



Ontological Cognitive Metaphor of Love in English Songs of the Late 20th Century from Cognitive Perspective

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Abstract

The paper provides an overview of the linguistic theory relevant to cognitive metaphor and shed light into ontological metaphors of love in songs. The writer found out typical metaphorical images of love in the famous English love songs of the late 20th century from cognitive prospective. There are 86 cited sentences from 68 love songs used with 16 metaphorical expressions of three types of metaphor: structural metaphors, orientational metaphors and ontological metaphors in which ontological metaphor was focused to analyze. That how these metaphorical images are explored in the songs with the cognitive and rhetorical value can offer a new look into literary and linguistics. In addition, the writer recommends strategies in finding out, comprehending and analyzing this type of metaphor in various contexts as well as suggests some suitable ways for readers to apply metaphor in writing texts more effectively.

1. INTRODUCTION

Recently, researchers have made a lot of attention to linguistic devices like metaphor, simile, metonym, etc. and their applications in researches and real life that contribute a significant value to every facet of life from economics, politics to literacy, music, and other fields from the different approaches. Metaphor is one of the most powerful tools that makes the literary works more evocative, impressive and beautiful. By using metaphor, readers can grasp much more internal meaning through only a few words in a distinctive feeling and unique emotion. Metaphor has been acknowledged as an effective linguistic tool for writers in supporting writing skill to compose the successful and favourite works. It can be said that literature without metaphor would be like the spring lacking of flowers. Nowotny (1965) argues that poems are more exceedingly organized in linguistic expressions than other text-types, and that metaphor can contribute to the complex textual connection that leads to a poem's overall significance and effects use of metaphors to arbitrate between the material and the transcendent (Sobolev, 2003). This focus on individual language use is of course characteristic of literary studies but also raises the more general issue of metaphor's role in individual's idiolects and personal worldviews. Several studies have focused on how metaphorical patterns can contribute to the projection of the worldviews of individual characters in both novels and plays (e.g. Lodge, 1977; Black, 1993). Rhetorical devices are like both flavor and odor of a cake. In literature and music, metaphor is preferable due to twofold functions. The first, with the concise words, metaphor builds the meaning concepts based on interconnection between the objects and create a diversity in understanding about the world. The second function is bringing about the artistic value that is imperative for the

artistic creations such as songs and poems. Metaphor is regarded as a useful rhetorical device to create images that are delicate, profound and insightful, providing the communicative effects that goes beyond the literal meaning of the words. The function of metaphor in songs is much like its function within poetry: to relate the different things to each other, to provide a deeper understanding, and to contribute to generating the emotional value. A large number of songwriters make use of metaphorical images in songs to make personal experiences more universal and impress listeners more strongly, which makes songs more figurative and memorable in their mind.

A fact is that there is an acknowledgement on the benefits and significance of metaphor in communication and linguistics, but not many people have a consensus that comprehending and interpreting metaphor is simply approachable. They confront a lot of difficulties in perceiving and apply metaphor in use. Although, metaphor is a prominent linguistic tool in literary and occurs frequently in real life and materials, a number of students revealed that they cannot utilize this language effectively in learning reading and writing skills in classroom. A method suggested for learners to easily approach this language is teaching through songs that are naturally full of excitements and can draw more attention from readers. This study clarified ontological metaphor of love in English love songs in the late 20th century from cognitive perspectives with the following research questions.

1. What types of metaphor of love appear in the songs selected?
2. How are the ontological metaphors of love analyzed in songs selected?

2. LITERATURE REVIEW

Word and its meanings

Earlier noted as the ‘knowledge of conditions and manner of appropriate use, in conformity with various purposes’, pragmatic competence was essentially recognized as opposed to grammatical competence or ‘the knowledge of form and meaning’ (Chomsky, 1980, p.224). The term was later regarded as sociolinguistic competence, an indispensable component in the communicative competence model by Canale and Swain (1980). Likewise, Bachman (1990) postulated that to be communicatively competent in a second language, a combination of organizational or grammatical competence and pragmatic competence should be acquired.

Essentially, pragmatic competence is defined as the ability to produce and comprehend the social and contextual meaning of the target language (Bialystok, 1993; Garcia, 2004; Taguchi, 2015). In other words, within a particular social frame, a pragmatic conversationalist is able to both code their intentions and decode those of the other interlocutors with appropriate linguistic choices and to be well aware of the possible effect those verbal expressions have on the hearers (Crystal, 1997).

According to Leech (1983), pragmatic competence can be divided into two interrelated facets of pragma-linguistic and socio-pragmatic competence. In particular, the former means making suitable choices of lexico-syntactic resources or other pragmatic strategies including directness and indirectness, routines to perform, intensify or mitigate a communicative act (Rose & Kasper, 2001). On the other hand, the socio-pragmatic competence is concerned with the ability to flexibly execute the speech-act strategies in accordance with the specific social and situational variables of a communicative encounter (Cenzo, 2007). Therefore, the language learners are expected to understand both linguistic and socio-cultural aspects of a language to appropriately use it in their authentic social interactions.

Concept of metaphor

A wide range of terms are used to denote metaphor and its classification, however, there is a shared understanding that metaphor is a concept referring to an experience or

human thought, according to George Lakoff and Mark Johnson (1980). The conception of metaphor is seen from two perspectives, linguistic and cognitive. This means that the significance of metaphor brings about is not only artistic or aesthetic purpose but also cognitive value. From the linguistic perspective, metaphor is considered as a stylistic tool making language more beautiful and colorful, which contributes to arousing the motion and feeling of readers. In the Cognitive Metaphor Theory by Deignan (2005), metaphor is an inevitable factor in thinking process which underlies under the mapping of two elements: a source domain and target domain in which there is a thing talked about and an object to which we are comparing it. Kovecses (2002) proposes that in the majority of cases, the roles of source and target domains do not change since our experience form a basis for the comprehension of more abstract domains. Grady (2007) has the similar view when he considers metaphor is “mapping” and expounds that metaphorical system is the correspondence between closely related ideas, for instance: Love is just a game, broken all the same (The Magic Numbers - Love Is Just a Game). This quotation expresses a metaphor because the love is not literally a game but there are correspondences between two figures. By figuratively asserting that “Love is just a game”, the writer uses the points of comparison between the love and a game to convey an understanding about the characteristics of objects through the conceptualization “love” as a game – false and temporary

Language is a very powerful tool as it reflects the way we categorize and conceptualize the world we live in. People tend to conceptualize emotions, love being one of them, metaphorically because both emotions connected with them are inevitable parts of everyday live. "Without our ability to categorize, we would not function at all, either in the physical world or in our social and intellectual lives" (1990, p.6) Lakoff explains.

According to Lakoff and Johnson (1980, p.4), metaphor is sometimes seen as an extraordinary language as a result of using it for imagination and the rhetorical flourish purposes. “The application of a word or phrase to an object or concept it does not literally denote, suggesting comparison to that object or concept” (Baars, 1998). It is clear that the term metaphor refers to the meaning of the word that can be expanded beyond its literal meaning. Metaphorical nature is meaning transferring process.

Classification of conceptual metaphors

Metaphor is used to reflect the human thought in every fields of life. Lakoff and Johnson (1980) classified conceptual metaphor into three main kinds: structural metaphors, orientational metaphors, ontological metaphors.

Structural metaphors: Structural metaphor is considered as the most productive conceptual metaphor with the highest number used. This concept is used to expound that one thing is metaphorically structured or experienced in terms of another. For example: Love is the soul's light, (The taste of morning- Rumi). This metaphor expressed a mapping of a thing (love) in terms of another (light) because the similar characteristics of the objects. Another example for structural metaphor is “ARGUMENT IS WAR” with the following expressions in English:

- Your claims are indefensible.
- He attacked every weak point in my argument.
- His criticisms were right on the target.
- I demolished his argument.
- I've never won an argument with him.
- You disagree? OK, shoot!
- If you use that strategy, he'll wipe you out.
- He shot down all of my arguments. (Lakoff & Johnson, 1980)

Through these examples, Lakoff and Johnson explained that an abstract conceptual domain “debate” is understood through a specific conceptual domain of “war”. Therefore, the

concepts used in the sample expressions above come conceptual domain of “war”. This is the basic characteristics of the structural conceptual metaphor.

Orientational metaphors: Orientational metaphors express the meaning of objects and experience in which the domains have a relation of space and orientation such as: up-down; on-under, in-out, front- back... An example of the orientational conceptual metaphor group is “HAPPY IS UP, SAD IS DOWN” (Lakoff & Johnson 1980). This conceptualized metaphor is mentioned in the following expressions: His care rises me up; Don’t let me down; His spirit sank these days. These metaphorical images about the human emotion are retrieved.

Ontological metaphors: Ontological metaphors are the figures in which the experiences and emotions are captured in structure of other entities or concrete objects. From the correspondence and interconnection between domains, they can be identified, categorized and quantified.

According to Al-Hindawi & Al-Saate (2016) there are 5 subtypes of this metaphor: Personification; Metonymy; Hyperbole; Simile; Idiomatic Expressions. From personification, concrete substances can be understood as alive entities with characteristics and actions of human beings. Lakoff & Johnson (1980) assert “As extensions of ontological metaphors, they allow us make sense of phenomena in human terms” such as “Inflation is eating up our profits” (Dorst, 2011, p. 290). In this sentence, the object mentioned “inflation” bears the human ability and characteristics. Metonymy is used to refer one object to another whole thing for example: The red plays better. “the red” is a substitution for a football team. It represents the players, the people in the football federation, the playing style and is the symbol of the nation of the team. Leech (1983) explains a hyperbolic metaphor as a case where the writer’s description is stronger than the actual situation. Gibbs et al. (1997) argue that idioms might once have been metaphorical, but by time they have lost their metaphoricity to exist in our mental lexicons as frozen lexical items. According to Gibbs and O’Brien (1990), metaphors are expressed by speakers’ tacit meanings through the figurative phrases. The ontological metaphor “the mind is a brittle object” with the following metaphorical expressions such as “His mind broke into pieces” or “Her mind is very fragile” illustrates an interconnection between the target source “the mind” and the domain source “a brittle object”. The reader can figure out the identities of the mind in the image of a brittle object that expresses that the concentration and tolerance of the mind under pressure is fragile, thus easily break down as a glass or a crystal bottle.

3. METHODS

With a view to achieving the objectives of the study on significances of ontological metaphor of love in a number of songs from the late 20th century from the linguistic and cognitive perspectives, the paper was carried out through inductive material analysis method in which the songs are selected, analyzed and reduced into a set of themes or categories such as set of structural, ontological, and orientational metaphor, combined with the descriptive, qualitative and quantitative approaches. The author identified, analyzed and interpreted the metaphorical images of love basing on the metaphorical classification criteria of Lakoff & Johnson (1980) in which ontological metaphors are focused more. After analyzing and interpreting data generated from the examination of documents and records, the findings were categorized and synthesized. Descriptive research provided an accurate portrayal of characteristics of metaphor and typical metaphorical images of love and lovers in English songs basing on theoretical framework.

Data

The data for analysis are the samples taken from 80 famous English love songs of all kinds in the late 20th century. The criteria are that the songs are the love ones and contain metaphor. There are 86 sentences quoted. They almost come from the collections of Carpenter, Beatles, Holly Knight, Blink, Amy Wine house etc. They are collected from websites, newspapers, magazines, books...

Reading, reviewing and selecting documentary are considered as the main techniques for collecting data that is collected in textual form on the basis of observation of previous works, songs and references related. To gather various and valuable data, the author had to listen to the songs selected carefully and write down all the sentences related metaphor, then categorize them according to the criteria such as time published, types and choose the ones suitable for the topic. After the process of researching and collecting data, the information continues to be classified into different categories depending on the requirements of the research in order to make it easy for the researcher to find and to analyze the data.

Data analysis

In order to achieve the aims of this study, both quantitative and qualitative methods are adopted for data analysis. The data is qualitatively analyzed and in 4 sets of expressions denoting love according to conceptual metaphor theory, Lakoff & Johnson (1980) and Kovecses (1986): Love is concrete object, a living creature, a natural phenomenon, and a game.

The data is also quantitatively analyzed in terms of the percentage of occurrence of metaphorical images in all the songs to see the preference for which sets of expressions as well as frequencies of structural, ontological, and orientational metaphors which are suggested by Lakoff and Johnson (1980). The metaphors, after being divided into categories according to the procedure of transferring meaning from the vehicles to the tenors, will be analyzed in details. In the procedure of analyzing, the writer will make the value of figure language in songs clear.

4. RESULTS AND DISCUSSION

Occurrence of the types of metaphor of love in the songs selected

The metaphors found in the lyrics are categorized under appropriate conceptual metaphors, which are classified either as, ontological, structural or orientational metaphors. It can be seen from the table 1 that the number of structural metaphors takes the highest rank with 68.75 % of three subtypes and this is coincident with the idea from Lakoff and Johnson (1980) that this is the most productive metaphor type. Meanwhile, ontological metaphors stand at the second position with the percentage of 28.75 and the occurrence of orientational metaphors in the song takes only 10 %. It is clear that structural metaphor is more preferably and popularly used in the songs love selected. However, this paper will focus on the orientational metaphors so in the next parts, the author will analyze and discuss this type.

Table 1: The occurrence of three metaphor subtypes of love in songs selected.

| No | Meaning items of metaphor | Ontological metaphors (%) | Structural metaphors (%) | Orientalational metaphors (%) |
|----|------------------------------------|---------------------------|--------------------------|-------------------------------|
| 1 | Love is a concrete and real object | 13.75 | | |
| 2 | Love is a living creature | 6.25 | | |
| 3 | Love is a natural phenomenon | 6.25 | | |
| 4 | Love is a game. | 2.5 | | |
| | Total | 28.75 | | |
| 5 | Love is religion | | 2.5 | |
| 6 | Love is closeness. | | 16.25 | |
| 7 | Love is the abstract thing | | 5 | |
| 8 | Love is magic | | 2.5 | |
| 9 | Love is madness | | 5 | |
| 10 | Love is music | | 2.5 | |
| 11 | Love is a journey. | | 5 | |
| 12 | Love is the heaven | | 6.25 | |
| 13 | Love is light | | 7.5 | |
| 14 | Love is fire | | 8.75 | |
| 15 | Love is a war | | 5 | |
| | Total | | 68.75 | |
| 16 | Love is deeper high | | | 2.5 |
| | Total | | | 2.5 |

Analysis of Ontological metaphors of love in songs selected

Ontological metaphors, according to Kövecses (2002: 328), arise from speakers' experiences in terms of objects, substances, and containers. They usually show something abstract through something concrete. 'Ontological metaphors' usually show something abstract through something concrete". Lakoff and Johnson (1980/2003) demonstrated that our understanding of our experiences in terms of objects and substances makes it possible for us to reason about them and to make them more concrete. Followings are the ontological metaphors of love.

Love is a concrete object

Love, in essence, is a complex sentiment of human. In linguistics, no definition can illustrate the concept properly. Love is ultimately an abstract affection that sometimes, we can use a variety of words to praise, but in some cases, there is no word to fully express it. That is one of the reasons people use ontological metaphor as a conceptual tool to turn love into concrete things that are comprehensible and conversant in human life, through which speakers easily reveal their deep thought and readers can feel and perceive objects via the senses as if they are touching, holding, hearing and seeing directly. Thanks to this metaphor "love is a concrete object", the writer can simply conceptualize what cannot be seen or heard in the sweet words of love.

Here's the morning that *my heart had seen*
 Here's the morning that just had to come through
 (The Carpenters /Those Good Old Dreams)

From the lyrics cited, the abstract concept "love" is structured by using real entities that are born, are "seen" in the world, grow up, mature, get older and die like the eternal rules of creature. "love" in structure of a concrete substance contributes meaningful images and make love itself also own five senses like man: sight, hearing, smell, taste and touch to

receive connection and reflection of everything around. The heart can use its' eyes to catch the images of love in these examples. Love is a part of mental life. It is familiar and essential as a part of body.

You were my eyes when I *couldn't see*
(Celine Dion - Because you love me)

The eyes of the heart are really sensitive and gentle to feel everything changing in the world: love can be a pristine and fresh morning with the exciting new feeling and a heart full of passion. Love also can be compared to a sunset when the lovers are hopeless and their souls no longer orients to each other. Without metaphor, it is not easy to catch the sophistication in ones' mind unless they are in the true love. An image is so touching that it can make everyone arouse strong feelings of sympathy: lovers are the eyes and the light of each other no matter how dark it is and how blind the lovers' eyes are, an eye is enough for them to go to the end of life together.

In feeling of lovers, the heart is a melody, sound of which only lovers can hear:

Take my heart, don't lose it
Listen to your heart (Modern Talking- Cherry lady)

It's hard to find words to tell how much lovers mean to each other. Maybe, the man doesn't say anything at all. But the girl will understand, will realize what his heart is whispering. We can see sweet taste of love through the song lyrics in English.

You'll always *be a part of me*
If you should find you miss the *sweet and tender love* we used to share
(Naked Eyes - Always Something There To Remind Me)

"To the world, *you* may be one person, but to one person *you* are the world" is the meaningful message lovers want to send to each other: "You'll always be a part of me". "You" and "I" were born and grown up from two different places, but will live together and go through the storms of life to the last breath. My love for you is like a sweet and tender candy for both to taste. That lovers experiences the wonderful memories makes their love a beautiful never-ending story.

Love can be the concrete things such as: the *voice* when a person couldn't speak, the shoulder to cry on in the moment of disappointment, the strength helping lovers stand up after hurts and broken-down. Here are some other examples:

You were *my strength* when I was weak
You were *my voice* when I couldn't speak
(Celine Dion because you love me)
Chiquitita, tell me the truth
I'm *a shoulder* you can cry on
And your love's a blown out candle (ABBA - Chiquitita)
You cut away the heart of my life (Rockwell- knife)
You're *the power* and I'm in it
I've been *a miner for a heart of gold*(Neil Young - Heart of Gold)
Ooh you're *a holiday*, every day, such a holiday
Now it's my turn to say, and I say you're a holiday
(Bee Gees - Holiday Lyrics)

Being deeply loved by someone gives them strength and loving someone insightfully also gives them the courage and power to overcome every difficulty and challenge in life. It is love that gives us potential strength to turn pain to power. In the hardest situations, when a person falls down to an abyss, the other will find the way to save her. A vigorous person can break the walls of constraints, love you through the pain, pull you from the dark life, and is a reliable shoulder to lean in hurts.

Love is a living creature

This metaphor expresses a correspondence between two domains: an abstract concept “love” and living entities that can be human beings, trees or animals. Love are conceptualized in characteristics of living objects such as taking actions, feeling, having emotions, and etc.

Love is a human being

This ontological metaphor is regarded as personification device used in literary to make the works livelier and have a great impression to readers. Love is like a body of human being with the states “waiting for”, “following”, “disappearing” or “going”, are sometimes weak like a grass on the field, but sometimes very strong like an grand banyan-tree in storm. In the similar attributes, there is also the faint love but there is also everlasting deep love. As a person, love has the different tones of emotion such as being worried, being angry, being jealous.

Don't tell me that love's not *waiting for us*.

(Tokyo Square- That is love)

But without carefulness, it may pass away:

And yet you don't believe her when she says her *love is dead*.(Carpenters *Someday*)

Love has a life cycle like human - being born and dying. Love is born with the first beats of the heart of lovers, and when it is over, love cannot exist. With the word “dead”, the listener can feel all the feelings of disappointment and pain from the characters.

I've tried too hard just to *keep love alive*

That I had your love and let it go

Appearing in life and departing are the external attributes of love and if you feel ready for a broken-down, let it go without regret as if it never come to your life.

Love is a tree/ plant.

In the eyes of people who are in love, sometimes love becomes a living thing. Like a plant, it needs nutrition to grow up and develop. It needs supplying fertilizer to bloom and fructify. Kövecses (2002) opens the conceptual metaphor by explaining the use of plants as a source domain. Trees have different growing stages and consist of different parts – all of which can be used for metaphoric expressions of love. A life circle of a plant can represent the whole stage of love: the growth of the plant can be considered as the development of love, the colorful flower can symbolize the best times of a love; the fruits can bring about the prosperity and productiveness as satisfactory results of the love (such as children); the fade flowers give the signal of breakdown in relationship; or the falling leaves in storm reveals the harsh change of time and bad effect of constraints in life or the ending time of a relationship; etc.

When a dozen *red roses* came my way

Warmed up my heart '(Minogue - Count the Days')

Red roses in the mind of everybody are an image of a beautiful love. The red color is the symbol of the passionate love that can warm up and burn hearts of lovers.

Love is a bird

Love is *a bird*, she needs to *fly*

Let all the hurt inside of you die (Madonna-"Frozen")

Metaphor generates connection between seemingly-related ideas. With the ontological metaphor of love in structure of “a bird”, love turns into a living creature that has a free life and an open soul. The natural attribute of a bird is freely flying in the sky to get the sunshine and leave far from traps on the ground. Thus, love as a bird is not a prison to keep anything

beloved in it or it is caught in the hurt and pain. Birds and flying are connected ideas, so the metaphor is either that love is like a bird, or that love needs to be free.

Love is a natural phenomenon.

Taken sources from the *natural phenomenon*, the ontological metaphor become common and familiar in images of the sun, the star or the moon... It is clear that there are similarities among these entities.

Love is the sun

“Love is the sun” is a prominent metaphorical expression in poems and songs. The sun is usually a token of goodness, quintessence or great blessing from God. Love like “sun” brightens the way on which lovers are going in the journey to the last stage of their love road. When love is existing, everything is bright and vivid, lovers can always smile with each other but when love has gone, light seems to run away and everything is covered by the dark, smile now is just tear.

And brightened my day...

Now it all seems, *light years away* (Carpenters- *Can't smile without you*)

The sun provides people with power from light, heat, energy and beauty that exist in eternity. When she metaphorically refers him as the sun, it has demonstrated the essential role which her love plays in his life. Love like the sun can be interpreted as a positive feeling, representing righteousness and virtue when one is pure, innocent and virtuous.

Who sings of all of love's eternity

Whose shines so bright. (Tangerine Dream -*Love by the sun*)

Love is the moon/ the stars

This metaphorical expression is built based on the correspondences in features of both objects. The moon and stars are the beautiful images in literature and art: lovely and luminescent. The moon also represents the innocence in the heart of lovers.

The moon that rose now descended,

And the love one shared now had ended

(Carpenters-Another song)

You ask me why the *moon is bright*...

Love is like the *moon in your heart*

(Jessica Jay –Love is like the moon)

You're a *falling star*, you're the get away car.

You're the line in the sand when I go too far.

(Michael Buble-Everything)

When love is offered to the right person-right time, lovers can do the unimaginable things: though closing eyes, lovers still see the light- the light from heart. And, as the rule of creature, when the moon descends, everything turns to be dark and love ends. It seems that in love, human often looks life through the rose-colored glasses, nothing makes them disappointed, only happiness exists. They see only the good sides and run away from the worse ones. However, when the glasses are taken off, they will have to face the reality that may be different from they expected.

Love is a game

According to Kövecses (2002:20) people play and invent activities in order to entertain themselves. Games and love share many similarities such as rules of game. People play games following the rules and love issues its own rules. The source domains of game go well with the target domain of love: Game of love

Girl, *this game* can't last forever (Modern Talking - Brother Louie)

Love is a game that two lovers play and both can win but are also easy to lose if it is temporary and false. In some cases, although the endings are satisfactory as expected when a

man invariably gets the woman without true love or for the other purposes, the marriage like that soon comes to an end. This tragedy is a game.

Love is just a *game*

Love is just a lie. (Magic Numbers - Love Is A Game)

Love is a game, easy to start but hard to finish. The people who join in the game never won, never lost, just full of lost fugitive dreams and broken heart. The love is not a game and the heart is not a playground.

It's all in this *game of love*

You roll me. (Michelle Branch- The game of love)

The metaphorical image bears negative meaning due to the similar features among these concepts. From this metaphor, readers can imagine some stories of love in which lovers cannot avoid the pains and disappointments due to the lie in love. Love does not have faults. It is the lovers that must be responsible for breakdowns and failure because when they treat their love as game for the other purposes, they have to receive the worst things: the people who have ever loved the most, will become the opponents, souls will be destroyed by tricks, heart was torn by hurts. Love that is built on tricks and personal purposes as a game always last in a short time and end soon. From the other perspective, in love, people try to wear mask to hide the problems, but eventually, the truth will be revealed and that love comes to end is an evident result.

As it can be seen above, the metaphors are analyzed basing on mechanism of mapping built by Lakoff and Johnson, Kövecses. A set of mappings across domains are used. Readers understand the target domain by the use of the source domain. Target domains reflect the entities that contain the similar attributes and processes found in the source domain. The writer makes use of the value of these metaphorical images in songs. We cannot refuse the role of metaphors in shaping our colorful pictures on love. Many examples of metaphors of love which the author tries to present are common in everyday life as they present different aspects of this powerful emotion. Without the notion of metaphor, we would not be able to comprehend the existence of love in such an interesting feeling.

5. CONCLUSION

The paper made a statistic synthesis on three subtypes of metaphorical linguistic expressions “love” in English songs in the late 20th century from the cognitive perspective mostly basing on theory of Lakoff and Johnson, Kövecses with the result that structural metaphors are the prevalent type of metaphors in the data and provide the richest source for elaborating concepts. This can be seen in the analysis that ontological one takes the second position and orientational metaphor ranks the third

The writer made a linguistic analysis on the ontological metaphor of love in the songs selected to clarify the meaning transference and figurative value of the images in literary. In this article, the author synthesized and analyzed four sets of basic metaphors with 8 main expression: Love is concrete object, a human being, a tree, a bird, the sun, the moon/ the stars, a game. The paper also pointed out how these metaphorical images are expressed in songs. As analyzed above, the metaphors of this research are applied basing on mechanism of mapping built by Lakoff and Johnson (1980). A set of mappings across domains are used. We understand the target domain by the similarities in features with the source domains.

Understanding metaphor clearly and using it flexibly in particular context is an essential factor to support reinforcing students' writing and reading skills. Littlemore, Krennmayr, Turner, and Turner (2014), Nacey (2013), MacArthur (2010) asserted that metaphor has a significant impact on developing writing skills particularly and enhance language proficiency in general. In fact, students had a lot of difficulties in acquiring and employing this linguistic device in learning to create the academic products based on the rhetorical requirements from teachers. Students are able to comprehend the theory about

metaphor but do not assure how to interpret, apply it to each context suitably and use it as a linguistic tool to transfer their expected meaning properly. A number of learners get a lost to confront with any language patterns containing metaphor because they confuse metaphor with the other rhetorical devices. Then it is not easy for them to identify, analyze and generate metaphor correctly. As a result, the responsibilities are put on teachers' shoulder in which they must explore the effective innovative teaching methods to encourage students to take interest in using this type of language more effectively as possible. Obviously, to achieve the target of a metaphoric competence, first of all, students must have a good knowledge or a good metaphoric awareness. In addition to understanding the benefits metaphor contributes to the value of songs in terms of rhetorical functions, students also have to know the ways how they can identify, analyze and create metaphor. Metaphor is a thought or reasoning manifested under linguistic expressions. Thus, to develop the metaphorical competence, teachers need to help students improve thinking ability and creativeness. The progress in metaphor competence by getting students to learn the metaphoric collocations, idioms or phrases by heart is not an effective solution because this way can hinder learners from applying metaphor actively and flexibly in different contexts. The target should be that students themselves create metaphor by their imagination and brainstorming skills after knowing principles in metaphorical theory. Students should be instructed to follow the vital stages such as how to identify a metaphor in a sentence and in a particular context and how to write a metaphor.

How to identify metaphor in sentence and texts

First of all, teachers should equip students with a well-founded knowledge on classification of linguistic devices because misunderstanding can mislead students to a wrong choice in identifying types due to some similarities among them such as simile, metonymy, personification. Metaphor and simile are both used to compare two things that have the common features or characteristics, however, in simile, there is occurrence of "like" or "as". Metonymy is used when a thing is used to represent the other whole thing. Personification expresses an object having actions, feeling and characteristics as human. Identifying metaphor in a sentence or in a context can proceed through the following stages:

- Clarifying the elements such as subject, verbs and objects, compliments in the sentence.
- Dedicating the connection in meaning among elements.
- Understand the meaning of the sentence literally.
- Connect the ideas in mind about the characteristics of the objects mentioned through mapping of the "tenor" and "vehicle". The tenor is the idea the poet is conveying, and the vehicle is the image she uses to convey it.
- Put the sentence meaning in pragmatic context to understand what the speaker wants to reveal.
- Compare the rule of meaning transference between objects to identify the linguistic type used.
- Consider the cultural factor in meaning of the sentence to identifying exactly.

The ability in identifying the metaphor contributes to forming the language competence for learners because this is the opportunity to reinforce the reading comprehension skills, critical thinking capacity and creativeness. It is obvious that after a process of practicing with language, learners can improve their knowledge and enhance skills that will support them in exploring the beauty of language in literal works because most of the interest of poems or song lies in the deep meaning of language. Locking the meaning of words out means opening your mind and your heart to the vivid wide world.

How to create a metaphor

The basic theory about metaphor presented in this research shows that metaphors are fundamentally a way of perception in which we think and reason everything naturally. Metaphor is a conception that can be born in the mind of anyone regardless of their jobs or social position. Not only researchers but also a child can create and bring metaphorical images to their life. Thus, digging into what are deeply lying in the soul and mind of students is one of the ways teacher can motivate students to imagine and increase creation. The lessons about language, especially in writing skills, teachers can instruct some steps following to help student practice writing their own metaphor:

Teachers give the meaning of the sentence that needs to be conveyed into metaphor through linguistic cues such as... /love/betrayal/lie/game.... Teacher requires students to find out the characteristics of the objects, then ask students to find out the images or expressions to refer to this meaning. In addition to, teachers can use pictures to describe the meaning the writer wants to refer, ask students the explicit questions such as “what do you think about this? How can you explain? which images have the same meaning to express?”... Teachers also can show a list the objects (include tenors and vehicles) and tell students to match them in pairs to make metaphors with a certain meaning. This activity help students get used to mapping objects. Moreover, when teaching writing skills, teachers should try to brainstorm ideas from students by giving the tenor and ask students to complete the left with the target language they think about, for example, teacher can write on the board the word “love is...” or “love...” and ask them to complete to build the metaphor. If student cannot find, teacher can suggest some situations for them to let them think about the other entities. With the complete exercises, teacher can have student make it a poem or song. In the teaching process, teacher should mention the cultural factors related to the themes for students to choose the best language to convey what they think. Metaphors are language, and language is culture. Most metaphors are thereby culture-bound, and can only be understood in direct translation by those sharing the same language and culture. When teaching metaphoric expressions, teachers should spend more time to explain and introduce the cultural patterns in target country for students to absorb the correct understanding and appropriate interpretation.

Turning imagination into language, arouse creation ability and critical thinking are important factors in developing metaphoric competence. There are many ways to convey the meaning of events and experience, however, choosing rhetorical devices like metaphor has a significant effect on making the value of the work and impression to the readers.

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Appendix
The list of selected English love songs in the late 20th century

| | Name of Songs | Name of Writers | Year released |
|----|-------------------------------------|------------------|---------------|
| 1 | Those Good Old Dreams | The Carpenters | 1981 |
| 2 | Because you love me | Celine Dion | 1996 |
| 3 | cherry lady | Modern Talking | 1985 |
| 4 | Always Something There To Remind Me | Naked Eyes | 1983 |
| 5 | Chiquitita Lyrics | ABBA | 1979 |
| 6 | Knife | Rockwell | 1984 |
| 7 | I Owe You One | Aaron Neville | 1993 |
| 8 | Bye Bye Love | Everly Brothers | 1997 |
| 9 | Circle In The Sand | Belinda Carlisle | 1987 |
| 10 | The Taste of Morning | Rumi | 1989 |
| 11 | Evergreen | Arbra Streisand | 1990 |
| 12 | I Can See Clearly Now | Johnny Nash | 1985 |
| 13 | Brighter Than Sunshine | Aqualung | 1997 |
| 14 | Sunlight | Nina | 1987 |
| 15 | Cowboy Style | Minogue | 1997 |
| 16 | Foolish Beat | Debbie Gibson | 1987 |
| 17 | ExperiencE | Diana Ross | 1985 |
| 18 | Drunk | Minogue | 1997 |
| 19 | Some Kind of Bliss | Minogue | 1997 |
| 20 | The Streets Of London | Beatles | 1969 |
| 21 | Sugabage | Ace Reject | 1988 |
| 22 | By Your Side | Sade | 1996 |
| 23 | I Call It Love | Lionel Richie | 1992 |
| 24 | I Can Dream Can't I | The Carpenters | 1976 |
| 25 | Moody's Mood For Love | Elliott Yamin | 1985 |
| 26 | Simply In Love With You | P.Y.T | 1989 |
| 27 | Love Will Keep Us Alive | The Scorpions | 1978 |
| 28 | Separate Ways | Neil Young | 1993 |
| 29 | Always_on_my_mind | Willie_nelson | 1982 |
| 30 | Love Will Keep Us Alive | Scorpions | 2007 |
| 31 | She's A Miracle | Exile | 1985 |
| 32 | Count the Days | Minogue | 1990 |
| 33 | Rhythm of Love | Minogue | 1990 |
| 34 | That is love | Tokyo Square | 1996 |
| 35 | Someday | Carpenters | 1969 |
| 36 | Frozen | Madonna | 1998 |
| 37 | Cowboy Style' | Minogue | 1997 |

| | | | |
|----|---------------------------|--------------------|------|
| 38 | Some Kind of Bliss' | Minogue | 1997 |
| 39 | Cant smile without you | Carpenters | 1976 |
| 40 | Love by the sun | Tangerine Dream | 1986 |
| 41 | Another song | Carpenters- | 1970 |
| 42 | Love is like the moon | Jessica Jay | 1999 |
| 43 | Everything | Michael buble | 1997 |
| 44 | Music Is Love | Crosby Stills Nash | 1999 |
| 45 | Rhythm of Love | Minogue | 1990 |
| 46 | Someday | Carpenters | 1969 |
| 47 | Boulevard | Danbyrd | 1998 |
| 48 | Love is a journey | Bechy | 1999 |
| 49 | Goodbye & I Love You | The Carpenters | 1975 |
| 50 | Modern Talking | Brother Louie | 1986 |
| 51 | The Giaour | Lord Byron | 1813 |
| 52 | So Now Goodbye' | Minogue | 1979 |
| 53 | I Just Fall In Love Again | The Carpenters | 1977 |
| 54 | Far | Minogue, | 1998 |
| 55 | Brother Louie | Modern Talking | 1986 |
| 56 | Love Is A Game | Magic Numbers | 1999 |
| 57 | The game of love | Michelle Branch- | 1998 |
| 58 | Brother Louie | Modern Talking | 1986 |
| 59 | Experience | Diana Ross | 1985 |
| 60 | Love Is A Losing Game | Amy Winehouse | 1996 |
| 61 | Burning love | Elvis Presley | 1973 |
| 62 | Eternal Flame | The Bangle | 1988 |
| 63 | Let It Snow | Bing Crosby | 1992 |
| 64 | The Giaour | Lord Byron | 1997 |
| 65 | King Of My Heart | Amazon | 1997 |
| 66 | Love Is War | Hillsong | 1990 |
| 67 | Love Is War | Hatsune Miku | 1988 |
| 68 | Presley | Elvis | 1996 |

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