and connect them. A terrible split from his mother occurs as Jack ignores his cultural background to blend in with his contemporaries as he gets older. Cultural disconnection and familial relationships are shown in the narrative. The print edition of “*The Paper*

Menagerie” usually has 17 pages, however formatting and publishing might vary.

*c. Victory Lap - George Saunders (2009)*

The short story is about 12-page length. It is a story that explores themes of adolescence, morality, and courage. A guy tries to abduct Alison, a teenager, and Kyle, her neighbour, sees the act and must decide what to do. The suburbia narrative explores morality, family expectations, and self-determination. Saunders shows his characters' inner problems from many angles, emphasizing the unpredictability of heroism and self-discovery.

*d. Milk Blood Heat - Dantiel W. Moniz (2021)*

“Milk Blood Heat” is a beautiful short tale about friendship, mortality, and growing up. Despite their dissimilar upbringing, 13-year-old sisters Ava and Kiera create a strong friendship. The novel follows their curiosity in life and death as they journey from childhood to adolescence in Florida. As they push boundaries and ask philosophical issues, their friendship turns catastrophic and life-changing. The narrative explores youth's fragility, growing up, sadness, and mortality in poetic words. The story spans approximately 200 pages, depending on the edition.

*e. Tenth of December - George Saunders (2013)*

“Tenth of December” is the story of an unlikely connection between a young child named Robin and a terminally ailing man named Eber. The two individuals meet on a snowy winter day. Robin, who is grappling with self-doubt and abuse, unexpectedly encounters Eber, who is contemplating suicide to protect his family. Themes of empathy, sacrifice, and the value of life are underscored by their interaction, which results in each individual discovering new fortitude and hope. The narrative delves into the subject of human resilience by incorporating wit and profound compassion, which are hallmarks of Saunders’ writing style. The story itself is about 20 pages long.

*f. Recitatif - Toni Morrison (1983)*

Toni Morrison’s short story Recitatif (1983) follows the intricate companionship between Twyla and Roberta, two girls from distinct ethnic backgrounds who encounter each other in an orphanage. Morrison deliberately

maintains the ambiguity of their races, thereby challenging readers' assumptions and prejudices, as they reestablish contact over the years. Their interactions reflect the evolving social and racial dynamics. The story explores the intricacies of human connection and racial perceptions, with memory, prejudice, and identity serving as central themes. "Recitatif" spans approximately 20 pages, depending on the edition.

#### 2.4.1.2. Vietnamese short stories

##### a. *Cánh đồng bất tận (Endless field) - Nguyễn Ngọc Tư (2005)*

With 102-page length, this story chronicles the existence of a father and his two children who reside on a canoe that is adrift in the Mekong Delta of Vietnam. After their mother departs, they become isolated, grappling with emotional trauma, destitution, and loss. The narrative delves into the themes of resilience, abandonment, and the pursuit of belonging, all of which are juxtaposed against the vast, frequently severe landscape of the delta.

##### b. *Nỗi buồn chiến tranh (The sorrow of war) - Bảo Ninh (1987)*

Kien, a North Vietnamese soldier, is the protagonist of the story that chronicles his struggles with the memories of war and love upon his return home. His trauma is reflected in the nonlinear narrative, which interweaves recollections of conflict with a lost romance. The narrative explores the futility of violence, the haunting affects of conflict on individuals, and the struggle to reclaim humanity through Kien's perspective. This story is about 240 pages long in the original Vietnamese.

##### c. *Người đàn bà trên chuyến tàu tốc hành (The woman on the express train) - Nguyễn Minh Châu (1983)*

An accidental encounter between a man and a woman on a train in post-war Vietnam is the subject of this story. As they contemplate their personal losses and struggles, themes of loneliness, regret, and the pursuit of meaning emerge through their dialogue. The narrative encapsulates the emotional repercussions of conflict and the human yearning for connection and comprehension. The length of this brief story varies between 200 and 300 pages, depending on the edition.

##### d. *Thương nhớ mười hai (Twelve months of nostalgia) – Vũ Bằng (1971)*



The story is a poetic reflection on the author's memories of Hanoi, depicting the grandeur of each month and season. The story, which was composed while he was in the South and separated from his northern home, evokes a profound sense of yearning and affection for his homeland. It examines the themes of cultural identity, longing, and the passage of time, combining evocative descriptions of Vietnam's natural and cultural landscape with personal memory. The original publication of this work spans approximately 280 pages.

*e. Cô gái đến từ hôm qua (The girl from yesterday) – Nguyễn Nhật Ánh (1989)*

“Cô gái đến từ hôm qua” (The Girl from Yesterday) by Nguyễn Nhật Ánh depicts a young man who is nostalgic about his first love and contrasts it with his current emotions for a new infatuation. The narrative delves into the themes of the passage of time, the melancholy nature of first love, and adolescent innocence through humor and nostalgia. It encapsulates the universal experience of maturing and gaining insight from past relationships. The story is approximately 170 pages long.

*f. Những ngôi sao trái đất dòng sông (The stars, the earth and rivers) – Lê Minh Khuê (1995)*

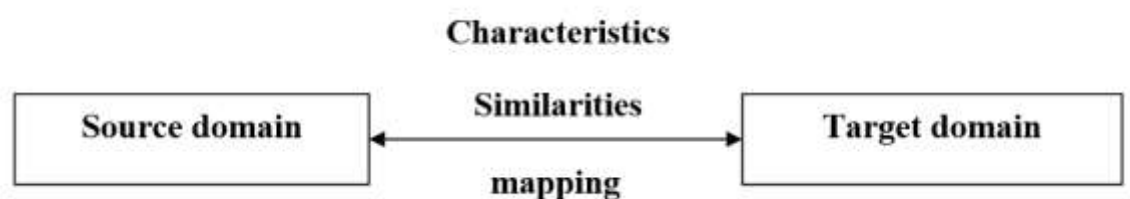
The story depicts the experiences of young Vietnamese women who served as volunteers during the Vietnam War. The writer underscores themes of resilience, camaraderie, and sacrifice in their narratives, which are juxtaposed with the brutal realities of conflict. The narrative delves into the interior fortitude and hope that sustained them, underscoring the enduring impact of their experiences. The length of this brief story varies between 280-300 pages, contingent upon the edition.

#### *2.4.2. Data analysis procedures*

The Metaphor Identification Procedure is the starting point for the descriptive method of analyzing conceptual metaphors for rage. This procedure systematically identifies metaphorical language related to anger, with an emphasis on expressions of indignation and retribution. During this preliminary phase, linguistic data is gathered from a variety of sources, including texts, conversations, and media, in which fury is articulated. Language expressions

are deconstructed into individual lexical units during the Metaphor Identification Procedure process to ascertain whether they are metaphorically employed. For example, the term “exploded” in the sentence “he exploded in anger” does not refer to a literal explosion; rather, it invokes the metaphor of wrath as fire. This is accomplished by identifying words that transcend their literal meaning. This phase is essential for the isolation of meaningful metaphors, which in turn establishes the groundwork for more sophisticated analysis.

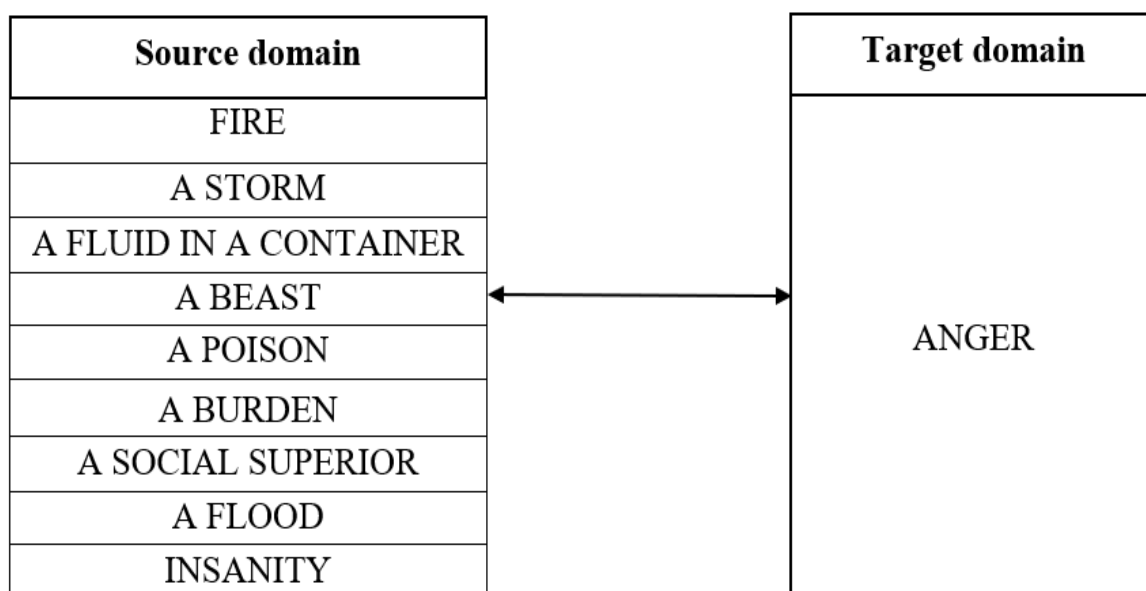
Once metaphors have been identified, the subsequent step is to employ Frame Semantics to comprehend the way these metaphors invoke cognitive frames. For instance, the source domain “fire” evokes a sense of devastation, energy, and heat. When this image is applied to rage, it suggests that anger is an uncontrollable and devouring force. Insights into the cognitive processes that underlie anger perception and an explanation of why specific metaphors are effective in particular contexts are provided by the use of Frame Semantics. Figure 2.1 provides a more detailed explanation of the mapping process between the source and target domains, illustrating how specific characteristics from the source domain are conveyed to the target domain through similarities. This process establishes a cognitive framework that facilitates the comprehension of wrath by drawing analogies to well-known concepts.



***Figure 2.1: Analytical framework***

The Conceptual Metaphor Theory then formalizes the mapping process between the source domains (e.g., fire, beast, tempest) and the target domain (anger), as illustrated in Figure 2.2. For example, source domain “fire” conceptualizes anger as an intense, consuming force, indicating that anger is an energy that can quickly ignite and spread; source domain “a storm” frames anger as a natural disaster, highlighting its turbulent, unpredictable, and

overwhelming nature. Each source domain offers a distinctive perspective on the experience of rage, demonstrating its various characteristics, including intensity, oppression, toxicity, and lack of control. This classification establishes the foundation for the identification and analysis of metaphorical expressions of rage in language.



**Figure 2.2: Conceptual metaphors of anger**

Additionally, it is essential to create a table that demonstrates the frequency and proportion of conceptual representations of rage in English and Vietnamese short stories for a variety of reasons. Initially, it allows for a quantitative analysis of the frequency with which specific metaphors are employed, thereby supplying empirical evidence to support any claims regarding the prevalence of specific metaphorical frameworks in different cultures. By observing the frequency, we can determine which metaphors (e.g., “anger is fire” or “anger is a burden”) are used more frequently in each language, thereby gaining insight into cultural preferences in the conceptualization of wrath. Secondly, the percentage representation of each metaphor facilitates a direct comparison between English and Vietnamese, underscoring the potential linguistic and cultural distinctions in metaphor usage. Lastly, the data is arranged in a table, which offers a visual

representation of the information that is both clear and accessible, thereby facilitating the identification of patterns and trends.

Finally, Cross-Cultural Analysis helps to examine the various metaphorical frameworks that different cultures use to conceptualize anger. The expression and comprehension of the metaphors of wrath depicted in Figure 2.2 (e.g., fire, tempest, beast, poison) may differ depending on the cultural context, despite their prevalence in numerous cultures. For example, in English, fury is frequently used interchangeably with fire (“burning with anger”), whereas in other cultures, anger may be more closely associated with a burden or a poison. The comparison of metaphorical frameworks employed in various societies is facilitated by cross-cultural analysis, which offers valuable insights into the ways in which cultural norms, values, and emotive protocols influence the expression and comprehension of fury. This comparative approach also reveals universal and culture-specific patterns in the metaphorical construction of anger by individuals, thereby contributing to a deeper understanding of human cognition and emotion.

## ***2.5. Chapter summary***

This chapter examines the cognitive perspective of conceptual metaphors that communicate anger in English and Vietnamese short stories. Twelve short stories from current literature - six in each language - are examined. The cognitive linguistic approach of Langacker, Lakoff, and Johnson is used to study how metaphorical anger expressions reflect embodied experiences and underlying cognitive processes. Frame Semantics-informed descriptive approaches, the Metaphor Identification Procedure to identify metaphorical language, and representative text data collection are used. In cross-cultural analysis, English and Vietnamese metaphorical frameworks are compared, and Conceptual Metaphor Theory maps anger metaphors. The production of a frequency table allows quantitative metaphor comparison, exposing cultural and linguistic tendencies in wrath conceptualization in both languages. This combination of methods provides a deep understanding of how metaphors affect emotional expression across cultures.

## CHAPTER 3. FINDINGS AND DISCUSSIONS

This chapter attempts to investigate conceptual metaphors denoting anger expressed in some English and Vietnamese short stories. It also compares the similarities and differences between English and Vietnamese use of conceptual metaphors of anger.

### *3.1. Conceptual metaphors of anger in English short stories*

To improve the reader's comprehension of the characters and their emotional experiences, anger is metaphorically depicted. The analysis encompasses eight key metaphors: anger as fire, storm, fluid in a container, beast, poison, burden, social superior, and flood.

#### *3.1.1. Anger is fire*

The common metaphor "Anger is fire" represents anger as a significant force that might burn, consume, or destroy.

*"Margot's anger **flares up** like a **sudden burst of flame**, illuminating the depth of her resentment and frustration."* (Cat person)

Like fire, anger can be controlled or let loose in a rage. Similarly, Margot's anger always flares up. The metaphor of fire shows how her anger has consumed and destroyed her logic and behaviors. Just like fire does, her emotions can flare up and swiftly spread and overwhelm her.

*"The **heat** of her anger **burned** inside her, making her **chest tighten** and her **breath come short**."* (Cat person)

The metaphor now involves the physiological sensations of anger. Fire is associated with "burned" and "heat" to express how the character's anger devours. Constriction in the chest and shortness of breath add realness to the metaphor, expressing how rage takes over the mind and body.

*"His anger **burns fiercely**, reflecting his struggle between cultural assimilation and filial piety."* (The paper menagerie)

Fire symbolizes the protagonist's rage and cultural conflicts. This metaphor shows the protagonist's inner turmoil and resentment. The fire metaphor shows how this rage affects his relationships and identity.

*“The anger **spreads** like **wildfire**, consuming all rational thought and leading to impulsive actions.” (Victory lap)*

The metaphor of wildfire was employed to characterize rage as an uncontrollable and swiftly spreading force. This metaphor underscores the unpredictability and rapidity of the characters' wrath, which has the potential to rapidly escalate situations. The main character's emotional turmoil and the combustible nature of his anger are particularly effectively illustrated by the wildfire metaphor.

*“Her words **scorched** him, each syllable dripping with **molten fury**.” (Tenth of December)*

The metaphor is extended to the language itself, suggesting that the wrath is so potent that it is nearly literally searing the person it is intended for, much like fire. The metaphors “scorched” and “molten fury” suggest a profound and potentially destructive fury. It alluded to the character's interior anguish and the potential for this fury to consume or demolish all in its path, much like lava.

### *3.1.2. Anger is a storm*

In the metaphor “Anger is a storm,” the storm is a representation of anger. Like fury, storms are turbulent, intense, and uncontrollable.

*“Margot's anger gathered like **storm clouds** on the horizon, **dark and foreboding**. When it finally broke, it was as if a torrential **downpour** had been unleashed, drowning out any hope of calm discussion.” (Cat person)*

The storm metaphor demonstrates how her emotions can accumulate like dark clouds and abruptly erupt with the force of a storm, influencing those in her surroundings. This metaphor highlights the gradual accumulation of wrath and its sudden, intense release, akin to the way a tempest disrupts and overpowers all in its path.

*“His anger was a **brewing storm**, the **winds of frustration and resentment howling** within him.” (The paper menagerie)*

The expression “brewing storm” implies that rage, like a storm, does not appear suddenly but rather develops gradually, escalating in response to emotions like resentment and frustration. The “howling winds” metaphorically reflect the emotions that are roiling within the character, emphasizing the inner turmoil and unease that are accompanied by the anger. The character's frustration escalates toward an inevitable outburst, highlighting the uncontrollable and potent nature of wrath, much like the fierce and uncontrollable winds of a storm.

### 3.1.3. Anger is a fluid in a container

“Anger is a fluid in a container” illustrates the concept of anger as a fluid that accumulates within an individual, referred to as the container, and has the potential to overflow if not appropriately managed. The assertion that humans serve as containers for emotions depicts anger as a substance that can accumulate, fracture, and ultimately escape if not adequately addressed.

*“Margot felt her anger **rising steadily**, each of Robert's dismissive comments adding to the **swelling pool** of resentment within her.” (Cat person)*

The metaphor shows Margot's wrath growing like fluid in a container. The “swelling pool of resentment” represents how Robert's criticisms steadily weigh her down. This metaphor shows how suppressed emotions cause internal pressure. Similar to a container that can only contain a finite quantity of liquid before it overflows, Margot's wrath is gradually approaching a critical point at which it can no longer be contained.

*“When Robert laughed at her again, something inside her snapped. The anger she had been holding back **erupted, spilled out** in a **torrent of harsh words**.” (Cat person)*

The metaphor of fury “erupted” and “spilled out” like a “torrent” compares character’s emotional outburst to liquid under pressure that suddenly breaks free. This fluid imagery embodies the uncontrollable release of wrath that has accrued over time, symbolizing the sudden, forceful manner in which repressed emotions can overpower and escape when left unrestrained. The “torrent of harsh words” underscores the destructive nature of such an

emotional outpouring, demonstrating the potential for accumulated fury to cause damage when it ultimately overflows.

*“Her anger **simmered** just **below the surface**, the heat building until it threatened to **boil over**.” (Milk blood heat)*

The metaphor of anger “simmered just below the surface” compares the emotion to a liquid that is being heated, symbolizing a state of controlled tension in which anger is present but not yet expressed. “Threatened to boil over” implies that the fury is on the brink of uncontrollable overflow, much like a liquid under heat. This depiction underscores the progressive escalation of simmering, unexpressed wrath until it can no longer be contained, resulting in an unrestrained eruption.

*“The anger, once **contained**, now **flowed freely**, a relentless flood that swept away any semblance of calm.” (Milk blood heat)*

The anger is initially “contained”, which represents the individual’s ability to regulate and restrict their emotions. On the other hand, the fury “flowed freely” as if it was an uncontrollable liquid escaping from its container once the containment was broken. This imagery suggests that the character's emotional barrier has succumbed, allowing rage to be expressed.

#### *3.1.4. Anger is a beast*

The beast symbol emphasizes anger's innate and unrestrained nature. Like an uncontrolled beast, rage may come from inside unexpectedly and intensely. *“Mr. Boot felt a **snarl** building in his chest, a **growl threatening** to break free from his throat.” (Victory lap)*

The “snarl” and “growl” express Mr. Boot's raw, innate wrath, like a savage animal. Anger is like a beast that wants to escape and strike out, according to the metaphor. His “snarl” in his chest shows that his wrath is tangible and increasing, even predatory. The “growl” threatening to escape shows how this wrath is almost uncontrollable.

*“His anger **clawed** at him from the inside, a **wild beast** trying to tear its way out.” (Victory lap)*

A “wild beast” trapped within the character symbolizes rage as a fundamental, uncontrolled power. The beast “clawed” at him from inside



underlines his internal battle and overpowering feelings, as if the rage is a physical creature struggling to be unleashed. This metaphor depicts anger as a powerful force that might hurt if it “tears its way out.”

*“The **beast** of his anger **prowled** just beneath the surface, waiting for a chance to **strike**.” (Tenth of December)*

Anger is compared to a wild animal or beast. It reveals that rage is also poisonous and hidden. The phrase “beneath the surface” means that a person looks fantastic but feels internally angry. The word “prowled” indicates that fury is hiding, waiting to “strike” or burst out. This metaphor shows that a person's anger cannot be contained and is dangerous.

### *3.1.5. Anger is a poison*

The metaphor “Anger is a poison” means that anger can eventually poison an individual. This depicts how negative emotions build up gradually and unconsciously, creating large-scale problems.

*“The anger from our childhood memories **seeped into** our adult lives, **poisoning** our thoughts and **twisting** our perceptions of each other.” (Recitatif)*

Anger “seeped into” means that it permeates other areas of life like a harmful material. The phrase “poisoning” emphasizes that unbridled anger may distort thinking and interfere with relationships. In this metaphor, anger is shown to be toxic and corrosive, causing harm silently and gradually over time.

*“Our words were **laced with venom**, each sentence **a dose of poison** that fuelled the growing hostility between us.” (Recitatif)*

By referring to words such as “laced with venom” and “a dose of poison”, the statement reveals how hostile language can take relationships downhill and fuel greater hostility. The metaphor represents angry words as a noxious substance that circulates and magnifies discord and further conveys that anger is harmful to those who express it and hurtful to others.

### *3.1.6. Anger is a burden*

The phrase “Anger is a burden” suggests that anger can potentially impede individuals. This burden may exhaust them intellectually and emotionally, influencing their behaviors.

*“The anger I felt toward Roberta was like a **heavy load** on my shoulders, one that I could not seem to **put down** no matter how much time had passed.”*  
(Recitatif)

The speaker bears a palpable and substantial burden, akin to a “heavy load” of anger. This metaphor suggests that emotion is both cognitively and physically taxing, leading to prolonged pressure or oppression. The phrase “could not seem to put it down” illustrates the enduring nature of anger, which remains unaddressed.

### *3.1.7. Anger is a social superior*

Anger, as social superior, means that anger is in command and dictates conduct and social interactions.

*“I could not believe it. A **line of big women** in snazzy uniforms, **arms folded across their chest.**”* (Recitatif)

The “big women in snazzy uniforms” and “arms folded across their chest” convey strength and authority. Anger is symbolically shown as a force that rules others. Similar to a powerful individual who commands respect, rage may control behavior and encounters.

### *3.1.8. Anger is a flood*

The metaphor “Anger is a flood” expresses anger’s overwhelming, uncontrolled, and destructive nature. Like floodwaters, anger is uncontrollable and destroys everything that comes its way.

*“The anger, once **contained**, now **flowed freely**, a relentless flood that swept away any semblance of calm.”* (Milk blood heat)

The “relentless flood” metaphor shows how anger, like floodwaters, builds up pressure and becomes devastating when unleashed. The metaphor of fury “flowing freely” suggests that it has broken through its limits like a torrent, with nothing to stop it. The flood metaphor emphasizes anger's power and reach, “sweeping away any semblance of calm.”

All the analysis of conceptual metaphors in English stories above could be summarized in the table below.

*Table 3.1: Summary of conceptual metaphor analysis in English stories*

<b>Manifestation in the target domain</b>	<b>Association between entities</b>	<b>Physical, linguistic, social, cultural context</b>	<b>Mapping/ conceptualizing to generate the configuration of meaning</b>	<b>Linguistic expression in the source domain</b>
<i>“Margot’s anger flares up like a sudden burst of flame, illuminating the depth of her resentment and frustration.”</i>	Anger is like fire, flaring up and consuming her emotions and logic.	Physical context	Anger is fire	flares up, burst of flame
<i>“The heat of her anger burned inside her, making her chest tighten and her breath come short.”</i>	The physiological effects of anger are compared to burning heat.	Physical context	Anger is fire	heat, burned inside, chest tighten
<i>“His anger burns fiercely,</i>	Anger as a destructive	Social, cultural	Anger is fire	burns fiercely

Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
<i>reflecting his struggle between cultural assimilation and filial piety.</i>	force burning within the character.	context		
<i>“The anger spreads like wildfire, consuming all rational thought and leading to impulsive actions.”</i>	Anger spreads uncontrollably, like a wildfire consuming everything in its path.	Physical, linguistic context	Anger is fire	spreads like wildfire
<i>“Her words scorched him, each syllable dripping with molten fury.”</i>	Anger is depicted as scorching, affecting the recipient	Linguistic context	Anger is fire	scorched, molten fury

<b>Manifestation in the target domain</b>	<b>Association between entities</b>	<b>Physical, linguistic, social, cultural context</b>	<b>Mapping/ conceptualizing to generate the configuration of meaning</b>	<b>Linguistic expression in the source domain</b>
	deeply.			
<i>“Margot's anger gathered like storm clouds on the horizon, dark and foreboding.”</i>	Anger is compared to a storm that builds up and finally breaks.	Cultural, natural context	Anger is a storm	gathered like storm clouds, dark, foreboding
<i>“His anger was a brewing storm, the winds of frustration and resentment howling within him.”</i>	The metaphor shows anger as a building storm with destructive power.	Cultural, natural context	Anger is a storm	brewing storm, howling winds
<i>“Margot felt her anger rising steadily, each of</i>	Anger accumulates like liquid in a container,	Linguistic context	Anger is a fluid in a container	Rising steadily, swelling pool of

Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
<i>Robert's dismissive comments adding to the swelling pool of resentment within her.</i>	threatening to overflow.			resentment
<i>“When Robert laughed at her again, something inside her snapped. The anger she had been holding back erupted, spilled out in a torrent of harsh words.”</i>	Anger is compared to fluid that spills out uncontrollably.	Linguistic context	Anger is a fluid in a container	spilled out, torrent of harsh words
<i>“Her anger simmered just</i>	Anger builds like a	Linguistic, cultural	Anger is a fluid in a	simmered, boil over

Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
<i>below the surface, the heat building until it threatened to <b>boil over.</b></i>	simmering liquid, close to boiling over.	context	container	
<i>“The anger, once <b>contained</b>, now <b>flowed freely</b>, a relentless flood that swept away any semblance of calm.”</i>	Anger is compared to fluid that, once released, overwhelms everything.	Linguistic, cultural context	Anger is a fluid in a container	flowed freely, relentless flood
<i>“Mr. Boot felt a <b>snarl</b> building in his chest, a <b>growl</b> threatening to</i>	Anger is compared to an animalistic growl,	Social, cultural context	Anger is a beast	snarl building, growl threatening to break

<b>Manifestation in the target domain</b>	<b>Association between entities</b>	<b>Physical, linguistic, social, cultural context</b>	<b>Mapping/ conceptualizing to generate the configuration of meaning</b>	<b>Linguistic expression in the source domain</b>
<i>break free from his throat.</i>	symbolizing a beast within trying to escape.			free
<i>“His anger clawed at him from the inside, a wild beast trying to tear its way out.”</i>	Anger is portrayed as a wild, uncontrollable beast.	Social, cultural context	Anger is a beast	clawed, wild beast
<i>“The beast of his anger prowled just beneath the surface, waiting for a chance to strike.”</i>	Anger is compared to a beast lying in wait, ready to pounce.	Social, cultural context	Anger is a beast	beast prowled, strike
<i>“The anger from our</i>	Anger is compared to	Linguistic context	Anger is a poison	poisoning our



<b>Manifestation in the target domain</b>	<b>Association between entities</b>	<b>Physical, linguistic, social, cultural context</b>	<b>Mapping/ conceptualizing to generate the configuration of meaning</b>	<b>Linguistic expression in the source domain</b>
<i>childhood memories seeped into our adult lives, poisoning our thoughts and twisting our perceptions of each other.</i>	poison, corrupting and distorting perceptions over time.			thoughts, twisting our perceptions
<i>“Our words were laced with venom, each sentence a dose of poison that fueled the growing hostility between us.”</i>	Words are compared to venom or poison that deepens hostility.	Linguistic context	Anger is a poison	laced with venom, dose of poison
<i>“The anger I felt toward</i>	Anger is compared to	Physical context	Anger is a burden	heavy load, could

Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
<i>Roberta was like a heavy load on my shoulders, one that I could not seem to put down no matter how much time had passed.</i>	a burden that weighs the speaker down.			not put down
<i>“I could not believe it. A line of big women in snazzy uniforms, arms folded across their chest.”</i>	Anger is compared to a social superior, commanding and controlling behavior.	Social, cultural context	Anger is a social superior	arms folded, commanding presence
<i>“The anger, once</i>	Anger flows like a flood,	Social, cultural	Anger is a flood	flowed freely,

Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
<i>contained, now flowed freely, a relentless flood that swept away any semblance of calm.”</i>	sweeping everything in its path.	context		relentless flood

### 3.2. Conceptual metaphors of anger in Vietnamese short stories

The study also explores the conceptual metaphors of anger in Vietnamese short stories, with an emphasis on the use of a variety of metaphorical expressions to depict the emotion, which are indicative of both individual and cultural perspectives. Insanity, beast, flood, fluid in a container, fire, and storm are the six primary anger metaphors that are examined.

#### 3.2.1. Anger is fire

*“Lửa giận trong lòng ba cháy bùng bùng, như muốn thiêu rụi hết thảy những gì ông từng yêu thương.” (Cánh đồng bất tận)*

*“The fire of anger in his father’s heart blazed as if wanting to burn down everything he once loved.” (Endless field)*

It is explicitly compared to the father's anger, such as a fire blazing. His fury is shown as a fire that may burn down everything he loves, showing its

uncontrollable and destructive potential. The words “blazed” and “burn down” relay the intensity of anger with the damage it causes.

*“Chị Năm hét lên, giọng the thé như **tiếng nổ lửa**, mắt long lanh **ngọn lửa hận thù**.” (Cánh đồng bất tận)*

*“Ms Nam screamed, her voice shrills like a **firecracker**, her eyes glistening with **the flames of hatred**.” (Eendless field)*

The expressions “giọng the thé như tiếng nổ lửa” (her voice shrills like a firecracker) and “mắt long lanh ngọn lửa hận thù” (eyes gleaming with the hatred fire) illustrate the explosive and consuming nature of wrath. Her resonant voice resembled an erupting fire to underline her immediate and intense anger. Her eyes, filled with hatred, reveal the destructive nature of her emotions.

*“Trong mắt Kiên, ngọn lửa của sự giận dữ **bùng lên mãnh liệt**, anh cảm thấy cả thân thể mình như đang **cháy rục** vì căm phẫn.” (Nỗi buồn chiến tranh)*

*“In Kien's eyes, the flame of anger **flared up fiercely**, and he felt his entire body **burning with rage**.” (The sorrow of war)*

The flame of rage “ngọn lửa của sự giận dữ” symbolizes Kiên's rapid, unrestrained escalation of wrath. The metaphor depicts his fury across his entire body, causing him to feel burning “cháy rục” with rage. This shows that rage can consume a person like fire destroys everything in its path.

*“Mắt bà ta **lóe lên** như những tia lửa, sự giận dữ **bùng bùng** trong ánh mắt.” (Người đàn bà trên chuyến tàu tốc hành)*

*“Her eyes **sparkled** like sparks, the anger **blazed** in her eyes.” (The woman on the express train)*

The phrase “lóe lên như những tia lửa” (flashed like sparks) effectively expresses character’s immediate and overwhelming fury. The metaphor of “sự giận dữ bùng bùng” (rage blazing) emphasizes her fury as something that burns intensely, like uncontrollable flames.

### 3.2.2. Anger is a storm

*“Những cơn bão của sự **phẫn nộ** và căm ghét đã thổi qua tâm hồn Kiên, để lại một vùng hoang tàn, **đổ nát**.” (Nỗi buồn chiến tranh)*

*“The **storms of rage** and hatred had swept through Kien's soul, leaving behind a **wasteland** of ruins and **devastation**.” (The sorrow of war)*

Kien's anger is likened to a cyclone or a typhoon, a potent and destructive force that consumes everything in its path, including his humanity, compassion, and rational thought. This metaphor emphasizes the uncontrollable nature of Kien's anger, depicting the way it overpowers him, much like a storm ravages the land, leaving devastation in its aftermath.

*“Cơn thịnh nộ của bà ta giống như **cơn bão mùa đông**, không chỉ **tàn phá** mà còn để lại một cái **lạnh giá** trong lòng mọi người.” (Người đàn bà trên chuyến tàu tốc hành)*

*“Her fury is like a **winter storm**, not only **destructive** but also leaving a **chilling cold** in everyone's hearts.” (The woman on the express train)*

The woman's fury is compared to a “cơn bão mùa đông” (winter storm), emphasizing its destructive and soulless character. Her wrath is like a winter storm that destroys and leaves behind lasting effects. Her “tàn phá” (destruction) shows how her wrath destroys relationships and causes emotional damage. The metaphor also describes the “lạnh giá” (coldness) left in people's emotions, beyond the storm's devastating force. This shows that her fury creates physical harm and mental scars - a lasting cold after the storm.

*“Cơn giận bỗng chốc **ập đến**, như **gió lốc cuốn phăng** tất cả bình yên trong lòng.” (Thương nhớ mười hai)*

*“The anger suddenly **descended** like a **whirlwind**, **sweeping** away all peace in the heart.” (Twelve months of nostalgia)*

In order to convey the uncontrollable and overpowering force of rage, this sentence employs verbs and descriptions that are typically associated with cyclones, such as “ập đến” (descended) and “cuốn phăng” (sweeping away). The character's rage is depicted as an abrupt arrival, akin to a storm that unpredictably gathers on the horizon. This description indicates the speed and force with which the emotion takes over, similar to the rapid intensification of a violent storm.

### 3.2.3. Anger is a fluid in a container

*“Con giận **cuồn cuộn trong lòng**, chẳng khác nào dòng nước lũ tràn vào.”*  
(Thương nhớ mười hai)

*“The anger **surges inside**, just like a flood rushing in.”* (Twelve months of nostalgia)

The phrase “Con giận cuồn cuộn trong lòng” translates to “The anger surges inside,” showing that great and overwhelming energy resides in a person's heart or mind. The term “cuồn cuộn” means surging or rolling, which is related to the fluid currently in fast motion; and high pressure; and is about to spill over.

*“Con giận của ông **dâng lên**, cao hơn cả con nước lớn, ngập tràn và phá tan mọi thứ.”* (Cánh đồng bất tận)

*“The old man's anger **rose**, higher than the floodwaters, overwhelming and destroying everything.”* (Endless field)

Anger rises like a liquid inside a container, explained by the word “dâng lên” – rising. The rise of the liquid signifies that the vessel is slowly being filled with emotional intensity: the individual.

#### 3.2.4. Anger is a beast

*“Con thịnh nộ **gầm gừ, rít lên** trong lòng anh, khiến anh không thể nào kiềm chế được.”* (Cánh đồng bất tận)

*“The fury **growled and hissed** within him, making him unable to control it.”*  
(Endless field)

Animal noises like “gầm gừ” (growled) and “rít lên” (hissed) are used to associate anger with wild animals. Anger becomes a live entity in the character, forcing him to the brink of his control. Similar to how an animal might take control of a situation by force or instinct, rage dominates the characters. The metaphor implies that anger, like a wild animal, exists regardless of reason and logic.

#### 3.2.5. Anger is a flood

*“Con giận **cuồn cuộn trong lòng**, chẳng khác nào dòng nước lũ tràn vào.”*  
(Thương nhớ mười hai)

*“The anger **surges inside**, just like a flood rushing in.”* (Twelve months of nostalgia)

The phrase “cuồn cuộn trong lòng” (surges inside) alludes to the character’s mounting anger, similar to a flood. Using the metaphor of a “dòng nước lũ tràn vào” (flood rushing in) highlights the explosive character of rage, indicating its destructive potential. The flood symbolizes anger’s overwhelming force and destruction of serenity.

*“Con giận của ông dâng lên, cao hơn cả con nước lớn, ngập tràn và phá tan mọi thứ.” (Cánh đồng bất tận)*

*“The old man's anger rose, higher than the floodwaters, overwhelming and destroying everything.” (Endless field)*

His rage rose like a flood, surpassing everyday natural phenomena such as floodwater. It is well known that fury signifies intensity and destruction that sweeps away everything and leaves nothing but permanent destruction. Anger is presented as uncontrollable, powerful, and destructive, whereas the water imagery shows that it can sweep away reason and human relationships.

### 3.2.6. Anger is insanity

“Anger is insanity” is a conceptual metaphor; that is striking and evocative, portraying rage as a state of mental disturbance or madness.

*“Thư cảm thấy đầu óc mình quay cuồng, không còn phân biệt được đúng sai. Anh muốn hét lên, muốn phá phách mọi thứ xung quanh.” (Cô gái đến từ hôm qua)*

*“Thư felt his mind spinning, unable to distinguish right from wrong. He wanted to scream, to destroy everything around him.” (The girl from yesterday)*

Thư's “đầu óc quay cuồng” (mind spinning) indicates lost clarity due to rage, hindering his ability to separate right from wrong. This metaphor shows how strong rage may cause insanity, skewed thinking, and loss of control. Anger may lead to illogical and harmful behavior, as seen by the need to “hét lên” (scream) and “phá phách mọi thứ” (destroy everything around).

*“Cô ấy giận đến mất trí, ném mọi thứ trong phòng mà không nghĩ đến hậu quả.” (Những ngôi sao trái đất dòng sông)*

*“She was so angry that she lost her mind, throwing everything in the room without thinking of the consequences.” (The stars, the earth and rivers)*

The term “giận đến mất trí” (lost her mind) implies that her fury has transcended reasoning, leading to illogical decisions. Her behavior of “ném mọi thứ” (throwing everything) without contemplating repercussions demonstrates her wrath, leading to impulsive actions. Extreme rage can cause a person to act in ways they wouldn’t usually, as if they’ve lost control of their head.

All the analysis of conceptual metaphors in Vietnamese stories above could be summarized in the table below.

**Table 3.2: Summary of conceptual metaphor analysis in Vietnamese stories**

<b>Manifestation in the target domain</b>	<b>Association between entities</b>	<b>Physical, linguistic, social, cultural context</b>	<b>Mapping/ conceptualizing to generate the configuration of meaning</b>	<b>Linguistic expression in the source domain</b>
“Lửa giận trong lòng ba cháy bùng bùng, như muốn thiêu rụi hết thảy những gì ông từng yêu thương.”	Anger is compared to a blazing fire, destructive and uncontrollable.	Social, cultural context	Anger is fire	cháy bùng bùng, thiêu rụi
“Chị Năm hét lên, giọng thê như tiếng nổ lửa, mắt long lanh	Anger is compared to fire, explosive and intense.	Social, cultural context	Anger is fire	tiếng nổ lửa, ngọn lửa hận thù



Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
ngọn lửa hận thù.”				
“Trong mắt Kiên, ngọn lửa của sự giận dữ <b>bùng lên mãnh liệt</b> , anh cảm thấy cả thân thể mình như đang <b>cháy rục</b> vì căm phẫn.”	Anger is compared to a fire flaring up, consuming the body.	Physical context	Anger is fire	bùng lên, cháy rục
“Mắt bà ta <b>lóc lên</b> như những tia lửa, sự giận dữ <b>bùng bùng</b> trong ánh mắt.”	Anger is compared to sparks and flames, signifying brief but intense bursts.	Social, cultural context	Anger is fire	tia lửa, giận dữ bùng bùng

Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
“Những cơn bão của sự phẫn nộ và căm ghét đã thổi qua tâm hồn Kiên, để lại một vùng hoang tàn, đổ nát.”	Anger is like a storm that devastates everything it touches.	Social, cultural context	Anger is a storm	Cơn bão của sự phẫn nộ, hoang tàn, đổ nát
“Cơn thịnh nộ của bà ta giống như cơn bão mùa đông, không chỉ tàn phá mà còn để lại một cái lạnh giá trong lòng mọi người.”	Anger is compared to a winter storm, cold and destructive.	Social, cultural context	Anger is a storm	cơn bão mùa đông, tàn phá, lạnh giá
“Cơn giận	Anger is	Social,	Anger is a	ập đến,

<b>Manifestation in the target domain</b>	<b>Association between entities</b>	<b>Physical, linguistic, social, cultural context</b>	<b>Mapping/ conceptualizing to generate the configuration of meaning</b>	<b>Linguistic expression in the source domain</b>
bông chốc <b>ập</b> <b>đến</b> , như <b>gió</b> <b>lốc cuốn</b> <b>phăng</b> tất cả bình yên trong lòng.”	compared to a whirlwind, sudden and overwhelming.	cultural context	storm	cuồn phăng
“Con giận <b>cuồn cuộn</b> trong lòng, chẳng khác nào dòng nước lũ tràn vào.”	Anger is compared to surging floodwaters, building up inside.	Physical context	Anger is a fluid in a container	cuồn cuộn
“Con giận của ông <b>dâng lên</b> , cao hơn cả con nước lớn, <b>ngập tràn</b> và phá tan mọi thứ.”	Anger rises like floodwater, overwhelming everything.	Social, cultural context	Anger is a fluid in a container	dâng lên, ngập tràn
“Con thịnh	Anger is	Social,	Anger is a	gầm gừ, rít

Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
nộ gầm gừ, rít lên trong lòng anh, khiến anh không thể nào kiềm chế được.”	compared to a wild animal growling and hissing inside.	cultural context	beast	lên
“Con giận cuồn cuộn trong lòng, chẳng khác nào dòng nước lũ tràn vào.”	Anger is compared to a flood, uncontrollable and overwhelming.	Social, cultural context	Anger is a flood	cuồn cuộn, dòng nước lũ
“Con giận của ông dâng lên, cao hơn cả con nước lớn, ngập tràn và phá tan mọi thứ.”	Anger is compared to rising floodwaters, surpassing natural boundaries.	Social, cultural context	Anger is a flood	cao hơn cả con nước lớn, phá tan

Manifestation in the target domain	Association between entities	Physical, linguistic, social, cultural context	Mapping/ conceptualizing to generate the configuration of meaning	Linguistic expression in the source domain
<p>“Thư cảm thấy đầu óc mình <b>quay cuồng, không còn phân biệt được đúng sai.</b> Anh muốn hét lên, muốn phá phách mọi thứ xung quanh.”</p>	<p>Anger is compared to insanity, losing control of thoughts and actions.</p>	<p>Social, cultural context</p>	<p>Anger is insanity</p>	<p>quay cuồng, không còn phân biệt được đúng sai</p>
<p>“Cô ấy giận đến <b>mất trí, ném mọi thứ</b> trong phòng mà <b>không nghĩ đến hậu quả.</b>”</p>	<p>Anger is compared to losing one’s mind, acting without thinking.</p>	<p>Social, cultural context</p>	<p>Anger is insanity</p>	<p>mất trí, không nghĩ đến hậu quả</p>

### ***3.3. Similarities and differences in the use of conceptual metaphors of anger in English and Vietnamese short stories***

#### ***3.3.1. Similarities***

The utilization of Kövecses' cross-cultural analysis tools reveals a multitude of similarities in the metaphorical representations of rage, thereby emphasizing the shared cognitive and cultural frameworks that influence the perception and expression of emotion in both languages. Terminology such as “burning with anger,” “flames of fury,” and “fiery temper” in English indicate that anger has the potential to disseminate rapidly. Fire-related idioms are employed in the Vietnamese language to convey wrath, such as “set on fire” by emotions (“giận dữ như lửa bùng cháy”). This metaphor demonstrates a common cognitive comprehension of the emotional intensity of wrath. The fire metaphor conjures human experiences with fire, which can be controlled and destroyed. This suggests that wrath is potent but can be managed through appropriate intervention, similar to how fire can be managed through prompt action in both cultures.

Another metaphor that is frequently employed is the comparison of wrath to a tempest. In both English and Vietnamese, this metaphor depicts rage as a natural force that accumulates prior to erupting. Storms are erratic, uncontrollable, and have the potential to cause significant damage, such as unbridled wrath. In English, the phrases “storm of anger” or “his anger broke like a storm” are frequently employed to describe the zenith of an individual’s emotions. The metaphor of a tempest emphasizes the accumulation of wrath, much like the black clouds that precede an eruption. The destructive and overpowering power of wrath is illustrated by Vietnamese idioms such as “con giận dữ như bão tố” (meaning “a storm of anger”). In order to illustrate the unrestrained force of wrath, both languages compare it to tremendous natural events. This metaphor emphasizes the prevailing perception of anger as an external force that is beyond one's control. It also demonstrates that fury, similar to a tempest, can be anticipated; however, its precise timing and consequences are unpredictable.

The accumulation of anger within an individual until it overflows is also depicted as fluid in a container in both English and Vietnamese. This metaphor demonstrates the process by which wrath accumulates and explodes, frequently resulting in physical harm.

The verbs “boiling with rage,” “her anger overflowed,” and “he exploded in anger” in English utilize fluid mechanics to illustrate how emotions generate pressure within an individual, similar to liquid in a container, and result in an emotional reaction. Expressions such as “cơn giận tràn đầy” (meaning “anger overflowing”) and “tức giận đến nổ tung” (meaning “anger about to explode”) in Vietnamese adhere to the same cognitive paradigm in Vietnamese. In both languages, the metaphor illustrates how emotions can reach a critical point and overflow, resulting in issues for the individual and others present. This metaphor is particularly effective in conveying the intensity of internal turmoil, as humans comprehend the manner in which fluids react to pressure. This metaphor in both languages demonstrates a shared cognitive method for representing emotions as corporeal entities that can be stored, controlled, and discharged.

Finally, both English and Vietnamese describe rage as a wild, uncontrollable beast that may swallow an individual if not properly handled. This metaphor emphasizes that rage is a primordial, instinctual drive that may impair human conduct if allowed to run wild. The expressions “unleashing his anger” and “a beast within” convey that anger is a powerful animal that can escape control. In Vietnamese, idioms like “cơn giận như thú dữ” (meaning “anger like a wild animal”) convey the idea that anger is impossible to control once released. Both cultures realize that anger is a normal emotion but must be controlled like a dangerous animal. The usage of animal analogies shows that both cultures recognize anger's fundamental, instinctive character. It recognizes that fury may overpower logic and control, reducing people to their instincts. This metaphor also emphasizes anger management, like training a wild animal to avoid violence.

### 3.3.2. Differences

By providing a quantitative analysis, the table offers a clear and objective comparison of the frequency with which each metaphor is used in English and Vietnamese literary contexts. This enables a more profound comprehension of the cultural subtleties that affect the conceptualization of anger in each language.

**Table 3.3. Frequency and percentage of conceptual metaphors of anger used**

Conceptual Metaphors of Anger	English		Vietnamese		Total	
	No.	%	No.	%	No.	%
ANGER IS FIRE	5	26.32	4	28.57	9	27.28
ANGER IS A STORM	2	10.53	3	21.42	5	15.15
ANGER IS A FLUID IN A CONTAINER	4	21.05	2	14.29	6	18.18
ANGER IS A BEAST	3	15.79	1	7.14	4	12.12
ANGER IS A POISON	2	10.53	0	0	2	6.06
ANGER IS A BURDEN	1	5.26	0	0	1	3.03
ANGER IS A SOCIAL SUPERIOR	1	5.26	0	0	1	3.03
ANGER IS A FLOOD	1	5.26	2	14.29	3	9.09
ANGER IS INSANITY	0	0	2	14.29	2	6.06
TOTAL	19	100	14	100	33	100

It is evident in the table that the conceptual metaphor “anger is fire” in some English and Vietnamese short stories has the highest frequency, 26.32% and 28.57%, respectively. This parallel characteristic represents a universal feeling of rage as intense and potentially destructive energy that burns or consumes. The little frequency variation between the two languages suggests that this is a near-universal metaphor for rage, derived from the sense of fire as a strong and deadly element. Nevertheless, the cultural nuanced elements that are incorporated into this metaphor are distinct. The fire motif is frequently employed in Vietnamese narratives to underscore the collective consequences of rage, which is indicative of a collectivist culture that prioritizes interpersonal relationships and social harmony. Anger, when contrasted with fire, can have catastrophic repercussions on the community, representing the threat to familial or communal bonds. In contrast, English stories frequently emphasize the personal struggle or inner turmoil of wrath, which is consistent with the



individualistic nature of Western cultures, in which personal emotions are frequently emphasized in narrative contexts.

Given that “anger is a storm”, Vietnamese short stories use this metaphor (21.42%) more than English stories do (10.53%). This mismatch suggests that the two societies see rage differently. Anger is considered as a natural element in Vietnamese culture that builds up like a storm and eventually destroys. The metaphor shows anger's chaos and long-term effects, such as emotional destruction and damaged relationships. Vietnamese stories focus on the long-term effects of unrestrained emotions on society and individuals. However, English stories that use the storm metaphor generally emphasize anger's quick and explosive character. This reflects a societal emphasis on action-oriented tales that emphasize emotional release above repercussions. Vietnamese stories depict the storm metaphor as part of a wider, more damaging process, whereas English stories depict it as a short-term explosion.

The fluid in a container metaphor is employed more frequently in English (21.05%) than in Vietnamese (14.29%), which may indicate that emotional repression and the containment of wrath are more culturally pertinent in English-speaking societies. In this metaphor, fury is portrayed as a substance that accumulates within an individual, akin to liquid in a container, and may ultimately overflow if not properly controlled. The increased frequency of this metaphor in English stories implies that it is in alignment with cultural themes of emotional regulation, in which emotions are frequently suppressed until they can no longer be contained. While the metaphor is still employed in Vietnamese stories, the emphasis is slightly less on suppressing emotions, which may be indicative of varying cultural perspectives on the expression or management of wrath. Vietnamese culture may prioritize the repercussions of emotional excess, implying that the danger is in the destructive potential that arises when fury fails to be contained.

English (15.79%) uses the beast metaphor for rage more than Vietnamese (7.14%). This metaphor depicts rage as a wild, untamable animal, suggesting it should be controlled. This metaphor shows how English culture views rage as something to dread and master, emphasizing human control over

basic, animalistic drives. Using this metaphor less often in Vietnamese stories may indicate a distinct anger culture. Instead of fighting anger, Vietnamese culture emphasizes self-control and the societal consequences of lacking it. Vietnamese stories use this metaphor less often, suggesting that anger is seen as an internal power that must be regulated for societal peace.

Regarding other anger metaphors, “anger is a flood” appears 14.29% more in Vietnamese tales than in English (5.26%). Vietnamese flood metaphors may depict rage as a powerful force that consumes everything, matching with traditional beliefs about emotions' collective influence. This connects with cultural notions of rage as a social concern that may inflict widespread harm. Moreover, the metaphors “anger is a burden” and “anger is a social superior” only exist in English short tales (5.26% each), emphasizing cultural differences. English people view anger as a great emotional burden. This mirrors Western emphasis on emotional control, where rage may be mentally taxing. Vietnamese culture values peace, therefore anger is seen as a group disruption, not a personal hardship. English stories use this metaphor to show rage as a controlling power that makes it hard to control. The lack of this metaphor in Vietnamese culture emphasizes self-regulation to maintain social order rather than anger as a controlling force. In addition, “anger is a poison” is a metaphor in English (10.53%) but not Vietnamese. Anger may be poisonous to the individual and lead to self-destruction, according to this metaphor. Westerners believe anger corrupts people, hurting their morality and health. The lack of this metaphor in Vietnamese stories may suggest that rage is not morally corrupt but a force to be controlled to avert societal damage. Lastly, “anger is insanity” is a metaphor found exclusively in Vietnamese stories (14.29%). This metaphor conceptualizes extreme anger as a form of madness, where reason and rationality are completely lost. This reflects a cultural concern about the dangers of losing control over one's emotions, where unrestrained anger leads to irrational behavior. The presence of this metaphor in Vietnamese stories but not in English may reflect a deeper cultural anxiety about maintaining emotional balance and the societal expectation of self-regulation.

### 3.3.3. *Discussions*

Significant cross-cultural similarities and differences in the conceptual metaphors employed to represent anger in English and Vietnamese short stories are revealed by the findings of this study. The metaphor of anger as fire is a frequent occurrence in both languages, which is consistent with the findings of Kövecses (2000) and Lakoff and Kövecses (1987). These researchers identified this metaphor as nearly universal, illustrating anger as a consuming, intense force. Nevertheless, cultural distinctions are also readily apparent. The distinct socio-cultural contexts of each language, which are influenced by cultural values, affective norms, and social structures, are reflected in the differences in conceptual metaphors for rage between English and Vietnamese. Vietnamese culture is collectivist, emphasizing community cohesion and social harmony (Hofstede, 2001). This is illustrated by metaphors such as anger as a deluge or anger as a storm, which underscore the communal consequences of wrath. On the other hand, individualistic cultures, such as those of English-speaking societies, emphasize personal expression and private struggle. This results in metaphors such as rage as a burden or anger as a beast, which concentrate on individual emotional experiences (Markus & Kitayama, 1991; Kövecses, 2000).

Vietnamese culture promotes emotional moderation because excessive emotions threaten societal cohesion (Nguyen & Williams, 1989). “Anger as a flood” analogies show the necessity for management to avert societal disturbance. In contrast, English-speaking cultures encourage self-expression, using metaphors like anger as a fluid in a container to show how suppressed emotions build up until they must be released. In addition, In Vietnamese culture, wrath is morally impartial; however, it necessitates regulation to preserve social order (Yu, 1995). Metaphors emphasize its societal implications. In English, anger is frequently perceived as morally detrimental, as evidenced by metaphors such as "angry as poison," which imply that it corrupts the individual and aligns with Western ideals of emotional purity and well-being (Lakoff, 1987; Kövecses, 2005).

These findings indicate that, even though certain anger metaphors are universally recognized, cultural factors significantly influence the subtleties of anger expression, thereby corroborating the notion that metaphorical conceptualization is profoundly ingrained in the socio-cultural context.

### ***3.4. Chapter summary***

This chapter examines anger conceptual metaphors in English and Vietnamese short stories. Fire, storm, fluid in a container, beast, poison, burden, flood, social superior are metaphors for anger in English literature while insanity, beast, flood, fluid in a container, fire, and storm are the six primary anger metaphors that are examined in Vietnamese stories. Similar metaphors like anger as fire, a storm, a fluid in a container, and a beast show anger as an intense, uncontrollable force in both cultures. These analogies underline anger's destructiveness and emotional control's difficulties. However, these metaphors vary in frequency and context, reflecting cultural perspectives. Vietnamese short stories employ the storm metaphor more often to emphasize the communal and long-term effects of emotional eruptions, whereas English stories focus on individual experiences. Anger as a burden and anger as a social superior are only used in English, showing a Western focus on individual emotional issues rather than societal peace and self-regulation in Vietnamese society. English narratives emphasize personal control, while Vietnamese narratives emphasize social and relationship effects.

## CONCLUSION AND RECOMMENDATION

### *1. Conclusion*

From a cognitive perspective, this investigation into conceptual metaphors that convey anger in English and Vietnamese short stories has effectively achieved its objectives. The project, which was initiated in 2024, has synthesized, analyzed, and evaluated a variety of scientific works that have been specifically focused on conceptual metaphors, particularly in relation to emotions like anger. The author conducted a literature review to investigate the fundamentals of cognitive linguistics, metaphor theory, conceptual metaphor classifications and features of conceptual metaphors, thereby establishing the foundation for a cross-linguistic analysis of anger metaphors.

Core theoretical frameworks, such as the Metaphor Identification Procedure, Frame Semantics, and Conceptual Metaphor Theory, were employed in the research. The culturally distinctive and universal elements of anger conceptualization were revealed by Conceptual Metaphor Theory's mapping of source domains (e.g., fire, beast, burden) onto the target domain of anger. Frame Semantics showed how metaphors trigger cognitive frames, revealing the mechanisms that govern anger perceptions across languages. Metaphor extraction and classification were objective and organized using the Metaphor Identification Procedure technique to identify and analyze metaphorical language in chosen texts.

The study has classified and identified the primary conceptual metaphors that represent anger in English and Vietnamese using these frameworks. The findings suggest that English and Vietnamese speakers conceptualize anger through language in a manner that is both culturally unique and shared in terms of metaphorical representations. Although certain metaphors, such as anger as fire and anger as a fluid in a container, seem to be universally resonant, other metaphors reveal distinct cultural perspectives on anger, emphasizing the influence of cultural norms and values on emotional expression.

## ***2. Recommendation***

For university programs, it is recommended that universities use the results of this study as reference material when developing curricula for some majors such as English Studies, Linguistics. Students can develop a more profound comprehension of the ways in which language influences and reflects cultural perceptions, particularly in bilingual or multilingual contexts, by incorporating content on conceptual metaphors and cross-cultural differences in emotive expression. This would improve the analytical skills and cultural competence of students, thereby preparing them for vocations that necessitate intercultural communication. In addition, the results can be used as a practical basis for the integration of cross-linguistic and cross-cultural modules into existing courses. This will enable students to identify universal and culturally specific metaphorical language patterns, particularly those that apply to emotions, which are a critical element of personal and professional relationships.

For further research, this study opens the door to a variety of research opportunities that would enhance comprehension of the connection between language, metaphor, and culture. In order to ascertain whether comparable cultural distinctions exist across other emotional domains, future research should extend beyond anger to examine a broader spectrum of emotions, including love, fear, sadness, happiness, and pride. Furthermore, the potential to reveal regional patterns and make meaningful comparisons would be achieved by extending research to other languages and cultures, particularly those in Asia. For example, in comparing conceptual metaphors in languages such as Chinese, Korean, or Japanese to Vietnamese, it is possible to identify shared Eastern philosophical and cultural values that influence language. Additionally, research could be enhanced by the inclusion of underrepresented languages or dialects within Vietnam, such as regional and ethnic languages, to investigate whether such variations within the Vietnamese cultural landscape also reveal unique metaphorical patterns.

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## APPENDICES

### a. Extracts from English short stories

#### 1. *Cat Person* - *Kristen Roupenian* (2017)

Margot met Robert on a Wednesday night toward the end of her fall semester. She was working behind the concession stand at the artsy movie theatre downtown when he came in and bought a large popcorn and a box of Red Vines.

“That’s an . . . unusual choice,” she said. “I don’t think I’ve ever actually sold a box of Red Vines before.”

Flirting with her customers was a habit she’d picked up back when she worked as a barista, and it helped with tips. She didn’t earn tips at the movie theatre, but the job was boring otherwise, and she did think that Robert was cute. Not so cute that she would have, say, gone up to him at a party, but cute enough that she could have drummed up an imaginary crush on him if he’d sat across from her during a dull class—though she was pretty sure that he was out of college, in his mid-twenties at least. He was tall, which she liked, and she could see the edge of a tattoo peeking out from beneath the rolled-up sleeve of his shirt. But he was on the heavy side, his beard was a little too long, and his shoulders slumped forward slightly, as though he were protecting something.

#### 2. *The Paper Menagerie* - *Ken Liu* (2011)

One of my earliest memories starts with me sobbing. I refused to be soothed no matter what Mom and Dad tried.

Dad gave up and left the bedroom, but Mom took me into the kitchen and sat me down at the breakfast table.

“*Kan, kan.*” *Look, look*, she said, as she pulled a sheet of wrapping paper from on top of the fridge. For years, Mom carefully sliced open the wrappings around Christmas gifts and saved them on top of the fridge in a thick stack.

She set the paper down, plain side facing up, and began to fold it. I stopped crying and watched her, curious.

She turned the paper over and folded it again. She pleated, packed, tucked, rolled, and twisted until the paper disappeared between her cupped hands. Then she lifted the folded-up paper packet to her mouth and blew into it, like a balloon.

### 3. *Victory Lap* - George Saunders (2009)

Three days shy of her fifteenth birthday, Alison Pope paused at the top of the stairs.

Say the staircase was marble. Say she descended and all heads turned. Where was {special one}? Approaching now, bowing slightly, he exclaimed, How can so much grace be contained in one small package? Oops. Had he said *small package*? And just stood there? Broad princelike face totally bland of expression? Poor thing! Sorry, no way, down he went, he was definitely not {special one}.

What about this guy, behind Mr. Small Package, standing near the home entertainment center? With a thick neck of farmer integrity yet tender ample lips, who, placing one hand on the small of her back, whispered, Dreadfully sorry you had to endure that bit about the small package just now. Let us go stand on the moon. Or, uh, in the moon. In the moonlight.

### 4. *Milk Blood Heat* - Dantiel W. Moniz (2021)

'A seething excavation of want and human error' Raven Leilani, author of *Luster*

'Glorious, ecstatic, devastating... A gorgeous debut from a wickedly talented new author'

Lauren Groff, author of *Florida*

'Sultry, dark, thick with the heat of bodies and minds in sin and transgression. Incredible'

Jamel Brinkley, author of *A Lucky Man*

A thirteen-year-old girl watches her white best friend totter along the edge of a building roof; a woman who lost her child in its first trimester finds empathy and



5. *Tenth of December* - George Saunders (2013)

The pale boy with unfortunate Prince Valiant bangs and cublike mannerisms hulked to the mudroom closet and requisitioned Dad's white coat. Then requisitioned the boots he'd spray-painted white. Painting the pellet gun white had been a no. That was a gift from Aunt Chloe. Every time she came over he had to haul it out so she could make a big stink about the woodgrain.

Today's assignation: walk to pond, ascertain beaver dam. Likely he would be detained. By that species that lived amongst the old rock wall. They were small but, upon emerging, assumed certain proportions. And gave chase. This was just their methodology. His aplomb threw them loops. He knew that. And revelled it. He would turn, level the pellet gun, intone: Are you aware of the usage of this human implement?

6. *Recitatif* - Toni Morrison (1983)

**My mother danced all night and Roberta's was sick. That's why we were taken to St. Bonny's. People want to put their arms around you when you tell them you were in a shelter, but it really wasn't bad. No big long room with one hundred beds like Bellevue. There were four to a room, and when Roberta and me came, there was a shortage of state kids, so we were the only ones assigned to 406 and could go from bed to bed if we wanted to. And we wanted to, too. We changed beds every night and for the whole four months we were there we never picked one out as our own permanent bed.**

**It didn't start out that way. The minute I walked in and the Big Bozo introduced us, I got sick to my stomach. It was one thing to be taken out of your own bed early in the morning-it was something else to be stuck in a strange place with a girl from a whole other race. And Mary, that's my mother, she was right. Every now and then she would stop dancing long enough to tell me something important and one of the things she said was that they never washed their hair and they smelled funny. Roberta sure did. Smell funny, I mean. So when the Big Bozo (nobody ever called her Mrs. Itkin, just like nobody every said St. Bonaventure)-when she said, "Twyla, this is Roberta. Roberta, this is Twyla. Make each other welcome." I said, "My mother won't like you putting me in here."**

b. Extracts from Vietnamese short stories

1. *Cánh đồng bất tận (Endless field) - Nguyễn Ngọc Tư (2005)*

Con kính nhỏ nằm vắt qua một cánh đồng rộng. Và khi chúng tôi quyết định dừng lại, mùa hạn hung hãn dường như cũng gom hết nắng đổ xuống nơi này. Những cây lúa chết non trên đồng, thân đã khô cong như tàn nhang chưa rụng, nằm vào bàn tay là nát vụn. Cha tôi tháo cái khung tre chắn dưới sàn ghe, bầy vịt lúc nhúc chen ra, cuống quýt, nháo nhào quẫy ngụp xuống mặt nước vánh phèn. Một lớp phèn mới, vàng sẫm quánh lại trên bộ lông của những con vịt đốm, nhóp nhóp bám trên vai Điền khi nó trằm mình bơi đi cặm cọc, giăng lưới rào bầy vịt lại. Tôi bưng cái cà ràng lên bờ, nhóm củi.

Rồi ngọn lửa hoi hót thổi dưới nồi cơm đã lên tim, người đàn bà vẫn còn nằm trên ghe. Ngay cả ý định ngồi dậy cũng xao xác tan mau dưới những tiếng rên dài. Môi chị sưng vếu ra, xanh dờn. Và tay, và chân, và dưới cái áo mà tôi đã đắp cho là một cái áo khác đã bị xé tả tơi phơi những mảng thịt người ta cấu nhéo tím ngắt.

2. *Nỗi buồn chiến tranh (The sorrow of war) - Bảo Ninh (1987)*

MÙA KHÔ ĐẦU TIÊN SAU CHIẾN TRANH ĐẾN với miền hậu cứ Cánh Bắc của mặt trận B3 êm ả nhưng muộn màng. Tháng 9 và tháng 10, rồi tháng 11 nữa đã trôi qua, vậy mà trên dọc dòng Ya-crông-pôcô làn nước mùa mưa xanh ngát vẫn tràn ập đôi bờ. Thời tiết bấp bênh. Ngày nắng. Đêm mưa. Mưa nhỏ thôi, nhưng mưa... Mưa... Núi non nhạt nhòa, những nẻo xa mờ mịt. Cây rừng ướt át. Cảnh rừng lặng lẽ. Tối ngày đất rừng ngùn ngụt bốc hơi. Biển hơi màu lục, ngạt mùi lá mục.

Và, cho tới tận những ngày đầu tháng Chạp tất thấy những ngã đường trong rừng vẫn còn đang lầy lội khốn khổ, hư nát, bị hòa bình bỏ hoang, hầu như không thể qua lại được, dần dần tụt chìm xuống, mất dấu tích giữa cây rừng cỏ tốt um tùm.

Hành trình trong điều kiện thời tiết như thế, đường sá như thế cực nhọc, vất vả không tả được. Chỉ có non năm chục cây số từ thung lũng hồ Cá Sấu ở đông Sa Thầy ngang qua huyện 67 về ngã ba Đồi thánh giá trên bờ tây Pô cô mà một chiếc Zil ba cầu vòm vấp máy khỏe nhường ấy cật lực chạy cả ngày không nghỉ vẫn để lỡ độ đường. Phải mãi tối mới tới cửa trường Gọi Hồn. Xe đậu lại bên bờ một con suối rộng phủ đầy củi mục.



### 3. Người đàn bà trên chuyến tàu tốc hành (*The woman on the express train*) - Nguyễn Minh Châu (1983)

Buổi chiều hè hôm ấy, Phi đáp tàu điện về thăm nhà lần cuối cùng.

Hai tay bám chặt đoạn dây sắt, Phi đứng trước cửa toa tàu điện chật ních người, đưa cặp mắt dăm dăm nhìn từng mái nhà, từng góc phố, từng bậc cửa. Tất cả đang thi nhau chạy ủa về phía Phi với một vẻ hối hả, cũng đang nhìn Phi bằng trăm ngàn con mắt thân thiết và nóng bỏng, cô gái học sinh mười sáu tuổi ấy thấy mình phải đi xa Hà Nội vào những ngày này thực vô lý, chả khác nào một kẻ đào ngũ.

Bánh tàu điện xiết mạnh trên hai thanh sắt mỏng mảnh sáng loáng rồi chuyển tàu đỗ trước một ngã tư. Chiều mùa hạ đỏ rực - vẫn khoảng trời quen thuộc của Phi từ bé bị những bức tường và mái nhà cắt thành hình nhiều cạnh. Vòm trời mùa hạ trên thành phố chiều nay đỏ và nóng bỏng chả khác miệng một lò than khổng lồ, bay lả tả vô số những vẩy đen tàn lửa vừa tắt. Ngoài một xóm giáp bờ sông Hồng, trận bom máy bay Mỹ ném trưa nay vẫn còn để lại những đám khói màu xám xám đo đỏ đứng im như đọng vào nền trời. Trưa nay, lúc đứng ở rìa tre dưới một xóm sơ tán, Phi nhìn thấy nhiều cột khói mọc lên, những cột khói màu gạch mọc lên và tan rất

### 4. Thương nhớ mười hai (*Twelve months of nostalgia*) – Vũ Bằng (1971)

*Bắt đầu viết cuốn sách này thì là nhớ. Viết đến câu chót bài "Tháng chín" thì là thương. Thương không biết bao nhiêu, nhớ không biết ngần nào người bạn chiếu chần Nguyễn Thị Quý.*

*Thành mến tặng Quý cuốn sách này để thay mấy lời ai điếu.*

Thoạt đầu ai cũng tưởng chẳng làm sao. Cùng là đất nước, đi đâu mà chả thể? Từ Bắc vào Trung, đâu đâu lại không có những con mắt nhìn vào những con mắt mà như gói ghém cả một trời thương; từ Trung vào Nam, chỗ nào mà lại chẳng có những miệng cười, không nói ra lời mà hàm súc biết bao duyên thâm?

Vậy mà không; lòng người xa nhà y như thể là khúc gỗ bị mối ăn, mục nát từ lúc nào không biết. Trông bề ngoài thì không có gì khác lạ, nhưng cầm một cánh hoa khẽ đập vào thớ mà xem; tiếng gỗ kêu nghe mệt mỏi, u buồn, mà nếu gõ mạnh thêm chút nữa, ta sẽ thấy gỗ vỡ tan, để lộ ra tầng mục lỗ chỗ như tổ ong, tiết ra một thứ bụi vàng hanh hao, nhạt nhẽo.

Con tim của người khách tương tự cổ lý cũng đau óm y như là gỗ mục.

Sài Gòn, Phú Lâm, Bình Lợi, Chợ Lớn, Lò Ô... vui quá, cứ uống rượu mạnh thế này, nghe con hát đàn vừa múa vũ vừa ca, lại cặp kè với con gái lơ lơ như trăng mới mọc thế này, thì sao lại có thể rầu rĩ được? Ấy vậy mà một buổi chiều trời gió kia, ngồi cúi xuống lòng để hỏi chuyện tim mình, ta cảm như có hàng vạn con một nhỏ li ti vừa rung cánh o o vừa đục khoét con tim bệnh tật. Và tự nhiên ta có cảm giác rằng thân thể ta, không biết từ lúc nào, đã bị mối "xông" và đang đi đến một chỗ một ruộng, rã rời tan nát.

Một nỗi buồn se sắt xâm chiếm đầu óc ta. Buồn thì ngâm thơ :

5. *Cô gái đến từ hôm qua (The girl from yesterday) – Nguyễn Nhật Ánh (1989)*

Hồi nhỏ tôi khác xa bây giờ.

Nói một cách khác, hồi nhỏ tôi ngon lành hơn bây giờ nhiều.

Hồi đó, muốn chơi với đứa con gái nào, tôi làm quen một cái "rup", gọn ơ. Chỉ có sau này, khi lớn lên, tôi mới mắc cái tật lóng nga lóng ngóng trước phụ nữ.

Chính vì vậy mà thỉnh thoảng tôi thường ngồi mơ màng hồi tưởng lại cái thời huy hoàng xa xưa xa xưa với nỗi thèm muốn và ganh tị không giấu giếm.

Bây giờ tôi còn nhớ rõ môn một cái cái ngày tôi cùng gia đình dọn đến chỗ ở mới. Lúc đó tôi còn bé tẹo, khoảng bảy, tám tuổi gì đó. Căn nhà mới nhiều phòng và xinh xắn hơn căn nhà cũ nhiều. Ngày mới dọn đến, tôi khoái chí chạy nhong nhong khắp chỗ. Lúc này mẹ tôi chưa sinh nhỏ Phương, em kế tôi, nên căn nhà trông thật rộng rãi và vắng vẻ.

Chơi một mình cũng chán, lát sau tôi chạy ra trước hiên đứng ngắm xe cộ qua lại.

6. *Những ngôi sao trái đất dòng sông (The stars, the earth and rivers) – Lê Minh Khuê (1995)*

**Ở** cơ quan thuộc hệ thống nghiên cứu này có hàng ngàn nhân viên, ít ai biết mặt ai. Có biết thì cũng sơ sơ thôi. Gần cổng cơ quan có quán giải khát. Các trí thức không biết tiêu phí thời gian vào đâu, đành phải cho cuộc đời sủi bọt trong bia, trong màu đen như đêm của cốc cà phê... Tân cũng là người hay tiêu phí thời gian vàng ngọc bằng cách này.

Tân đang ngồi cùng anh Quang để tranh luận về tử vi thì Vận, một cậu sinh viên vừa mới ra lò ở F2 đưa cho anh cái phong bì. Chị Hằng gửi cho anh! Vận bỏ đi. Tân bóc thư. Đằng sau tấm danh thiếp là một lời mời: "Tôi có chuyện quan trọng muốn nói với anh. Nếu anh có lòng tốt, xin hãy tới nhà tôi vào tối thứ hai này. Đừng cho ai xem thư".