
RESEARCH ARTICLE

Water as Metaphor of Human Beings in English and Vietnamese Poems

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ABSTRACT

This study aims to investigate the conceptual metaphors of water, which are metaphorically used to describe human beings, emotions, behaviours and relationships in English and Vietnamese poems. Based on the theory of cognitive linguistics and conceptual metaphors of Kövecses (2002) and Lakoff and Johnson (1980), this study examined 200 English and Vietnamese samples from a collection of poems written in the nineteenth and twentieth centuries. Through the application of descriptive, quantitative, and qualitative approaches and contrastive analysis, the study reveals that there are 6 categories of water images which are metaphorically used to characterize human beings. The study also finds out the similarities and differences between conceptual metaphors of water symbolizing human beings in English and Vietnamese poems. This investigation is hoped to improve our understanding of how metaphorical phenomena are interpreted across languages and enhance the process of teaching and learning English.

KEYWORDS

Conceptual metaphor, water, human beings, English and Vietnamese poems.

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1. Introduction

Water is a universal symbol of life, as no living organism can exist without it. Its inextricably links to humans are popularly depicted in literature, particularly poetry. Conceptual metaphor is the most common linguistic strategy used to convey the relationship between water and humans, as demonstrated in the instances below:

You were
water to me
deep and bold and fathoming (Nichols, 1983)

Tôi say biển ngắm nhìn mê mãi
Chợt từ đầu lòng dạ thấy băng khuâng (Xuân Sách, 1975)

The above examples both illustrate the water as the lovers who are deeply in love and immersed in the melancholy feeling. The writers utilize the lovers' thoughts and emotions to conceptualize water through the phrases "deep, bold, fathoming" and "say, băng khuâng".

Although there are growing appeals for metaphorical languages in literature and poetry, more specifically metaphorical usage of basic elements of the Earth in written discourse, only a small body of previous research has investigated the conceptualization of water as human beings and relationships in poetry. To illuminate this uncharted area, we examine conceptual metaphors of water utilized to depict human beings in English and Vietnamese poems and conduct a contrastive analysis to assess the similarities and

differences in the metaphorical conceptualization of water in the two languages, thereby suggesting some implications for the teaching and learning process.

The aims of this study are twofold:

1. Identifying the images of water as conceptual metaphors of human beings in English and Vietnamese poems.
2. Finding out the similarities and differences in the conceptualization of metaphors of water in English and Vietnamese.

2. Literature Review

2.1. Metaphor from a Cognitive Approach

The Classical Theory of Lakoff (1993) claimed that "metaphor is defined as a novel or poetic expression used outside its conventional realm of use to express other similar concepts". However, Lakoff's major research in Cognitive Linguistics (1993, p.204) stated that metaphors are fundamentally about cognition beyond mere language. Metaphorical expressions in language reflect our intrinsically metaphorical thinking. The researcher acknowledged that metaphor from the cognitive approach, or conceptual metaphor, is "not a mere stylistic or rhetorical figure" but a significant aspect of our regular, common manner of conceptualizing the world. A conceptual metaphor has been mentioned in Lakoff and Johnson's publication "Metaphors We Live By" (1980) and in Kövecses's study as a way we "understand one conceptual domain in terms of another conceptual domain" (2002, p.4).

2.2. Classification of Conceptual Metaphor

Based on the cognitive functions that they perform, conceptual metaphors are categorized into four types: *structural, ontological, orientational and conduit*. (Lakoff & Johnson, 1980; Kövecses, 2002)

2.2.1. Structural Metaphors

This type of metaphor enables speakers to understand target A by means of the structure of source B. The source domain offers a great structural understanding of the target concept. In structural metaphors, complex and abstract experiences are understood based on the experiences of simple and specific ones. The conceptual metaphor ARGUMENT IS WAR is a typical example of this kind:

Your claims are indefensible.
He attacked every weak point in my argument.
I've never won an argument with him. (Lakoff & Johnson, 1980)

The examples given show that argument is something we can win or lose. In this case, we consider the person we are talking to as an opponent: We attack his views while defending our own. Thus, the concept of war partially structures our actions in an argument, and the verbal battle is reflected by the structure of an argument (i.e. defend, attack, win).

2.2.2. Ontological Metaphors

The cognitive function of ontological metaphors is to provide general categories of abstract target concepts with a new ontological status and to generate new abstract entities. In other words, we conceptualize our experiences (as objects, substances, or containers) without specifying what kind of it is meant. Ontological metaphors allow us to discern more clearly defined structures where there is none or very little (Kövecses, 2002, p.38).

For example, the human mind, which is an abstract concept, is viewed as a specific item in the metaphor THE MIND IS A MACHINE:

My mind just isn't operating today.
We're running out of steam. (Lakoff & Johnson, 1980)

The concept of thinking here can be viewed as a machine with an on/off switch. A machine may operate at a high or low speed, damage or rust, and consume fuel.

2.2.3. Orientational Metaphors

The role of orientational metaphors, or coherence metaphors, is to make a set of target concepts coherent in our cognitive system (Kövecses, 2002, p.40). This kind of metaphor is based on basic human spatial orientations such as up-down, center-periphery, and so on. For instance, all of the following concepts have an "upward" orientation, but their "opposites" have a "downward" orientation:

MORE IS UP; LESS IS DOWN:

Speak up, please. / Keep your voice down, please.

HEALTHY IS UP; SICK IS DOWN:

He rose from the dead. / He fell ill.

In the above examples, upward orientation is associated with positive opinion, while downward orientation is linked to a negative evaluation. However, various cultures may have different conceptual perspectives. For example, in some cultures, the future is perceived as being at the front, whilst in others, the future is seen as being at the back. (Lakoff & Johnson, 1980)

2.2.4. Conduit Metaphor

Conduit metaphor is a conventional one in which ideas are viewed as objects, words as containers, and communication conveys the ideas in the words to enable the listener to obtain the ideas from the words. When people speak or write, they employ this type of metaphor to put the mental contents into a container, which are then extracted by the listener or reader. (Lakoff & Johnson, 1980)

According to Lakoff and Johnson, many states can be conceptualized as containers. For instance, in the sentence "He is in love.", the target domain STATE is conceptualized from the source domain CONTAINER. The noun "love", in this case, being used with the preposition "in", indicates that love is like a container in which people can be immersed. Another similar example is "I fell into a depression." In this sentence, depression is conceptualized as a container. The idea of containment is conveyed through the preposition "into". (Lakoff & Johnson, 1999)

Within the scope of the study, only structural and ontological metaphors are mainly focused when identifying conceptual metaphors of water in poetry. Orientational and conduit metaphors, which are less commonly used, are not included in the data source.

2.3. The Relationship of Water and Human

Humankind has long been attracted by water. As a result, water occupies a dominant place in literature, especially in poetry. Water is often used to represent a variety of concepts. Many poets described the function of water as crucial life energy and an instrument in human daily activities, such as washing, cooking, or transporting, to name only a few. In addition, water has many symbolic meanings, such as fluidity, ease, and beauty. Because of its constant flow, it may also symbolize a driving force. Besides, water represents feelings, motion, and reflection, as well as the concepts of birth and death, peace and violence, and freedom and enslavement (Hareshwar, 2018). In the following examples, water is viewed as a source of energy which has the healing ability to erase and wash away people's pain:

Slanting, driving, Summer rain
How you *wash my heart of pain!*
How you make me think of trees,
Ships and gulls and flashing seas! (Fauset, 1924)

Biển rửa sạch thương đau,
Kết duyên cùng bạn lái. (Huy Cận, 1960)

3. Methodology

3.1. Sampling

100 English and 100 Vietnamese samples were selected from a collection of English and Vietnamese poems from the nineteenth and twentieth centuries.

A conceptual metaphor of water was given after analyzing a list of ordinary expressions, which are special cases of that metaphor. The conceptual metaphors have characteristics and functions as described in the studies of Lakoff and Johnson (1980) and Kovecses (2002).

3.2. Research design

We performed data collection and analysis using qualitative, quantitative, and *descriptive* research methods. The *qualitative* and *descriptive* approaches were applied to describe how conceptual metaphors of water are applied in poetry, categorize them into different types of conceptual metaphors, and analyze the metaphors meaning based on the context. Furthermore, the quantitative approach was used to put the data in statistical tables, which show the frequency of the occurrence of conceptual metaphors that were discovered. From the statistical data, some unique semantic features of conceptual metaphors of water in English and Vietnamese poetry were found and discussed. In addition, a *contrastive analysis* was carried out to compare the use of conceptual metaphors and find out the similarities and differences in the representation of conceptual metaphors of water in English and Vietnamese poetry.

3.3. Data collection

The data collection process is described as follows:

Firstly, data sets were chosen from water-related words, phrases, and expressions that belong to the semantic field of water. In the semantic field of water, there are many sub-semantic fields, including the semantic field of *water bodies* (e.g., river – sông, sea – biển, ocean – đại dương, stream – suối), semantic field of *water movement* (e.g., flow – chảy, rise – nước lên, surge – dâng lên, pour

– đò), semantic field of *water-going vehicles* (e.g., boat – thuyền, tàu – ship), and so on. All data were collected from English and Vietnamese poems in the 19th and 20th centuries.

Secondly, the expressions selected were assessed based on context meaning and a metaphorical mapping to classify whether they are conceptual metaphors or traditional metaphors. Only conceptual metaphorical expressions are chosen as appropriate samples for the data analysis process. In addition, the Metaphor Identification Technique (MIP), or the Pragglejaz procedure, was employed. MIP is a method for identifying words which are metaphorically used in discourse (Pragglejaz Group, 2007, p.3). In this study, the MIP was used to identify conceptual metaphors of water in the data collection process. This approach assists in determining if a certain usage of a word or phrase is metaphorical by:

- interpreting its meaning in given contexts;
- comparing it to other relevant uses;
- determining if it has a more basic contemporary meaning in other contexts and if the contextual meaning differs from the basic meaning yet can be comprehended in comparison to it;
- if yes, deciding that it can be viewed as metaphorical.

Thirdly, conceptual metaphors are categorized into groups based on similarity in the source domain, target domain, and mapping sets. The metaphors collected should have characteristics and functions as described in the studies of Lakoff and Johnson (1980) and Kovecses (2002). The expressions are of two sorts: simple literal expressions and idioms that fit the metaphor and are part of our everyday thinking and talking.

4. Findings and Discussions

4.1. Water as Conceptual Metaphors of Human Beings in English and Vietnamese Poems

Water can adapt to any shape that is given to it. It can be gentle while being aggressive, flexible while being strong, and permeable while being powerful. This feature is similar to how women adopt the roles that are assigned to them by society. A woman can be a mother and a teacher of her child, a wife of her husband, a worker of her boss, and many other characters at the same time. In our daily lives, many characteristics of water are partially structured by the concept of human beings.

4.1.1. Water is A Mother

The notion of water supporting living beings is closely associated with a woman giving birth and nurturing her children. Therefore, we admire water, adore water, and see water as a mother and a human. In the following examples, the conceptual metaphor WATER IS A MOTHER in Vietnamese and English poems is presented from a variety of perspectives:

- (1) *Biển cho ta cá như lòng mẹ*
Nuôi lớn đời ta tự buổi nào. (Huy Cận, 1958a)
- (2) *Đây con sông như dòng sữa mẹ*
Nước về xanh ruộng lúa, vườn cây
Và ấm áp như lòng người mẹ
Chờ tình thương trải đêm ngày (Hoài Vũ, 1963)
- (3) *Water brought them from the brooklet,*
Gave them food in earthen vessels,
Gave them drink in bowls of bass-wood... (Longfellow, 1855)
- (4) *Ah, weary wee flipperling, curl at thy ease!*
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow-swinging seas. (Kipling, 1893)

In the above samples, how water cares for and looks after humans is conceptualized as the images of the mothers expressing love and tenderness to their children. Like the mother feeds her children with healthy and nutrition-filled meals, water in the poems gives the writers food and drink (*biển cho ta cá, gave them food, gave them drink*) and provides the kids with breastfeeding (*con sông như dòng sữa mẹ*). What is more, water is conceptualized as a mother when it brings the children up and lets them sleep in its lap (*asleep in the arms of the slow-swinging seas*).

4.1.2. Water Is A Lover

Besides, the human in WATER IS HUMAN can be interpreted as a lover. The conceptual metaphor WATER IS A LOVER is frequently employed in poems. For instance, water is often illustrated with behaviours, thoughts and feelings of a person in love:

- (5) *Anh xin làm sóng biếc*
Hôn mãi cát vàng em...

- (6) Cũng có khi ào ạt
Như nghiêng nát bờ em (Xuân Diệu, 1962)
- (7) Nước *bâng khuâng* những chuyến đò
Đêm đêm còn vọng câu hò Trương Chi (Nguyễn Đình Thi, 1958)
- (8) I must go down to the seas again, to *the lonely sea* and the sky,...
And a *gray mist on the sea's face*, and a grey dawn breaking. (Masefield, 1902)
- (9) The susurruration of *the sighing sea*
Sounds like the sobbing whisper of two souls
That tremble in a passion of farewell. (Henley, n.d.)
- (10) O sea that knowest thy strength?
Hast thou been known to sing?....
Thy lips, they daily kiss the sand... (Newsome, n.d.)

In the above examples, water – presented as the image of a well, the wave and the sea – experiences the emotions of a person in love. Water has strong sexual attraction and intense infatuation towards the person he loves (*hôn mãi, ào ạt như nghiêng nát*); water sorrowfully misses the boats in the middle of the night (*nước bâng khuâng những chuyến đò*). Similarly, in English instances, water is portrayed as a lover with various feelings. Water can be a lonely lover with a melancholy look on their face (*the lonely sea, a gray mist on the sea's face*), a crying lover in farewell (*the sighing sea sounds like the sobbing whisper*), a lover passionately kissing his partner (*thy lips, they daily kiss the sand*).

In addition, a wide range of water bodies is used to indicate the lovers. In both Vietnamese and English poems, they are frequently illustrated by

- the sea:

- (11) Chỉ có thuyền mới hiểu
Biển mênh mông nhường nào (Xuân Quỳnh, 1963)
- (12) You were the wind and I the *sea*
There is no splendor any more (Teasdale, 1917)

- the wave:

- (13) Chàng thì biển cả với với
Thiếp như bóng bọt giữa vời linh đình (Đoàn Thị Điểm, 1933)
- (14) I dream of Lebanon by an azure sea;
Wave-kissed shores, and rocky glades (Saloomy, 1927)

- the river:

- (15) *Sông yêu* bốn cánh chèo khoan nhạt
Cổ đẩy đò yêu đến bến yêu (Nguyễn Bính, 1940)
- (16) *My river* runs to thee.
Blue sea, wilt thou welcome me?

4.1.3. Water Is A Singer

Similar to how we can hear the voice and listen to the music of the singers performing, we can listen to the water singing. For instance:

- (17) *Tiếng suối trong như tiếng hát xa*,
Trăng lồng cổ thụ, bóng lồng hoa. (Hồ Chí Minh, 1970)
- (18) Gót sen êm dịu dịu bước như ru
Lời suối êm nhè nhẹ cất như ru
Gọi trao buồn thoáng sầu vô cố. (Vũ Hoàng Chương, 1940)
- (19) *Death-dealing waves sing meaningless ballads* to the children,
even like a mother while rocking her baby's cradle. (Tagore, 1912)
- (20) *O Ocean vast! We heard thy song with wonder*,
Whilst waves marked time.

"Appear, O Truth!" thou sang'st with tone of thunder,
"And shine sublime!"
(Hugo, 1830)

When water is conceptualized as a singer, it is able to sing several genres of music (*tiếng suối trong như tiếng hát xa, death-dealing waves sing meaningless ballads*), including lullabies (*lời suối êm nhẹ cất như ru*). Water, like singers, may have influences on the human mood by expressing their feelings and emotions through performances. In example (18), the soft sound of the brook, which is compared to a lullaby, makes the writer feel unreasonably sad (*gọi trao buồn thoáng sâu vô cớ*). On the other hand, the lullaby-like sound of the waves in (19) is viewed as a ballad song for children, which has the power to calm and relax babies. Meanwhile, the song of the vast ocean in example (20) amazes the hearer with its wonder. Similar to various types of music, different sounds of the water in many circumstances affect our mood in different ways.

Besides, the WATER AS A SINGER conceptual metaphor is expressed with elements like rhythm, melody, tone and volume of the singer. Several instances to demonstrate this metaphor as follows:

- (21) *Mây thuyền trôi giữa hoàng hôn,
Giò chèo nhịp nước, trời xôn xao lòng* (Đông Hồ, 1961)
- (22) When on the rock of harmony
The Siren traitorous shall die and pass away,
And there shall only be
The *full, frank-billowed music of the sea.* (Rubén, 1916)
- (23) O Ocean vast! We heard thy song with wonder,
Whilst waves marked time.
"Appear, O Truth!" *thou sang'st with tone of thunder,*
"And shine sublime!"
(Hugo, 1830)

Water can sing fastly or slowly, deeply or lowly, sweetly, happily or melancholily, quietly or loudly, etc. For example :

- (24) *Này suối vui ca,
Giọng vàng ngân nga.* (Huy Cận, 1958b)
- (25) The evening air is eager with the *sad music of the water.*
Ah, it calls me out into the dusk. (Tagore, 1916)

4.1.4. Water Is a Teacher

Despite accounting for a small proportion, this conceptual metaphor is discovered in some English and Vietnamese poems. Water is depicted as a teacher who teaches his students many lessons about life.

- (26) Thou hast *taught* me, Silent River!
Many a lesson, deep and long (Longfellow, 1866)
- (27) Đá thượng nguồn và cát vụn ngoài khơi
Sông dạy anh cái cứng mềm của nước (Vũ Quần Phương, 1988)
- (28) Mặt trời dạy nàng sự nhẫn nhục
Và biển dạy cho nàng khóc lóc (Nhã Ca, 1972)

4.1.5. Water Is a Beautiful Girl

This metaphor is conceptualized in a wide variety of expressions in many poems in the 19th and 20th centuries. The most common metaphorical expressions in Vietnamese poems are demonstrated by the images of a girl wearing soft, colorful silk clothes, which are sometimes decorated with embroidered patterns:

- (29) *Xa trông rừng thắt khung xanh,
Sông phơi dải lụa trắng tinh một màu!* (Phan Khôi, 1933)
- (30) Dòng sông mới *điều* làm sao
Nâng lên *mặc áo lụa* đào thướt tha
Trưa về trời rộng bao la
Áo xanh sông mặc như là mới may
..
*Đêm thêu trước ngực vàng trắng
Trên nền nhung tím* trăm ngàn sao lên... (Nguyễn Trọng Tạo, 1972)

What is more, in English and Vietnamese poems, water is described as a combination of girly and gentle personality. In addition to being described as a beauty, water is illustrated as a graceful girl. The phrases which depict the slow and gentle flow are connected to the tender and elegant way of walking of a woman. For instance:

- (31) Clear and *gentle* stream!
Known and loved so long,
That hast heard the song (Bridges, 1873)
- (32) Out of the rolling ocean, the crowd *came a drop gently to me*,
Whispering I love you, before long I die (Whitman, 1865)
- (33) Nao nao *dòng nước uốn quanh*,
Thướt tha lá lưa, rung rinh bóng người.
- (34) Tôi mong được yên tĩnh cùng miền đất cũ
Nơi *dòng suối mềm* chảy len dưới khóm trúc mùa thu. (Ý Nhi, 1984)

4.1.6. *Water Is an Angry Person*

Water bodies that include hazardous phenomena like intense storms, high tides, and perilous currents are frequently associated with anger. In poetry, floods and unattended water such as deep rivers, waterfalls, and rapids, and the sea in storms and hurricanes, to name only a few, are often metaphorically illustrated with characteristics of a person venting his rage. In many cases, the sound of roaring water appears to be threatening to push anyone under the bottom, and its mere presence terrifies the creatures living around it. For instance:

- (35) Chiều chiều oai linh *thác gầm thét*,
Đêm đêm Mường Hịch cộp trêu người (Quang Dũng, 1948)
- (36) Cả xóm nghèo ôm ngực giữa cơn ho
Tiếng sóng thét, tiếng sóng gầm, bốn bề tiếng sóng (Tế Hanh, 1960)
- (37) What *roar* is that? 'tis the rain that breaks
In torrents away from the airy lakes,
Heavily poured on the shuddering ground,
And shedding a nameless horror around. (Heredia, 1918)
- (38) It is a sad thing to hear the wails...
To protect them from the angry sea. (Awoonor, 1964)

4.2. *Similarities in Conceptual Metaphors of Water as Human Beings between English and Vietnamese Poetry*

Both English and Vietnamese people have been exposed to water for centuries. Many people's memories involve seeing water, swimming in a river or rain, or sailing boats on water bodies. Water can even contribute to the socio-economic growth of nations. The strong water-human connection is the foundation of the conceptualization process. The conceptual metaphors discovered are a popular phenomenon that covers all aspects of our cultural world.

Our results demonstrate that six conceptual metaphors of water as human beings are discovered within the scope of the study, including WATER IS A MOTHER, WATER IS A LOVER, WATER IS A SINGER, WATER IS A TEACHER, WATER IS A BEAUTIFUL GIRL, WATER IS AN ANGRY PERSON. The conceptualization of water is similar in both English and Vietnamese cultures. These metaphors highlight a number of aspects related to the features of water or water bodies, such as *the flow of the water current*, *the sound of the water bodies*, *the shape of the water*, *the way that water nurtures and maintains the lives of creatures in the surrounding areas*, and most notably *the relationship between water, water bodies and human beings*. The mapping of some aspects of the concept in the source domain onto the target domain water is described as follows:

Source: HUMAN BEINGS

Target: WATER

mother gently behaves toward her child	⇒ water gently flows
mother nurtures children	⇒ water nurtures green life
the mother’s breast milk	⇒ the river/ stream water
a variety of human roles in the society	⇒ the shape-shifter feature of water
the ups and downs in a human life	⇒ the fluctuations/diversions of water flow
various emotions shades	⇒ different movement of tides and currents
music or human voice	⇒ sound of water flowing
singer’s melody, rhythm, tone, etc.	⇒ water’s sound and speed of flow
singer’s performance affects human mood	⇒ water sound affects human mood
large animal roars and screams	⇒ water roars and screams

4.3. Differences in Conceptual Metaphors of Water as Human Beings between English and Vietnamese Poetry

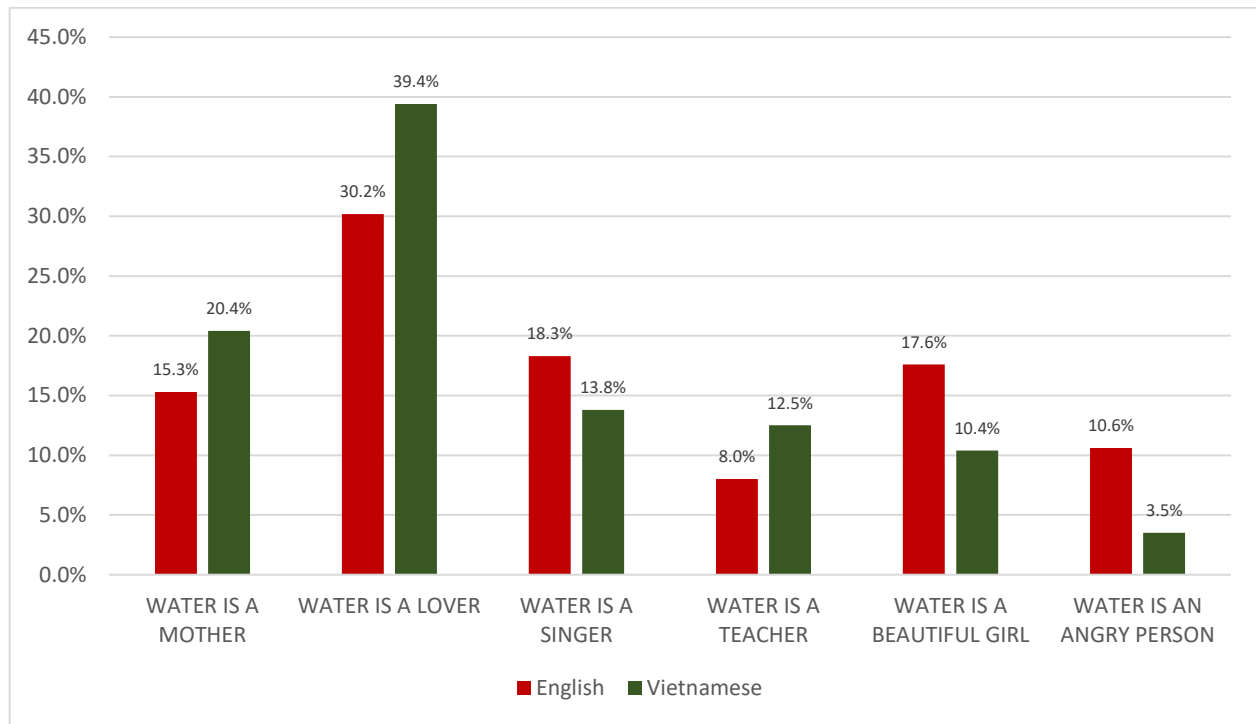


Figure 1: Conceptual Metaphors of Water as Human Beings in English and Vietnamese Poetry

As can be seen from the chart, WATER IS A LOVER is the most common conceptual metaphor in both English and Vietnamese poems, at 30.2% and 39.4%, respectively, while the opposite is true for WATER IS A TEACHER and WATER IS AN ANGRY PERSON metaphors. In English poems, WATER IS A SINGER, WATER IS A BEAUTIFUL GIRL, and WATER IS AN ANGRY PERSON are more popularly employed conceptual metaphors than in Vietnamese counterparts. WATER IS AN ANGRY PERSON metaphor in Vietnamese poems only accounts for a tiny proportion, at 3.5%, in the total samples analyzed.

When mapping the image of a human onto the WATER target domain, the conceptual differences are mostly due to cultural variations between English and Vietnamese cultures. Firstly, in Vietnamese poems, the pairs in which water bodies and water’s sub-semantic fields objects are used, such as *thuyền/biển* (boat/sea), *cây đa/giếng nước* (banyan-tree/well), *con sông/con đò* (river/boat), *sóng/đại dương* (wave/ocean) represents lovers. This is because, in the country’s culture, the movable images or vast water bodies are the symbols of the male lover, while the static and smaller ones are regarded as female lovers. Such conceptualization has been a centuries-old Vietnamese tradition. Secondly, since riparian Vietnam is crisscrossed by numerous rivers and waterways and has a coastline stretching more than 3000 kilometers from North to South (Vietnam Travel, 2023), the life of Vietnamese people

has been closely connected to water for a long history. Therefore, Vietnamese citizens, who are called “the residents of the Mekong Delta”, have been deeply associated with the water culture. They adore, respect and love water and water bodies as a mother or a teacher because they are nurtured and brought up by water since birth. Thirdly, in English, the genres of music that are performed by the singer in the conceptual metaphor WATER IS A SINGER are illustrated more clearly. This is because writers often make use of words and phrases related to the types of music, such as *ballads, tango, pop*, and so on. These expressions are hardly seen in Vietnamese poems, where the majority of water songs are classified as either joyous or sorrowful.

5. Conclusion

Based on a corpus of 200 English and Vietnamese poems from the nineteenth and twentieth centuries, we investigate the conceptual metaphors of water as human beings and discover 6 typical groups of metaphorical expressions in which water is employed to represent human beings, namely WATER IS A MOTHER, WATER IS A LOVER, WATER IS A SINGER, WATER IS A TEACHER, WATER IS A BEAUTIFUL GIRL, WATER IS AN ANGRY PERSON.

In terms of the similarities in English and Vietnamese poems, WATER IS A LOVER is the most commonly utilized conceptual metaphor. The metaphors examined highlight a number of aspects related to the features of water or water bodies and the relationship between water, water bodies, and human beings. The findings also show the mapping of some characteristics of the notion in the source domain to the target domain water.

In terms of distinctions, metaphors can be conceptualized differently in Vietnamese and English cultures due to cultural and traditional influences on their meanings, as well as cultural contexts in the poems. The distinctions can be clearly seen in the WATER IS A LOVER metaphor. Furthermore, the geographical features and the way water affects people's lives contribute to the variance in how individuals conceptualize water. Finally, the WATER IS A SINGER metaphor is more vividly expressed in English poems due to the poet's language use and selection.

Due to the lack of resources, we decided not to classify the metaphors discovered into four types: structural, ontological, orientational, and conduit metaphors (Lakoff & Johnson, 1980; Kövecses, 2002). Another limitation involves the unmentioned source domains like father, husband and wife, students, soldiers, and so on because of the lack of appropriate samples within the corpus. As a result, these aspects are suggested for future studies to address.

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