STATEMENT OF AUTHORSHIP

The thesis entitled ***Motion-emotion metaphors in English and Vietnamese*** has been submitted for Doctor of Philosophy.

I, the undersigned, hereby declare that I am the sole author of this thesis, I have fully acknowledged and referenced the ideas and work of others, whether published or unpublished, in my thesis.

The thesis does not contain work extracted from a thesis, dissertation, or research paper previously presented for another degree or diploma at this or any other university.

Signature

NGUYỄN THỊ THUỲ LINH

ACKNOWLEDGEMENTS

*This dissertation on* ***Motion-emotion metaphors in English and Vietnamese*** *represents the culmination of a profound journey of academic and personal growth that I have been fortunate to embark on over the past few years. The completion of this work could not have been possible without the generous support and guidance of many individuals to whom I owe my deepest gratitude.*

*First and foremost, I extend my heartfelt thanks to my supervisor, Assoc. Prof.Dr. Hoang Tuyet Minh. Her unwavering support, insightful critiques, and inspirational guidance have been the bedrock of this research. Her expertise in statistical analysis and meticulous attention to detail have been indispensable. I am profoundly grateful for her dedication and mentorship throughout this academic endeavor.*

*I am also immensely thankful to Dr. Huynh Anh Tuan for his invaluable advice on the conceptual framework and research methodology. His assistance in refining the research questions and addressing critical issues has significantly enhanced the quality of this thesis. Furthermore, his encouragement has deepened my interest and belief in the study of motion-emotion metaphors.*

*My appreciation extends to my thesis committee members, Assoc. Prof. Dr. Le Hung Tien, Assoc.Prof.Dr. Ho Ngọc Trung and Dr. Le Phuong Thao. Their constructive feedback and insightful comments have been crucial in refining this dissertation. I am particularly indebted to Assoc.Prof.Dr. Ho Ngọc Trung for his motivational advice to “Keep walking, keep walking, then you will reach the destination”, which has been a guiding beacon throughout this process.*

*My heartfelt thanks go to my family – my mother, my husband, my younger brother, my lovable children, and my aunt – for their endless love, patience, and support. Their encouragement and assistance in times of challenge have been a source of strength and motivation. I also extend my gratitude to my colleagues and classmates whose camaraderie and shared wisdom have enriched my research experience.*

ABSTRACT

This study investigates the conceptualization of emotions through motion in English and Vietnamese, examining the construct and application of motion-emotion metaphors (MEMs) in both languages. The research is pivotal as it delves into the cognitive and linguistic frameworks that shape emotional expressions, which are fundamental for enhancing cross-cultural communication and understanding in language learning and translation. The methodology adopted for this study involved a qualitative, descriptive, and comparative analysis of 243 examples from 150 novels and stories in English and Vietnamese, published since 2000. The data was systematically analyzed to identify and compare MEMs based on predefined criteria, focusing on domains, image schemas, frames, and mental spaces as suggested by Kövecses (2017). The study’s key findings reveal that English and Vietnamese use 106 and 132 motion verbs, respectively, to express emotions, underlining the significance of motion in emotional conceptualization in both languages. A total of 95 metaphors in English and 102 in Vietnamese were identified, highlighting distinct patterns in their metaphorical expression: English metaphors predominantly involved whole-body movements, whereas Vietnamese metaphors frequently featured organ-specific movements. This suggests nuanced interlingual differences in how emotions are physically conceptualized. The implications of these findings are profound for the fields of language education and translation between English and Vietnamese. Understanding these unique metaphorical frameworks enhances teaching methodologies by integrating culturally relevant examples of emotional expression and facilitates more nuanced and accurate translations. Additionally, the insights into the cognitive underpinnings of MEMs can enrich theoretical linguistics and cognitive science research, offering deeper perspectives into how language and thought are interlinked across cultures.

LIST OF ABBREVIATIONS

BT Blending Theory

CMT Conceptual Metaphor Theory

IS Image Schemas

LEMs Lexicalized Emotion Metaphors

LEsM Lexical Expressions of Motion

MIS Motion Image Schemas

MEMs Motion-Emotion Metaphors

MS Mental Spaces

MIP Metaphor Identification Procedure

LIST OF FIGURES

[Figure 2.1. Two branches of cognitive linguistics (Evans & Green, 2006, p.50) 13](#_Toc166057319)

[Figure 2.2: Metaphors in the traditional view 29](#_Toc166057320)

[Figure 2.3. Conceptual metaphor 34](#_Toc166057321)

[Figure 2.4. Motion-emotion metaphor 35](#_Toc166057322)

[Figure 2.5. A MEM of Happiness 36](#_Toc166057323)

[Figure 2.6. Domains in a MEM 36](#_Toc166057324)

[Figure 2.7: Same-level mapping by Kövecses (2017) 39](#_Toc166057325)

[Figure 2.8. The lexicalization of the container image schema, as modified from Evans & Green (2006, pp. 181-182) 41](#_Toc166057326)

[Figure 2.9. An incomplete compilation of image schemas according to Evans & Green (2006, p.190) 41](#_Toc166057327)

[Figure 2.10: Domain matrix (FIRE) 44](#_Toc166057328)

[Figure 2.11: Emotional frame (as in ANGER AS A STORM) 46](#_Toc166057329)

[Figure 2.12. The four-space blending theory (Adapted from Fauconnier & Turner, 2002) 48](#_Toc166057330)

[Figure 2.13. Conceptual framework of the study 54](#_Toc166057331)

[Figure 3.1 Workflow of the data collection and procedures 83](#_Toc166057332)

[Figure 3.2: Schema of analytical framework for MEMs in English and Vietnamese 86](#_Toc166057333)

[Figure 4.1. Pattern 1 of English MEMs 96](#_Toc166057334)

[Figure 4.2. Pattern 2 of English MEMs 97](#_Toc166057335)

[Figure 5.1. Pattern 1 of Vietnamese MEMs 125](#_Toc166057336)

[Figure 5.2. Pattern 2 of Vietnamese MEMs 126](#_Toc166057337)

[Figure 6.1. Image schemas of motion in English and Vietnamese MEMs 154](#_Toc166057338)

[Figure 6.2. Types of motion in motion domain of English and Vietnamese MEMs 159](#_Toc166057339)

[Figure 6.3. Kinds of emotions conceptualized in terms of motion in English MEMs & Vietnamese MEMs 161](#_Toc166057340)

[Figure 6.4. Conceptualization of emotion in English and Vietnamese MEMs 165](#_Toc166057341)

LIST OF TABLES

[Table 2.1: Eleven pairs of positive and negative emotions (Robinson, D.L 2009, p.155) 27](#_Toc166057492)

[Table 2.2: Mental spaces of “Anger as a Storm” 50](#_Toc166057493)

[Table 2.3a. Summary of the most typical previous studies on motion by foreign authors 57](#_Toc166057494)

[Table 2.3b. Summary of the most typical previous studies on motion by Vietnamese authors 61](#_Toc166057495)

[Table 2.3c. Summary of the most typical previous studies on emotion by foreign authors 66](#_Toc166057496)

[Table 2.3d. Summary of the most typical previous studies on emotion by Vietnamese authors 68](#_Toc166057497)

[Table 2.3e. Summary of the most typical previous studies on MEMs 70](#_Toc166057498)

[Table 4.1. Image schemas in English MEMs 90](#_Toc166057499)

[Table 4.2. Motion events in English MEMs 93](#_Toc166057500)

[Table 4.3. Emotions mapped onto motion in English MEMs 98](#_Toc166057501)

[Table 4.4. Aspects of perceived reality in English MEMs 103](#_Toc166057502)

[Table 4.5. Typical emotions and aspects of perceived reality in English MEMs 106](#_Toc166057503)

[Table 5.1. Image schemas in Vietnamese MEMs 118](#_Toc166057504)

[Table 5.2. Motion events in Vietnamese MEMs 122](#_Toc166057505)

[Table 5.3. Emotions mapped onto motion in Vietnamese MEMs 129](#_Toc166057506)

[Table 5.4. Aspects of perceived reality in Vietnamese MEMs 135](#_Toc166057507)

[Table 5.5. Typical emotions and aspects of perceived reality in Vietnamese MEMs 139](#_Toc166057508)

[Table 6.1. Anger mapped onto motion in English and Vietnamese MEMs 166](#_Toc166057509)

TABLE OF CONTENTS

[STATEMENT OF AUTHORSHIP i](#_Toc166082715)

[ACKNOWLEDGEMENTS ii](#_Toc166082716)

[ABSTRACT iii](#_Toc166082717)

[LIST OF ABBREVIATIONS iv](#_Toc166082718)

[LIST OF FIGURES v](#_Toc166082719)

[LIST OF TABLES vi](#_Toc166082720)

[TABLE OF CONTENTS vii](#_Toc166082721)

[CHAPTER 1: INTRODUCTION 1](#_Toc166082722)

[1.1 Rationale 1](#_Toc166082723)

[1.2 Aims and objectives 3](#_Toc166082724)

[1.3. Research questions 3](#_Toc166082725)

[1.4. Scope of the study 4](#_Toc166082726)

[1.5. Methods of the study 6](#_Toc166082727)

[1.6. Significance of the study 8](#_Toc166082728)

[1.7. Structure of the study 9](#_Toc166082729)

[CHAPTER 2: LITERATURE REVIEW 11](#_Toc166082730)

[2.1. Introduction 11](#_Toc166082731)

[2.2. Theoretical background 11](#_Toc166082732)

[2.2.1. An overview of cognitive semantics 11](#_Toc166082733)

[2.2.2. Motion 15](#_Toc166082734)

[2.2.2.1. Definition of motion 15](#_Toc166082735)

[2.2.2.2. Classification of motion 17](#_Toc166082736)

[(i) Inner and outer motion 17](#_Toc166082737)

[(ii) Lived and observed motion 17](#_Toc166082738)

[(iii) Actual and non-actual motion 18](#_Toc166082739)

[(iv) Typology of motion 19](#_Toc166082740)

[2.2.3. Emotion 21](#_Toc166082741)

[2.2.3.1. Definition of emotion 21](#_Toc166082742)

[2.2.3.2. Classification of emotion 25](#_Toc166082743)

[2.2.4. An overview of metaphors 28](#_Toc166082744)

[2.2.4.1. Metaphor in the traditional view 28](#_Toc166082745)

[2.2.4.2. Metaphor in cognitive view: conceptual metaphor 30](#_Toc166082746)

[2.2.5. An overview of motion-emotion metaphors (MEMs) 34](#_Toc166082747)

[2.3. Levels of metaphor by Kövecses (2017) 37](#_Toc166082748)

[2.3.1. Image schemas 39](#_Toc166082749)

[2.3.2. Domains 43](#_Toc166082750)

[2.3.3. Frames 45](#_Toc166082751)

[2.3.4. Mental spaces 47](#_Toc166082752)

[2.4. Conceptual framework for motion-emotion metaphors (MEMs) 51](#_Toc166082753)

[2.5. Previous studies 54](#_Toc166082754)

[2.5.1. An overview of studies on motion 54](#_Toc166082755)

[2.5.2. An overview of studies on emotional metaphor 64](#_Toc166082756)

[2.5.3. An overview of studies on motion-emotional metaphors 68](#_Toc166082757)

[2.6. Summary 72](#_Toc166082758)

[CHAPTER 3: METHODOLOGY 73](#_Toc166082759)

[3.1. Methods 73](#_Toc166082760)

[3.1.1. Qualitative method 73](#_Toc166082761)

[3.1.2. Descriptive method 75](#_Toc166082762)

[3.1.3. Comparative method 76](#_Toc166082763)

[3.2. Data collection and procedures 78](#_Toc166082764)

[3.3. Data analysis 83](#_Toc166082765)

[3.4. Analytical framework for MEMs in English and Vietnamese 86](#_Toc166082766)

[3.5. Summary 87](#_Toc166082767)

[CHAPTER 4. EMOTIONS CONCEPTUALIZED VIA MOTION IN ENGLISH 89](#_Toc166082768)

[4.1. Image schemas (IS) 89](#_Toc166082769)

[4.2. Domains 92](#_Toc166082770)

[4.2.1. Motion domain 93](#_Toc166082771)

[4.2.2. Emotion domain 98](#_Toc166082772)

[4.3. Frames 102](#_Toc166082773)

[4.3.1. Aspects of perceived reality 103](#_Toc166082774)

[4.3.2. Conceptual structures underlying frames in English MEMs 107](#_Toc166082775)

[4.4. Mental spaces 112](#_Toc166082776)

[4.5. Summary 116](#_Toc166082777)

[CHAPTER 5: EMOTIONS CONCEPTUALIZED VIA MOTION IN VIETNAMESE 118](#_Toc166082778)

[5.1. Image schemas 118](#_Toc166082779)

[5.2. Domains 121](#_Toc166082780)

[5.2.1. Motion domain 121](#_Toc166082781)

[5.2.2. Emotion domain 127](#_Toc166082782)

[5.3. Frames 134](#_Toc166082783)

[5.3.1. Aspects of perceived reality 134](#_Toc166082784)

[5.3.2. Conceptual structures underlying frames in Vietnamese MEMs 142](#_Toc166082785)

[5.4. Mental spaces (MS) 147](#_Toc166082786)

[5.5. Summary 151](#_Toc166082787)

[CHAPTER 6: A COMPARISON BETWEEN ENGLISH AND VIETNAMESE MEMS 153](#_Toc166082788)

[6.1. Image schemas in English and Vietnamese MEMs 153](#_Toc166082789)

[6.2. Domains in English and Vietnamese MEMs 157](#_Toc166082790)

[6.2.1. Motion domain 157](#_Toc166082791)

[6.2.2. Emotion domain 161](#_Toc166082792)

[6.3. Frames in English and Vietnamese MEMs 165](#_Toc166082793)

[6.3.1. Aspects of perceived reality 165](#_Toc166082794)

[6.3.2. Conceptual structures underlying frames in English and Vietnamese MEMs 169](#_Toc166082795)

[6.4. Mental spaces 172](#_Toc166082796)

[6.5. Summary 177](#_Toc166082797)

[CHAPTER 7: CONCLUSION 180](#_Toc166082798)

[7.1. Recapitulation 180](#_Toc166082799)

[7.2. Concluding remarks 183](#_Toc166082800)

[7.3. Implications 185](#_Toc166082801)

[7.4. Limitations and suggestions for further study 187](#_Toc166082802)

[7.4.1. Limitations 187](#_Toc166082803)

[7.4.2. Suggestions 188](#_Toc166082804)

[RESEARCHER’S ARTICLES RELATED TO THE DISSERTATION 190](#_Toc166082805)

[REFERENCES 191](#_Toc166082806)

[APPENDICES 215](#_Toc166082807)

CHAPTER 1: INTRODUCTION

1.1 Rationale

Emotions, as cognitive phenomena, have garnered significant interest over the past two decades, prominently featuring in the expanding field of cognitive studies (Hogan, 2010). The intriguing interplay between emotion and motion, deeply embedded within everyday language, offers a fertile ground for linguistic exploration. This intersection is not merely linguistic but is fundamentally rooted in our kinesthetic experiences – how we navigate and perceive the world through our physical bodies (Lakoff & Johnson, 1980). Metaphors, particularly motion-emotion metaphors (MEMs), serve as vital cognitive tools that allow us to conceptualize and communicate the abstract domains of emotions through the more tangible realm of physical movement (Kövecses, 1990).

The scholarly journey into cognitive explorations of emotion representation has illuminated the pivotal role of metaphor. The nuanced portrayal of emotional states through metaphorical language has been a focus of numerous studies, emphasizing the subtle yet profound ways in which language influences cognitive processing (Ortony, 1975, 1987; Fussell, 2002; Gibbs, 2002; Foolen & Zletev, 2012; Ponterotto, 2016). Specially, the role of motion verbs in depicting emotional states reveals a complex mapping process where verbs not only describe but also shape our perception of emotions (Faber and Mairal Usón, 1999; Kövecses, 2000; Sandström*,* 2006).

Despite the extensive theoretical exploration of motion-emotion metaphors (Paju, 2016) and related themes in global scholarship – ranging from metaphors of emotion (WU Shixiong George, 2007; Csillag, 2015) and metaphorical motion (Özçalskan, 2003) to motion for emotion (Paterson, 2002; Ponterotto, 2016) and motion (Férez, 2008), etc, there remains a paucity of a comprehensive, multidimensional approach that integrates four layers – image schemas, domains, frames, and mental spaces - proposed by Kövecses (2017) that would substantiate the cognitive processes at play in the conceptualization and linguistic representation of emotions, to the writer’s knowledge.

Turning to the context of Vietnamese linguistics, while individual studies have examined components such as motion (Hoàng Tuyết Minh, 2014, 2017, 2019; Lý Ngọc Toàn, 2019), conceptual metaphors of emotion (Ly Lan, 2012; Bùi Khánh Ly, 2012; Nguyễn Văn Trào, 2014; Trần Thế Phi, 2016;), and motion verbs for conceptualizing emotion (Lê Văn Thanh, 2015), comprehensive research integrating these elements through Kövecses’s framework (Kövecses, 2017) remains notably absent.

This study aims to bridge this significant research gap by employing Kövecses’ (2017) framework, along with other pertinent theories, to analyze MEMs in both English and Vietnamese. This endeavor will enhance our understanding of how these metaphors manifest across and within these linguistically and culturally distinct groups, thereby shedding light on both the universal and unique aspects of how emotions are conceptualized and expressed in language.

The potential implications of this research are manifold. Academically, it pioneers the application of a multidimensional metaphor analysis framework, contributing to the broader discourse in cognitive linguistics and metaphor studies. Practically, understanding MEMs enhances literary translation by enabling translators to capture the emotional nuances and cultural connotations inherent in source texts, thereby facilitating a deeper engagement with literature. Furthermore, as a lecturer in the English language, the writer of this study recognizes the importance of integrating insights from cognitive semantics into language teaching to enrich learners’ understanding of how motion verbs can convey complex emotional states. Thus, this study will benefit language users, educators and translators by enriching the linguistic and cognitive competence of the interplay between motion and emotion and providing insights into the effective use of MEMs in language teaching and learning contexts as well as in translation practices.

Another compelling reason for this study lies in the personal interest of the writer. The writer’s motivation for this study stems from a profound interest in the connection between language and cognition, particularly how emotions - complex and inherently abstract – are articulated through the concrete linguistic medium of motion verbs. This curiosity is further driven by the significant theoretical and practical gaps identified in the existing literature – cognitive semantics and a desire to explore novel metaphorical expressions in the two languages.

As a final point, the broader linguistic and cultural landscapes of English and Vietnamese present a unique opportunity for comparative analysis. The distinct yet overlapping metaphorical uses in the two languages may offer insights into both universal cognitive processes and culturally specific linguistic strategies. The comparison between English and Vietnamese may facilitate improved cross-cultural communication.

1.2 Aims and objectives

The ultimate aim of this study is to offer a comprehensive look at the similarities and differences between English and Vietnamese motion-emotion metaphors, employing a cognitive semantics approach, with a view to facilitating language users in comprehending the metaphorical representation of emotions through motion verbs, thereby fostering practical application in language learning, teaching, and translation scenarios.

To achieve the overarching aims, the study puts forward two more specific objectives as follows.

1. To identify how emotions are conceptualized in terms of motion in English and Vietnamese.
2. To compare English motion-emotion metaphors between English and Vietnamese

1.3. Research questions

This study attempts to address the following questions to fulfil the research’s aims and objectives as set in section 1.2 above.

***Question 1:*** ***How are emotions conceptualized in terms of motion in English and Vietnamese?***

To elucidate the conceptualization of emotions through motion in English and Vietnamese, it is necessary to address the following four sub-questions:

*(1) What are the identifiable* ***image schemas*** *within English and Vietnamese MEMs?*

*(2) Which* ***domains*** *are mapped onto one other within English and Vietnamese MEMs?*

*(3) How can* ***frames*** *be specified when interpreting English and Vietnamese MEMs?*

*(4) How can* ***mental spaces*** *be visualized in the interpretation of English and Vietnamese MEMs?*

***Question 2:******What are the similarities and differences in MEMs between English and Vietnamese?***

In order to explore the similarities and differences in motion-emotion metaphors (MEMs) between English and Vietnamese, the following four sub-questions can be posed:

*(1) How do the* ***image schemas*** *in English and Vietnamese MEMs exhibit similarities and differences?*

*(2) What similarities and differences can be observed in terms of the mapped* ***domains*** *within English and Vietnamese MEMs?*

*(3) In what ways do the* ***frames*** *employed in the interpretation of English and Vietnamese MEMs demonstrate similarities and differences?*

*(4) How do the* ***mental spaces involved in the*** *interpretation of English and Vietnamese MEMs exhibit similarities and differences?*

1.4. Scope of the study

This study employs a cognitive semantics approach, drawing inspiration from influential scholars such as Lakoff and Johnson (1980), Kövecses (2005, 2010, 2017), and Cameron (2003), to investigate motion-emotion metaphors (MEMs) in English and Vietnamese. The cognitive semantics approach is a suitable choice for studying MEMs for several reasons. Firstly, it emphasizes the role of mental processes, including perception, attention, memory, and reasoning, in shaping human behaviour and experience. Motion-emotion metaphors involve the use of physical motion or movement to describe emotions, and the cognitive semantics approach allows for an exploration of the underlying mental processes that give rise to these metaphorical associations and their impact on human emotional experiences and behaviour. Additionally, cognitive linguistics, as a subfield of cognitive psychology, has extensively examined how metaphorical language shapes our understanding of abstract concepts, including emotions. Scholars such as Lakoff and Johnson (1980), Kövecses (2005, 2007, 2010), and Cameron (2003) emphasized the significance of this approach in understanding the conceptualization of emotions. By adopting the cognitive semantics approach, the writer of this study can identify recurring mappings and examine how they are distributed across different emotional states. Consequently, this approach offers valuable insights into the cognitive and neural foundations of MEMs and their influence on our emotional experiences and behaviour.

This study adopts the theoretical framework established by Kövecses (2017), which examines MEMs across multiple levels, including image schemas, domains, frames, and mental spaces. The selection of data for this study is based on Talmy’s (2000) criteria for motion events, focusing on motion verbs that metaphorically convey both motion and emotion. Emotions are identified according to Bányai’s (2013) definition and Robinson’s (2009) classification, which is considered more advanced and comprehensive. The definition of MEMs is borrowed from Paju (2016), and the criteria for identifying MEMs are derived from those utilized by Zlatev et al. (2012) with additional explicit specifications. A dataset of 150 literary works, comprising 75 in English and 75 in Vietnamese, published since 2000, was examined. From this dataset, a total of 106 motion verbs were identified in English and 132 in Vietnamese, along with 95 English metaphors and 102 Vietnamese metaphors specifically conveying emotions through motion, running from a total of 243 examples from stories and novels in both languages being considered for analysis.

This study focuses on the relationship between physical motion and emotional experience. This involves investigating how physical motion (such as *walking*, *running*, or *dancing*) may be linked to emotional experience, and exploring the metaphors that people use to describe these relationships. Metaphorical expressions that link physical motion and emotional experience are our focus in this study when investigating English and Vietnamese MEMs. These expressions use physical motion via motion verbs as a metaphor to describe various emotional states and experiences. The metaphorical connection between physical motion and emotional experience is based on the idea that emotions often involve bodily sensations and movements. For example, the expression *I’m falling into a depression* uses the metaphor of containment to describe an emotional state. Just like a person who is falling into a dark and deep hole, he/ she is experiencing a decrease in their emotional state, a feeling of sadness or depression. Conversely, another common metaphorical expression is *I’m flying high*, which uses the physical concept of being evaluated to describe a feeling of great happiness or achievement.

In comparing the two languages, the English data is analyzed first, followed by similar steps taken with the Vietnamese data. To facilitate cross-linguistic comprehension, literal translations of Vietnamese examples from the dataset will be provided alongside the analysis by the research’s writer. However, the primary focus of the analysis will be on the original Vietnamese words used in the texts. Since the conceptualization of emotion exhibits shared configurations across languages, resulting in similar linguistic realizations (cf. for example, Athanasiadou & Tabakowska, 1988; Kövecses, 2002a; Lakoff & Johnson, 1999; Zlatev, Racine, Sinha, & Itkonen, 2008), in the framework of this study, cultural factors will not be the main focus when identifying and analyzing shared features between English and Vietnamese MEMs. However, cultural factors will be considered when explaining the differences between MEMs in the two languages.

1.5. Methods of the study

In order to answer the two research questions, the study adopts qualitative as the main method and descriptive and comparative methods as accompanying ones.

The ***qualitative method*** can provide a deeper understanding of the nuances and complexities of motion-emotion metaphors. For example, researchers could conduct close readings of individual texts to analyze the context, tone, and meaning of specific metaphors. This type of analysis can help identify variations and exceptions to broader patterns identified through quantitative methods. It is beneficial for studying motion-emotion metaphors because of several reasons. Firstly, a qualitative approach allows researchers to collect rich and in-depth data on motion-emotion metaphors, such as through textual analysis. This can provide a more nuanced understanding of the phenomenon being studied compared to quantitative approaches that rely on surveys and numerical data. “Qualitative research is concerned with subjective opinions, experiences, and feelings of individuals, and thus the explicit goal of the research is to explore the participants’ views of the situation being studied. This approach follows from the way qualitative researchers perceive meaning.” (Dörnyei, Z. 2007, p.38). Secondly, qualitative research can help contextualize motion-emotion metaphors within their cultural and social contexts. This can help researchers understand how these metaphors are used and interpreted by different groups of people, and how they may vary across different languages and cultures. Thirdly, emotions and metaphors are subjective experiences, and a qualitative approach can help capture the subjective experiences of individuals and groups. “Qualitative research is fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher’s subjective interpretation of the data.” (Dörnyei, Z. 2007, p.38). As Miles and Huberman (1994, p.7, cited in Dörnyei, Z. 2007, p.38), “The researcher is essentially the main *measurement device* in the study. Accordingly, in qualitative research, the researcher may comprehend how MEMs are personally meaningful and how they are used to express emotions in different contexts. The final reason is that qualitative research is often more flexible and adaptable than quantitative research, allowing researchers to modify their approach as new insights emerge, because “the flexible, emergent nature of a qualitative study allows the researcher to conduct the further reseach straight away, thereby reaching a fuller understanding”. (Dörnyei, Z. 2007, p.40). This can be particularly important when studying complex and nuanced phenomena such as motion-emotion metaphors. Thus, a qualitative approach can help provide a more in-depth and nuanced understanding of motion-emotion metaphors as well as their role in language and culture, and the procedures for a qualitative approach can be briefly depicted as follows.

The ***descriptive method*** involves describing the different types of MEMs that are used in a particular language or culture. By using this method, we can identify the different metaphors that are used to describe emotions, such as *feeling up* or *feeling down*. This method helps in understanding the cognitive processes that underlie metaphor usage in both English and Vietnamese as well as how metaphors represent cultural values and beliefs.

The ***comparative method*** involves comparing MEMs across different languages or cultures. By comparing the use of these metaphors, we can identify similarities and differences in the way that emotions are conceptualized across different linguistic and cultural contexts. This can help in identifying the universality of certain metaphors and how they reflect underlying cognitive processes that are common across different cultures.

In a nutshell, by adopting the qualitative method, the writer of this study can develop a more comprehensive understanding of motion-emotion metaphors in literature. By triangulating data from different sources and using multiple methods to analyze the same texts, researchers can increase the reliability and validity of their findings. Motion-emotion metaphors are complex and multidimensional and may be difficult to capture using the qualitative method alone. By combining descriptive and comparative methods, researchers can gain a deeper understanding of the use of MEMs in the two languages under investigation and how they reflect underlying cognitive and cultural processes. This can help in developing a more comprehensive theory of how metaphors are used in language and how they reflect the way we comprehend and feel emotions.

1.6. Significance of the study

The study of motion-emotion metaphors in English and Vietnamese can be significant in two aspects.

***Theoretically***, the supplementation for recognizing four levels of metaphor, as Kövecses (2017) proposed in analyzing motion-emotion metaphors, is highlighted. The extended supplementation has facilitated the researcher to unveil more hidden factors embedded in English and Vietnamese metaphorical expressions from the selected literary texts to fulfill the investigation purpose. By applying this comprehensive framework, researchers can analyze motion-emotion metaphors at multiple levels, which previous studies may have certain limitations since they do not adopt Kövecses’s (2017) framework. This framework allows us to uncover the cognitive patterns, conceptual mappings, and underlying mechanisms that contribute to our understanding and expression of emotions through motion. In addition, this framework provides a systematic and insightful approach to studying MEMs across different languages and cultures. Moreover, this research contributes to the field of cognitive semantics, which is a branch of cognitive linguistics that investigates the cognitive process involved in language and meaning. By applying a comprehensive analytical framework to the study of MEMs, this study expands our understanding of how motion and emotion are interconnected in language and thought. This, in turn, enriches our knowledge of the cognitive mechanisms underlying metaphorical expressions and their role in shaping our conceptualization of emotions.

***Practically***, the study of MEMs can be significant in three fields, including *translation*, *applied linguistics*, and *cross-cultural communication*. Concerning the field of *translation and interpretation*, this study can also have implications for translation and interpretation because, for example, when translating a text that contains motion-emotion metaphors from English to Vietnamese or vice versa, it is important to understand linguistic nuances of these metaphors to ensure accurate translation and interpretation. In the aspect of *applied linguistics*, understanding how MEMs are used in English and Vietnamese can have implications for language teaching and learning. By incorporating these metaphors into language instruction, teachers can help students better understand and express emotions in English and Vietnamese. Finally, regarding *cross-cultural communication*, the study of MEMs in English and Vietnamese can also help facilitate cross-cultural communication. By understanding how emotions are expressed in different cultures, individuals can better communicate and empathize with people from different cultural backgrounds. For example, by comparing the use of MEMs in English and Vietnamese, we can identify linguistic and cultural differences in the way emotions are conceptualized and expressed. For example, English speakers may use metaphors such as *my heart is sinking* to describe sadness, while Vietnamese speakers may use metaphors such as *mặt nặng như đeo đá* or *tim đang rỉ máu*. This can provide insights into how cultural and linguistic factors shape the way emotions are experienced and expressed.

Overall, the study of motion-emotion metaphors in English and Vietnamese endeavours to bridge the gap between theory and practical concerns in English teaching, learning, and translation. By examining MEMs in English and Vietnamese literary prose by employing Kövecses’ framework to analyze the metaphorical expressions of motion in relation to emotion, and providing insights into their usage and translation strategies, this study aims to make a significant contribution to the field of cognitive semantics, while also benefiting translators, language learners and educators seeking a deeper understanding of motion-emotion metaphors and their implication in cross-linguistics and cross-cultural communication.

The study on MEMs in English and Vietnamese is driven by several compelling reasons that highlight the necessity and significance of this research endeavour. By exploring MEMs in the two distinct languages, this study hopes to provide a deeper understanding of the reasons, mechanisms, and nuances behind the usage of motion verbs in denoting emotions. The study’s contribution to the field of cognitive semantics, as well as its practical implications for teaching, learning and translation, underscore the importance and relevance of undertaking this investigation.

1.7. Structure of the study

The study is structured into seven chapters. Chapter 1, ***Introduction of the study,*** briefly presents the statement of the problem, the research aims, objectives and research questions, the scope, and the significance of the study.

Chapter 2, ***Literature review***, reviews relevant literature to the study including metaphor in cognitive linguistics, approaches to metaphor, together with motion and emotion relationship. An intensive review of previous studies is conducted to identify the research gaps that this study attempts to fill. This chapter also presents a model of MEMs (Motion-emotion metaphors) built from the adaptation of Lakoff and Johnson (1980, 2003), Talmy (2000), Robinson (2009) and Kövecses (2017) theories that serve as the theoretical background of the research.

Following this, Chapter 3, ***Research methodology***, delineates the choice of the research approach, conceptual framework and analytical framework, data collection procedures, and data analysis to facilitate the research progress. The visualization of the analytical framework and the reasons for choosing it, the operation, the strengths, the deficiencies, as well as the adaptation, are thoroughly provided.

Chapter 4, ***Emotions conceptualized via motion in English*** andChapter 5, ***Emotions conceptualized via motion in Vietnamese*** present the findings of the research in line with the English-Vietnamese motion-emotion metaphors which are described in terms of the four levels, namely *image schema*, *domain*, *frame*, and *mental space*. The first research question is answered to identify the components of MEMs in English and Vietnamese by applying the descriptive method.

Chapter 6, ***A comparison between English and Vietnamese MEMs,*** presents the findings of the research, to answer the second question, in accordance with the similarities and differences that MEMs in English and Vietnamese exhibit. The analysis is conducted using the analytical framework which highlights the factors of *image schemas*, *domains*, *frames*, and *mental spaces*.

The final one, Chapter 7, ***Conclusion***, recapitulates the entire study and draws out the conclusions, which are followed by the implications for theory, methodology, and practice. Several limitations of the study are also acknowledged, which facilitates the suggestions for further research avenues.

CHAPTER 2: LITERATURE REVIEW

2.1. Introduction

This chapter provides an in-depth exploration of the theoretical foundations within the field of cognitive linguistics. Specifically, it delves into various branches such as cognitive semantics, metaphors in traditional perspectives, metaphors in cognitive perspectives, motion in language, as well as emotion and motion-emotion metaphors (MEMs). Additionally, this chapter conducts a comprehensive review of previous notable studies that investigate cognitive and psychological aspects, particularly motion and emotion, which are relevant to the present topic. The aim is to identify the specific areas within motion and emotional metaphors that have been scrutinized and those that remain unexplored. Simultaneously, the rationale behind the selection of the theoretical framework for constructing the conceptual and analytical framework of the study will be elucidated.

2.2. Theoretical background

The theoretical background chosen for exploration in this study is encompassed by cognitive semantics within the realm of cognitive linguistics. Motion in language, as well as the various perspectives on motion types, will be examined. Emotion and the classification of emotion from multiple viewpoints will also be explored, along with cognitive metaphor (conceptual metaphor) and motion-emotion metaphors (MEMs). Foundational theories necessary for this study will be provided as overviews. Furthermore, the writer’s evaluation and critical comments will be raised to reason the appropriateness of certain points and how they will be applied in the current study.

2.2.1. An overview of cognitive semantics

The application of cognitive semantics to the study of motion-emotion metaphors offers a valuable theoretical framework for understanding the intricate relationship between language, meaning, and embodied experience. However, while the foundational tenets of cognitive semantics have significantly enriched our understanding of linguistic phenomena, it is imperative to critically evaluate its assumptions and limitations.

*Cognitive semantics,* situated within the broader cognitive linguistics paradigm, diverges from traditional theories that posit a direct correspondence between linguistic structures and external reality. Instead, proponents of cognitive semantics, such as Lakoff (1987), Langacker (1986, 1987, 2006), and Croft and Cruse (2004), advocate for a more internalized conception of meaning, encapsulated by the notion that *meaning is in the head*. This perspective emphasizes the role of conceptual structures in shaping linguistic expressions, positing that semantics is deeply intertwined with cognitive organization.

While cognitive semantics offers valuable insights into the conceptual underpinnings of language, it is not without its critiques. One prominent critique pertains to its tendency to prioritize individual cognition over social and cultural factors in shaping meaning. As Croft (2009) aptly notes, the emphasis on internal conceptual structures can lead to a solipsistic understanding of language, neglecting the socio-cultural context in which linguistic meaning is situated. Consequently, a comprehensive analysis of cognitive semantics necessitates an integration of both cognitive and social-interactional perspectives to provide a nuanced understanding of linguistic phenomena.

Moreover, the application of cognitive semantics to motion-emotion metaphors warrants scrutiny. While this approach sheds light on the metaphorical mappings between motion and emotion, it is essential to interrogate the cultural variability and embodied experiences that shape these metaphorical expressions. As suggested by scholars such as Gibbs (2006), the interpretation of MEMs is not universal but rather influenced by cultural schemas and embodied experiences. Thus, while cognitive semantics provides a useful framework for analyzing such metaphors, it is crucial to acknowledge their cultural and experiential nuances.

In accordance with Evans & Green’s classification (2006, p.50), cognitive linguistics can be categorized into two primary branches: *cognitive semantics* and *cognitive grammar*, as illustrated in the schematic representation below:

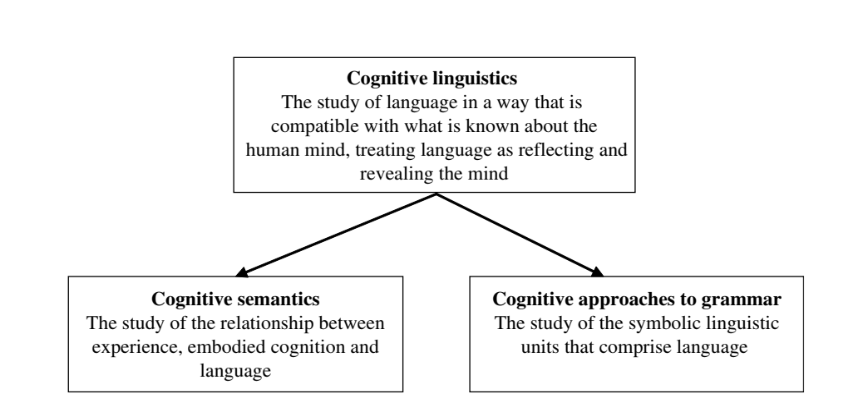


Figure 2.1. Two branches of cognitive linguistics  
(Evans & Green, 2006, p.50)

“*Cognitive semantics* is primarily concerned with investigating the conceptual structure and conceptualization processes” (Evans & Green, 2006, p. 170). Initially, cognitive semantics perceives linguistic meaning as an expression of conceptual structure or the interplay between conceptual structure and the outside world. Evans & Green (2006) assert that the essence of this conceptual structure lies in human interaction, coupled with an awareness of the external world. Consequently, the formation of a conceptual structure theory necessitates a foundation grounded in human interaction with the tangible world, a concept denoted as embodied cognition.

Talmy (2000) asserts that cognitive semantics concentrates its research on the ***conceptual organization*** and, as a result, on the context experienced during conscious cognition. To put it another way, the main focus of study in cognitive semantics is on the quality of ***mental events*** as they appear in awareness. Hence, ***cognitive semantics*** is a branch of ***phenomenology***, the study of linguistic structure and conceptual content. The study of cognitive semantics focuses on *how people conceptualize the world*. It stressed the active representation of the outer environment by the human mind.

The examples below demonstrate this idea. The structural characteristics of a locked-in room are similar to those of a bounded landmark, which includes enclosed sides, an interior, a boundary, and an exterior. The bounded landmark is regarded as a *containment* because of these characteristics; we are unable to exit the space. As a result of the physical relationship that people have had in their interactions with the outside environment, *containment* is a significant result.

Cognitive linguists refer to the idea of *containment* as an *image schema,* illustrating how meaningful concepts emerge from bodily experience. For instance:

(2.1a) *He is* ***coming*** *out of the coma.*

(2.1b) *He* ***entered*** *a state of euphoria.*

(2.1c) *He* ***fell*** *into a depression.*

[Lakoff & Johnson,1980, p.32]

Lakoff & Johnson (1980) contend that the instances mentioned earlier represent the metaphorical projection of the CONTAINER image schema onto the abstract conceptual domain of abstract STATES such as TROUBLE and HEALTH.

The second aspect of cognitive semantics involves ***conceptualization*** processes, also termed *construal operations* by Croft & Cruse (2004). They elaborate on the role of conceptualization within a given language, emphasizing its function in offering alternative expressions for situations that may seem truth-functionally equivalent. Furthermore, Lee (2001) draws a comparison between traditional linguistics and cognitive linguistic forms as seen in traditional linguistics. Instead, he asserts that a specific situation can be construed in multiple ways and the diverse manners of encoding a situation represent distinct conceptualizations. Langacker (2006) confirms that *conceptualization is a general cognitive process of meaning-making*.

In the conventional perspective, these sentences are considered to have identical meanings but distinct structures. Nonetheless, cognitive linguists posit instances 2.2a and 2.2b encompass diverse ways of interpreting the same situation. It is emphasized that alternative formulations may be unsuitable or unnatural in various situations, as illustrated by the following two examples:

(2.2a). *John gave a new coat of paint to the fence.*

[Langacker, 1990, p.4]

(2.2b). *He brought the table the wine*.

[Lee, 2001, p.2]

In summary, ***cognitive semantics***, a subdivision of cognitive linguistics, is a theoretical framework that underscores the influence of cognition in moulding language, meaning and thought. According to this framework, meaning arises from our embodied experiences and interactions with the environment, and language is a means of communicating these experiences to others. ***Cognitive semantics*** has been applied extensively to the study of metaphors as the foundation for the study of ***motion-emotion metaphors***, a type of metaphor in which the concepts of motion and emotion are linked. C***ognitive semantics*** emphasizes the embodied nature of meaning and involves conceptualization processes. According to this framework, human experiences of bodily movement are closely tied to their understanding of abstract concepts like emotion. For instance, the bodily sensation associated with moving up or down can be mapped onto the abstract concepts of happiness or sadness, respectively. By examining how *motion* and *emotion* are linked in language and thought, *cognitive semantics* can shed light on how we understand and experience the world around us.

2.2.2. Motion

2.2.2.1. Definition of motion

Motion, a fundamental aspect of human experience, poses intriguing challenges when we attempt to define and conceptualize it. From the simple observation of a leaf dancing in the wind to the anticipation of a friend’s arrival, motion manifests in diverse ways, raising questions about its underlying essence and linguistic representation.

Zlatev (2008) proposes consulting dictionaries as a starting point for exploring conceptual issues. Despite potential imperfections such as circularity and diversity in definitions, dictionaries provide a basic understanding of the commonly accepted meanings of words within a community. The free online English dictionary found at dictionary.com, with its extensive user base of over 10 million daily searches, serves as a reliable starting point. The usefulness of dictionaries for this purpose increases with their generality, frequency of use and regular updates.

The noun *motion* has the following first four senses (Zlatev, 2008, p.427):

a) Moving; the act or process of moving or changing one’s location or position.

b) The force with which a living body moves.

c) The way the body moves when walking; gait.

d) A physical gesture, posture change, or movement.

As can be seen from the definition provided by dictionary.com, the first sense is meant to be more general and defines motion as *changing place or position* while also providing *movement* as a synonym. The first sense is used to refer to *bodily movement* directly.

However, relying solely on dictionary definitions may oversimplify the complex nature of motion. Cognitive semantics, grounded in the interplay between experience, conceptual systems, and language, offers a deeper exploration of motion’s nuances. Drawing on phenomenology (Husserl,1999), motion can be understood as *the perception of continuous alteration in the position of an object against a background* (Zlatev et al., 2010, p.393). This definition highlights the dynamic nature of motion and its contrast with stasis or discontinuous change.

Talmy, L. (1985) further elucidates motion as a *change of state in a figure (usually mobile) relative to a ground (usually stationary) entity, providing a framework for understanding motion in linguistic terms.* However, while these conceptualizations offer valuable insights, they may overlook the cultural and contextual factors that shape our understanding of motion.

Moreover, the linguistic representation of motion reflects both personal experiences and observations of the external world. Inderjeet & James (2012) note the rich resources that human languages possess for articulating various facets of movement, including temporal conditions, spatial paths, and manners. However, this linguistic diversity also poses challenges in achieving a comprehensive understanding of motion across languages and cultures.

In summary, while dictionary definition and cognitive semantics offer valuable perspectives on motion, a critical evaluation reveals the need for a more nuanced approach that considers cultural, contextual, and experiential factors. This study embraces Talmy’s (2000b) perspective on motion, which characterizes it as a *change of state in a figure (usually mobile) in relation to a ground (usually stationary) entity.* This viewpoint offers a linguistic framework for comprehending motion. Consequently, the study will involve searching and filtering data based on this perspective.

2.2.2.2. Classification of motion

Motion, an enduring subject of inquiry across disciplines, serves as a rich domain for exploring the intersection of language, cognition, and perception. In linguistics, motion transcends its physical manifestation to become a potent metaphorical tool for expressing abstract concepts, including emotions. This review synthesizes diverse theoretical perspectives on motion, encompassing inner and outer motion, lived and observed motion, actual and non-actual motion, typology of motion, and motion events, to elucidate its multifaceted role in shaping language and communication.

(i) Inner and outer motion

The distinction between inner and outer motion proposed by Tesnière (1959) highlights the difference between the activity involved in motion (inner motion) and the change in location concerning a reference point (outer motion). This distinction is crucial for understanding how languages lexicalize these aspects differently. For instance, while verbs like *run* and *walk* signify inner motion, verbs like *enter* and *exit* convey outer motion, emphasizing the complexity of linguistic representation in capturing different aspects of motion.

(ii) Lived and observed motion

From another viewpoint, Blomberg (2014) distinguishesmotion as *lived and observed,* andfinally *motion* as *actual and non-actual.* Inner and exterior, process and result, active and inactive, cause and effect, alive and inanimate, and volitional and accidental are the two divisions of the concept of motion. Examples of the former include human movements like *running* and *walking*, but they also need to incorporate the internal motion found in inanimate objects, such as *oscillation* and *bounce*. Motion that is experienced firsthand and motion that is perceived from a third-person viewpoint are two distinct but connected phenomena. Between being perceived and being the perceiver, there is a distinction. It is well known that many languages expand the meaning of verbs with motion semantics beyond the perception of real motion. Several phrases have been used in the literature all of which have fairly distinct connotations and span a wide variety of expressions, including fictive motion (Talmy, 2000a), subjective motion (Langacker, 1990), inferred motion (Barsalou, 2009), and abstract motion (Matlock, 2010).

The examination of how motion is conceptualized and linguistically represented has garnered significant attention in both cognitive science and cognitive linguistics due to the pivotal role of motion in human cognition and its influence on language structure. Noteworthy contributions to this field include Talmy's groundbreaking research on the cognitive semantics of motion and space across various works (1975, 1983, 1985, 1988, 1991, 1996a, 1996b, 2000 Vol. I and Vol. II), Miller and Johnson-Laird’s seminal study on language and perception (1976), and Lakoff & Johnson’s exploration of the path schema and its cognitive significance in multiple works (1980, 1987, 1999).

Motion is, in a nutshell, one of life’s earliest, most fundamental, and pervasive experiences. Since we were young children, we have been experiencing the movements of different beings as we travel throughout the planet every day (Johnson, 1987). Translational motion has an especially major role in our perception of the environment due to its pervasiveness in human experience and its well-understood spatial-directional structure. In addition to being a core component of human basic cognition, emotion serves as a source domain when mapping abstract and less tangible domains.

Lived and observed motion are two perspectives on motion: the first-person experience of being in motion and the third-person observation of motion. This distinction underscores the relationship between the perceiver and the perceived, shedding light on the subjective nature of motion perception.

1. Actual and non-actual motion

Langacker’s (1990) interpretation of actual and non-actual motion introduces the concept of construal, emphasizing the role of the speaker’s perspective in conceptualizing motion. Actual motion pertains to objective construal, while non-actual motion involves subjective construal. The mental simulation of motion is central to explaining non-actual motion sentences, where verbs describing motion are used to portray static situations through mental scanning. This distinction sheds light on the subjective nature of motion perception and its linguistic representation, illustrating how language reflects different cognitive perspectives on motion.

Various terms such as fictive motion, subjective motion and abstract motion have been used to describe non-actual motion expressions. These expressions use motion-related language to convey abstract concepts, such as emotions. The use of motion metaphors to describe emotions illustrates how motion’s concrete and imageable nature aids in understanding abstract domains.

1. Typology of motion

Talmy’s typology of motion offers valuable insights into how languages

categorize and encode motion events. By distinguishing between verb-framed and satellite-framed languages based on how they express a location change, Talmy’s typology highlights the connection between linguistic structures and cognitive processing, providing a framework for understanding cross-linguistic variations in motion expression.

*Motion events* (Talmy, 2000b), a specific category within concrete domains, find extensive use in describing abstract domains. They possess certain attributes that render them suitable for elucidating less familiar abstract domains. Notably, their high concreteness stands out as a significant factor. Each motion event inherently encompasses elements like a mobile object, a point of origin, and a trajectory, all of which can be apprehended through our senses. Frequently, these components are observable, audible, and tangible in various motion events. Another noteworthy characteristic is their strong capacity for visualization. This quality enables motion events to aptly illustrate non-motion events. The initial and final points of a motion event can be envisaged as two points situated within a three-dimensional space. The course of the motion event can be visualized as a direct or indirect line, while the method of object movement can be conceptualized as a point’s progression along a straight or curved path in a three-dimensional space. Furthermore, the core constituents of any motion event can be nearly simultaneously envisioned within the context of a three-dimensional realm. This proves especially valuable for swift information processing. When a non-motion event is expounded and comprehended as a motion event, the components of the motion event symbolize the non-motion event’s constituents. This denotes a distinct type of simulation wherein one domain is portrayed through a wholly distinct domain. Despite the substantial differences between non-motion and motion domains, the use of motion domains for simulating and illustrating non-motion domains can significantly enhance our comprehension of events. This stems from the notion that motion events are intrinsically simpler to process and grasp. Due to their pronounced concreteness and visualizability, any simulation based on them substantially eases the comprehension process. In essence, motion domains possess the ability to effectively epitomize abstract domains, notably simplifying the comprehension process.

Assumptions about universal traits shared by physical nature and human perception have led to the notion that languages worldwide might treat motion similarly. This view, as posited by Miller & Johnson-Laird (1976) and Landau & Jackendoff (1993), suggests that languages could utilize a limited set of resources to encode essential spatial aspects like relational location and movement trajectory. Moreover, this notion extends to metaphorical connections between motion and abstract concepts like emotions. English and other languages use metaphors to express emotions in terms of motion events, with changes in emotions metaphorically represented as movements from one state to another. These metaphors transcend language barriers, offering a tangible framework to conceptualize intangible feelings. For instance, in the metaphor, *he* ***went*** *through the roof*, the alterations in emotions tied to *anger* are envisioned as an upward motion. The outset of this movement aligns with the psychological state prior to any alteration, while its culmination corresponds to the state after the emotional shift. In the context of anger, English metaphorically utilizes an upward motion to convey emotional changes. Another instance is the metaphor *my heart* ***dropped***, which presents affective processes through a vertical downward movement.

To summarize, motion’s significance in language and cognition is profound. From theories distinguishing inner and outer motion to the application of motion metaphors for understanding abstract concepts like emotions, motion provides a powerful framework for language and thought. The theories discussed in this section provide a comprehensive picture of how motion influences linguistic expression and how our experiences of motion shape our cognitive processes. Understanding these theories not only enriches our appreciation of language but also offers insights into the intricate relationship between perception, cognition, and linguistic meaning. Metaphors are a pervasive element of human language, and motion events rank among the most ubiquitous occurrences in everyday life. Therefore, it is unsurprising to witness the extensive utilization of motion events as metaphors to symbolically expound upon a broad array of phenomena, encompassing those that do not involve actual motion.

Talmy’s (2000b) theory of *motion events* is chosen as a theoretical foundation for this study because of its three strong points. First of all, it is a hypothesis that has inspired a variety of international cross-linguistic studies. This hypothesis helps researchers better understand how semantic components are combined with motion verbs. Second, Talmy’s framework offers a concept of motion that is more precisely defined. To account for all conceptual components of a motion occurrence, it gives a more thorough understanding of motion conceptualization and linguistic expressions. Last but not least, it should be noted that Talmy views *locatedness*, or the preservation of a fixed place, as a form of the motion event. Talmy’s theory that a localized state fits into the same *Figure-Move-Path-Ground* conceptual schema of motion serves as the basis for this treatment. By limiting the look at motion in this study, stationariness can be thought of as a form of motion. A movement is either translocative or stationary when it is described. Additionally, movement may be either visible or unseen. *The Earth is always spinning yet we never feel or see it whirling* is how this sounds. Motion events, grounded in their concreteness and imageability, become potent tools for describing and comprehending abstract domains. By harnessing their inherent attributes, motion events allow us to simulate and represent non-motion concepts, bridging the gap between the familiar and the unfamiliar and making comprehension more attainable.

2.2.3. Emotion

2.2.3.1. Definition of emotion

Emotions are a crucial element of human existence. People experience emotions both in the physical and psychological spheres (Athanasiadou, A. & Tabakowska, E., 1998: xii). As posited by Oatley (2004), *emotions may include bodily changes* such as a glow and smile of happiness, a pounding heart of anxiety, and a clenched fist of anger. James, W. (1890) contended that *emotions are intricately linked to the perception of any such bodily change*. The term *emotion* covers a wide range of phenomena (Oatley, K., 2004, p.3). Oatley (2004) further categorizes emotions into two primary types: *reactive emotions* and *longer-lasting sentiments*. Reactive emotions occur when the appearance of the world as we assume it to be is pierced by reality. Wierbicka (1999, p.5) notes, “But there is absolutely no reason why we should have to make such choices, linking *emotion* either with bodily processes, or with feelings, or with thoughts, or with culture. The very meaning of the English word *emotion* includes both a reference to feelings and a reference to thoughts (as well as the reference to the body), and culture often shapes both ways of thinking and ways of feeling.” Wierbicka (1992, p.2) further adds, “English word emotion combines in its meaning a reference to feeling, a reference to *thinking*, and a reference to a person’s body.” Bányai (2013, p.51) offers a comprehensive definition of emotion “as a complex system of short-term changes that help the individual to react adaptively to events that are important to them. The changes are intertwined, harmonized, subjective and vegetative and consist of expressions of the emotion in question, cognitive appraisal of the situation, tendencies of thought and action, as well as an overt or cognitive activity”.

Researchers often engage in discussions revolving around the contrast between *universal* *basic emotions* and *secondary or acquired emotions*. Ekman (1994) proposes a middle ground, asserting that basic emotion terms serve a dual purpose: they refer to individual basic emotions and symbolize clusters of emotions interconnected with one another. For example, the term *fear* denotes botha fundamental emotion and a group of related emotions like *fright, panic, anxiety, horror, tension*, and more. Members of an emotional family share certain characteristics of the basic emotion (such as physiological changes, subjective experience, etc.) but may vary across cultures due to the influence of individual learning processes, socialization, and cultural distinctions. When individuals undergo an emotional state, they not only experience physiological and behavioural changes but also convey their feelings through language. Therefore, in addition to psychological studies of emotions, exploring the language of emotions becomes a compelling avenue of study. While words like *happy* and *angry* have literal meanings, expressions like *it’s a red rag to a bull* or *he has gone white with fear* metaphorically allude to *anger* and *fear*, respectively. Notably, these figurative expressions do not merely label emotions but instead elucidate specific facets of distinct emotional states. In this context, the concept of correspondence implies understanding one notion in terms of another, often involving the interpretation of an abstract concept through a more concrete one. For example, when we employ the phrase *jump down (my) throat,* we figuratively reference an event that triggers *anger*, illustrating the conceptual metaphor ANGER IS A DANGEROUS ANIMAL (Kövecses 1990, pp.62-63). This metaphor underscores the intensity of anger and its association with notions of danger and control.

Emotions, commonly referred to as distinct entities, initially appear to differ in various aspects. Some are dispositional, while others are fleeting occurrences; some involve rudimentary cognitive processing, while others necessitate intricate cognitive appraisal. Moreover, certain emotions are conscious, while others operate on an unconscious level. Emotions may vary in their intensity and driving forces, with some being potent motivators, while others are less forceful. Certain emotions, like *fear*, transcend species boundaries, while others, such as *schadenfreude*, are uniquely human.

The diversity observed in emotions has led to debates about whether the overarching category of emotions or specific emotion categories, such as *anger*, *happiness*, and *disgust*, represent natural kinds. While some argue for the dissimilarity among folk emotion categories (Rorty 1980b, 2003; Griffiths 1997; Russell 2003; Zachar 2006; Kagan 2007, 2010) or deny the existence of natural kinds together (Scarantino 2012; Barrett 2006, 2017), others contend that shared similarities among these categories justify their classification as natural kinds (Charland 2002; Prinz 2004; Zinck & Newen 2008).

The term *emotion* entered the English language as a translation of the French word *émotion* in the seventeenth and eighteenth centuries, but its usage to denote “a category of mental states that might be methodically examined” (Dixon 2012, p.338) did not gain prominence until the mid-nineteenth century Consequently, emotions, despite being central to human experience, have been the subject of theoretical inquiry since ancient times, under a multitude of culture-specific labels like fervour, feeling, affection, affect, disturbance, movement, perturbation, upheaval, or appetite. This complex historical evolution has yielded numerous insights into the origins and functions of emotions but has failed to yield a universally accepted definition of emotions, both in philosophy and affective science.

A prevailing notion posits emotions as composite experiences, comprising various evaluative, physiological, phenomenological, expressive, behavioural, and mental components. The question of which subset of these components is pivotal in defining emotions has been a source of contention among emotion theorists, leading to the development of a vast array of theories in the realms of affective science and philosophy. The most straightforward perspective on emotions perceives them as a class of feelings, a view that aligns with common intuition. This perspective can be understood in two ways. Classical philosophers, including Plato, Aristotle, Spinoza, Descartes, Hobbes, Hume, and Locke, perceived emotions as primal, unrefined feelings. James, W. (1890), however, introduced an alternative viewpoint, asserting that sentiments should no longer be viewed as “eternal and sacrosanct psychological entities, like the old unchangeable species in natural history” (James 1890, p. 449).

James, W. (1890) advanced the notion that *emotions constitute feelings resulting from perceptions of changes in physiological conditions linked to autonomic and motor functions*. This perspective is akin to the James-Lange theory, contemporaneously articulated by Lange (1885). For instance, when we are confronted with a perceived threat, such as encountering a grizzly bear during a hike, various physiological responses ensue, and the awareness of these reactions constitutes the experience of *fear*. James (1884, pp.189–190) contended that “the emotion is our feeling of [bodily] changes as they occur”.

A pivotal distinction exists between constitutive and causal evaluative theories of emotions. *Constitutive theories* propose that specific cognitions or evaluations form the essence of emotions, whereas *causal theories* assert that specific cognitions or evaluations generate feelings. In philosophy, the constitutive approach predominates, while psychology lends strong support to the causal perspective. Lazarus’ theory of emotions, characterized as cognitive-relational-motivational, posits that emotion is a complex state, involving appraisal as the cause and a blend of action inclination, physiological changes, and subjective effects as the outcome (Lazarus, 1991a). Scherer’s component process model asserts that an external or internal stimulus event aligns with an organism’s primary concerns, and an episode marked by synchronized changes across the organism’s five subsystems occurs (Scherer, 2005).

Prinz (2004) extends the discourse by proposing that emotions rely on a specific mechanism within the somatosensory system, building upon the neuroscientific work of Damasio (1994, 2003). Prinz (2004) contends that emotions encompass more than the mere perceptions of physical changes, with distinct emotions serving different purposes despite sharing similar physical sensations. For instance, *fear* is not reducible to the experience of “a racing heart and other physiological changes” (Prinz 2004, p. 69); it also instigates danger aversion and conveys a specific negative valence marker.

Drawing on the telesemantic theory of representation developed by Prinz (2004) and Dretske (1988), mental states represent what they functionally indicate. Consequently, experiencing a racing heart can signify danger if it serves the function of indicating it, though this perspective is not without its critics (Shargel & Prinz 2018; Robinson 2005). In summary, individuals directly apprehend the formal object (the genuine content) through physiological changes representing formal objects, while indirectly perceiving the formal object through bodily changes that signify formal objects Roberts (2003) advances a significant argument in this regard, asserting that “emotions are a kind of perception” (2003, p. 87), framed as a concern-based construal. Construals, according to Roberts, pertain to “impressions, how things look to the subject” (2003, p. 75), and they are concern-based since they are dependent on the subject’s wishes and aversions. For instance, a father who fears that a fire may harm his daughter perceives the fire as dangerous in order to protect his child from harm.

In a nutshell, the definition of emotion is a multifaceted endeavour, marked by its diverse manifestations across physiological, psychological, and cultural domains. Emotions are integral to our human experience, shaping our perceptions, reactions, and interactions with the world. The insights offered by various scholars and theorists, as explored in this section, illuminate the intricate interplay of components that constitute emotions, while also highlighting the enduring quest to comprehend this enigmatic facet of the human experience. Emotions, as they continue to evolve in our understanding, serve as both a testament to the complexity and a source of perpetual exploration, enriching our understanding of human nature. In order to explore the nuances of emotion, it is most appropriate to adopt Bányai’s (2013) definition of emotion in this study.

2.2.3.2. Classification of emotion

The classification of emotion is a multifaceted topic, with varying viewpoints from researchers and scholars. In general, **basic emotions** found in most research studies include *happiness*, *sadness*, *anger*, *fear*, *disgust*, and *surprise*, often represented on a valence-arousal plane (Goshvarpour, A., Abbasi, A., Goshvarpour, A., 2017). In Palmer & Occhi’s words (1999, p.13), **basic emotions** consist of *anger*, *joy*, *fear*, *sadness*, or *disgust* and emotions with high salience in English are *love* and *hate*. Specific emotions are referred to as *basic* due to the assumption that they possess inherent neural substrates, a distinct and universally recognizable facial expression, and a unique emotional state, as proposed by Izard in 1972.

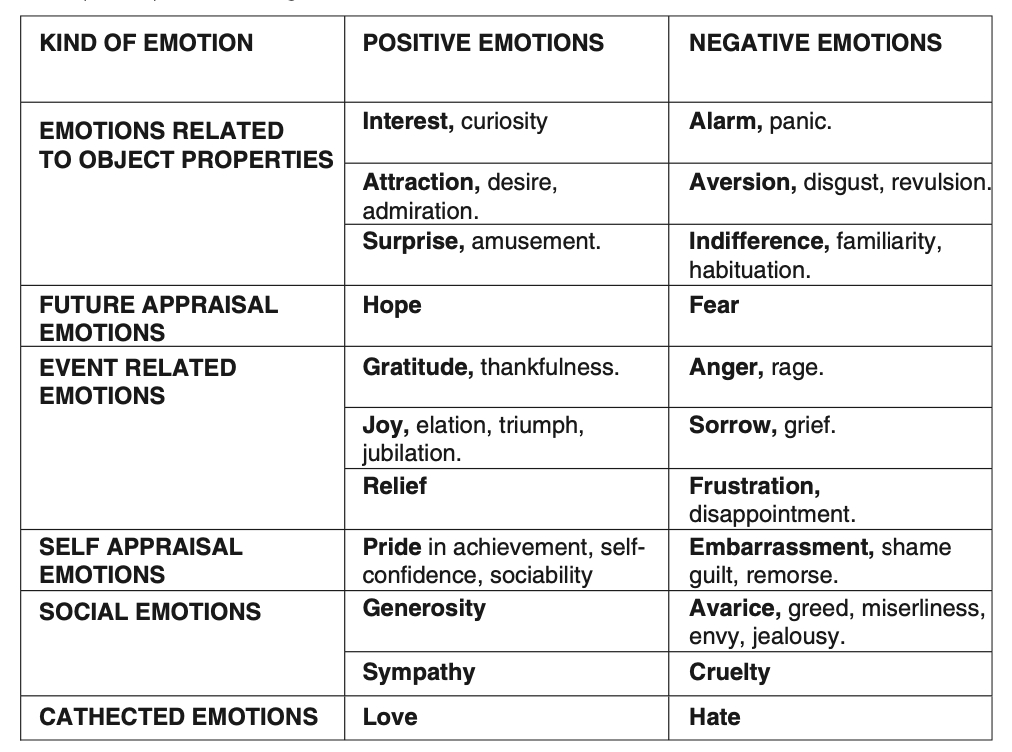
**Positive emotions** are categorized as *happiness* or *surprise*, while **negative emotions** encompass *sadness*, *anger*, *fear*, and *disgust*. Emotion classification can be further divided into **primary emotions**, such as *joy*, *sadness*, *anger*, *fear*, *disgust*, and *surprise*, and **secondary emotions,** which evoke mental images related to memory or primary emotions. Emotions can also be classified based on multiple dimensions, particularly arousal, and valence, where happiness has a positive valence, and surprise evokes high arousal (Ménard, M., Richard, P., Hamdi, H., Daucé, B., Yamaguchi, T., 2015)

Another classification of emotions is suggested by Paul Ekman and Wallace V. Friesen, who identify six emotions – happiness, sadness, disgust, fear, anger, and surprise – as innate and universally recognizable (Colman, A.M, 2005, p.598). However, some researchers believe other emotions are blends of these basic emotions (Ekman, 199, p.47). Emotions can also be seen as either socially useful, like love and sympathy, or socially divisive, like hate, envy, jealousy, and anger (Campos et al., 2010). Despite the debate surrounding the term *basic emotion*, it is acknowledged that they play a significant role in the development of later-appearing emotions and form a distinct subset of emotions (Campos et al., 2010).

Furthermore, emotions are not necessarily a single affective state but can constitute a family of related states (Ekman, 1999, p.47). Additionally, “negative emotions, like anger and fear, occur when expectations are unmet or when goals are frustrated” (Palmer & Occhi, 1999, p.13). However, it is crucial to differentiate the concept of emotion from specific emotion terms, like sadness, anger, or relief, as they may not always encompass the full meaning of “emotion” (Wierbicka, 1999, p.23).

In a comprehensive analysis of emotion theories conducted by Robinson, D.L (2009), three essential benchmarks for mental encounters are employed to differentiate and juxtapose primary emotions: (1) Exitbit a distinctly compelling personal essence, akin to feelings of joy or distress; (2) Emerge in reaction to actual or envisioned incidents or entities; (3) Trigger distinct forms of product. These attributes, when combined, set emotions apart from sensations, sentiments, and temperaments.

Table 2.1: Eleven pairs of positive and negative emotions (Robinson, D.L 2009, p.155)



The classification of emotions remains a captivating yet complex subject, often leading to further inquiries and research due to the intricate nature of human emotions. Emotions can significantly impact our thoughts, behaviours, and even our well-being, making them a fascinating and essential area of study in psychology and other related fields (Robinson, D.L., 2009).

As can be seen, in the realm of emotional categorization, numerous methodologies have been proposed to classify the intricate tapestry of emotions. However, in the pursuit of a rational, compelling, and inventive framework, the classification put forth by Robinson, D.L (2009) stands out, from the writer’s point of view of this study. By delineating emotions based on three pivotal criteria – intense motivating subjective quality, responsiveness to real or imagined stimuli, and instigation of distinct behaviour patterns – Robinson’s approach not only distinguishes emotions from sensations, feelings, and moods but also presents a logical and convincing framework. What particularly captures attention in Robinson’s classification is the inclusion of eleven pairs of positive and negative emotions, with each carrying the distinctive features of human experience. This expansion widens the range of emotional portrayal and recognizes the intricate interplay between contrasting emotional conditions.

In short, embarking on the study of emotions in the relationship with motion, like this current study, the framework proposed by Robinson, D.L (2009) emerges as a rational and innovative approach, offering a comprehensive platform for depicting the diverse range of human sentiments. The equilibrium achieved between sound reasoning and compelling insight within this framework propels the adoption of Robinson’s classification as the guiding principle for research aimed at comprehending and unravelling the intricate tapestry of emotions.

2.2.4. An overview of metaphors

2.2.4.1. Metaphor in the traditional view

The term *metaphor* finds its roots in the Greek word *metaphora*, which translates to *transfer* or *carry over*. Approximately two thousand years ago, the Greek philosopher Aristotle developed the first known scientific theory of metaphor. This Aristotelian perspective held sway over many centuries of Western thought and formed the basis for traditional approaches to metaphor that prevailed until the emergence of *the conceptual metaphor theory.* Traditional studies of meaning in philosophy and linguistics, influenced by Aristotle’s idea, assigned a limited role to metaphor in comprehending and organizing our concepts and reality. In this conventional view, the metaphor was deemed solely a linguistic concern, a rhetorical device employed for embellishment to add vividness and colour to speech. Traditionally, metaphor was associated primarily with poetry, which is considered part of figures of speech, involving expressing *one thing in terms of something else*. While words retained their literal meaning, they could also be employed in a way that implied something beyond the literal interpretation. The key idea in Aristotle’s statement is that a metaphor involves employing a symbol with a conventional meaning in a manner different from its usual sense. This transference can occur from a specific category to a broader one, within the same category, or based on analogy. For example, in the sentence *she is a rose*, *a rose* is a metaphor because its conventional sense is used to characterize her as *a beautiful woman*. The duality of sense is characteristic of metaphor. In the *literal sense* of a word, the intended meaning is the sense the word holds in various contexts, distinct from its usage in metaphorical expressions. The *figurative sense* refers tothe particular meaning upon which the metaphor relies. Accordingly, the literal sense of a *rose* is a flower with its figurative sense, the beauty of a woman, which is delightful language. In Figure 2.2 below, the writer of this study visually represents the definition of metaphor in the traditional view and provides a summary of the key points derived from the investigation of relevant theories.



Figure 2.2: Metaphors in the traditional view

In brief, in the traditional view, metaphor is considered a stylistic tool, an ornamental enhancement, and a rhetorical device utilized by poets and rhetoricians to infuse a particular flair into the narrative. Many diverse theories of metaphor have been produced, spanning from Aristotelian times to the twenty-first century. It is recognizable by four well-known metaphor models. They are the Conceptual Metaphor Theory, the Speech Act Theory, the Interaction Theory, and the Substitution Theory of Metaphor (all by Aristotle) (Lakoff & Johnson). The CMT will be the chapter’s main topic because it offers a theoretical foundation for the current research. Additionally, a systematic nomenclature and definition system for the theory's description of conceptual frames in motion-emotion metaphors has been developed. All over my current dissertation, they will be used.

2.2.4.2. Metaphor in cognitive view: conceptual metaphor

The release of Lakoff & Johnson’s book *Metaphors we live by* in the early 1980s, which established and elaborated on the ground-breaking conceptual metaphor theory, marked the official start of cognitive metaphor research. It describes metaphor as a fundamental cognitive process that shapes *how we express and comprehend abstract things* (Lakoff & Johnson, 1980).

Lakoff and Johnson assert that “the essence of metaphor is to experience and understand one in terms of another” to support the idea that metaphor is something we live by (Lakoff & Johnson, 1980, p. 5). Metaphor, thus, can be thought of as a mapping from one domain to another. A rhetorical tool, metaphor is more than just a linguistic phenomenon. Fundamentally, it is a cognitive phenomenon. People can learn things and solidify concepts in their minds by using metaphoric thinking. Metaphors are constantly used to connect two comparable items in regular language communication activities. According to Lakoff and Johnson’s figures, these metaphorical concepts provide the basis for more than 70% of English idioms, concluding that they are indeed what we live by and permeate practically every part of our lives.

Three major categories of conceptual metaphors are distinguished by the most widespread cognitive-linguistic classification: A structural metaphor, a metaphor for orientation (orientational metaphor), and a metaphor for ontological concepts (ontological metaphor). All three forms, according to Lakoff & Johnson’s 1980 publication Metaphor We Live By, show unavoidable connections between language and human experiences. When “one concept is metaphorically structured in terms of another”, we say that we are using a structural metaphor. In other words, a source domain can provide a target domain with the framework or structure it needs. As an illustration, the concept of *thought* is employed metaphorically as *money* in English expressions like *he is rich in ideas* and *he has a wealth of ideas*, exemplifying the structural metaphor to facilitate the understanding of a target concept (A) by leveraging the organizational structure of a source concept (B). Orientational metaphors transmit fundamental spatial experiences onto an abstract cognitive model. Orientational metaphors must be used to construct many human conceptions (Lakoff & Johnson, 1980). An orientational metaphor is one that closely resembles the structural elements of our physical bodies. Prepositions like up-down, in-out, front-back, on-off, etc. are frequently used in this type of conceptual metaphor. Typically, we refer to positive situations as *up* and *high* and negative situations as *down* and *low*. The conceptual analogies of *happy is up* and *sad is down* are implied. The following examples taken from Lakoff and Johnson (2003, p.16) can be a clear illustration of this type of metaphor.

*(2.3a) I am feeling up.* (happy)

*(2.3b) Thinking about her always gives me a lift.* (happy)

*(2.3c) I’m feeling down.* (sad)

*(2.3d) My spirits sank.* (sad)

(Lakoff and Johnson, 2003, p.16)

Orientational metaphors are founded on our physical and cultural experiences rather than being random. This form of metaphor also demonstrates how human thought and language have evolved. Ontological metaphor is regarded as “ways of viewing ideas, activities, events, emotions, etc., like substances and entities” [(Lakoff & Johnson, 1980, p. 26)](#page4). This type of metaphor indicates that various items are present throughout our thoughts. In order to understand events, actions, activities, and states, ontological metaphors are used. A typical example of the ontological metaphor *emotions as containers* is the expression *he sinks into sadness*.

However, the classification of conceptual metaphors into three types – orientational, ontological, and structural – according to Lakoff and Johnson (2003), was artificial. All metaphors are structural (in that they map structures to structures); all are ontological (in that they create target domain entities), and many are orientational (in that they map orientational image schemas). In Gibb’s words (2011), the development of *conceptual metaphor theory* (CMT) thirty years ago brought about a significant upheaval in the study of metaphor. Contrary to other theories of metaphor and metaphorical meaning, CMT suggested that metaphor is a basic component of the human mind, not just a feature of language. In actuality, the majority of metaphorical language derives from previous metaphorical thought patterns or conceptual analogies.

The CMT and metonymy, along with other innovations in cognitive linguistics, have significantly altered how we comprehend the meaning in current semantics since its introduction in the early 1980s. Our enhanced comprehension of metaphor, which is no longer a figure of speech but a conceptual mechanism, is one of the significant advancements in this discipline. Thus, a metaphor can be described as a cross-domain mapping (Lakoff 1993, p.203) or, more precisely, as “a set of correspondences, or mappings, between the elements of two mental frames” (Kövecses 2015, p.2).

Metaphor, according to CMT, is largely an unconscious process that is integrated into cognition. According to Johnson and Lakoff (1987), image schemas are said to shape source domains, and through metaphor, these structures are projected onto more abstract target domains, like EMOTION. These schemas from the source domain and projections are triggered during the comprehension of metaphorical terms. This theory has assisted researchers in revealing the startling systematicity of many previously unstructured concepts. One of these domains is emotions. Lakoff and Kövecses are regarded as the leading figures in the field of emotion metaphors, with conceptual frameworks that can serve as the foundation for subsequent research across the globe. The landmark of cognitive metaphor, *Metaphors we live by*, and an approachable and thought-provoking repository of examples exhibiting the spectrum of metaphors in common language and cognition are both works by Lakoff & Johnson that have had a significant impact on society. For the current study on *motion-emotion metaphor in English and Vietnamese*, particularly in terms of building cognitive emotion metaphor formulas based on the notions of motion and emotion, the theory of conceptual metaphor as well as the classification of metaphor developed by Lakoff, have great significance and practical application.

Through thorough cross-linguistic investigations, Kövecses (2000) demonstrates how many emotional concepts reflect pervasive metaphorical thought patterns. These embodied experiences, which are one reason why human emotions are consistent throughout various cultures, and certain fundamental biological-physiological processes in the human body and of the body's interaction with the outside environment, give rise to these metaphors for emotions. In the current research, motion-emotion metaphors between English and Vietnamese, two languages that are not linked to one another in terms of genealogy will be compared and analysed using these key aspects.

The conceptualization of *emotion as an object* or *a container*, a process known as reification, is both widespread and broad. Reification functions as an ontological metaphor, indicating that it does not offer extensive cognitive structuring for the target domain (Lakoff and Johnson, 1980, pp.25-33; Kövecses, 2010, p.38). Typically, this metaphor is intertwined with others to enhance the structure of the abstract target domain, employing either structural metaphors or more specific ones. The study’s findings are anticipated to uncover numerous instances of linguistic metaphors where EMOTIONS are construed as various types of objects, a result of the amalgamation of different conceptual metaphors and, at times, cultural frames.

As mentioned earlier, from the cognitive linguistic perspective, metaphor is defined as comprehending one conceptual domain through the framework of another. Recent exploration into an extensive system of conceptual metaphors has revealed that metaphor is not confined to language at the word level but is primarily rooted in thought and cognition. It has been established that metaphors play a crucial role in structuring human everyday concepts and aiding our comprehension of the world. A conceptualmetaphor encompasses *systematic correspondences or mappings between a source domain and a target.* The source domain is closely linked to tangible physical experiences, making it more concrete compared to the target domain. For example, the source domain of FIRE is more tangible and less intricate than the target domain of JEALOUSY in the metaphor *jealousy is fire*. The *jealousy* domain is more abstract than the *fire* domain and thanks to understanding *fire* with its properties (hot, dangerous, destructive, agonizing, …), we can comprehend *jealousy*.

Metaphorical expressions within language represent verbal manifestations of conceptual metaphors and exist at the linguistic level. Certain aspects of experience, such as intensity, causation, control, goal, etc., are used to describe the source and target domains. They are referred to as domain aspects in cognitive linguistics. Figure 2.3 below presents a visual representation, created by the writer of this study, showcasing a conceptual metaphor with two domains and utilizing the metaphor of *Jealousy as fire,* after investigating the theories on conceptual metaphors.

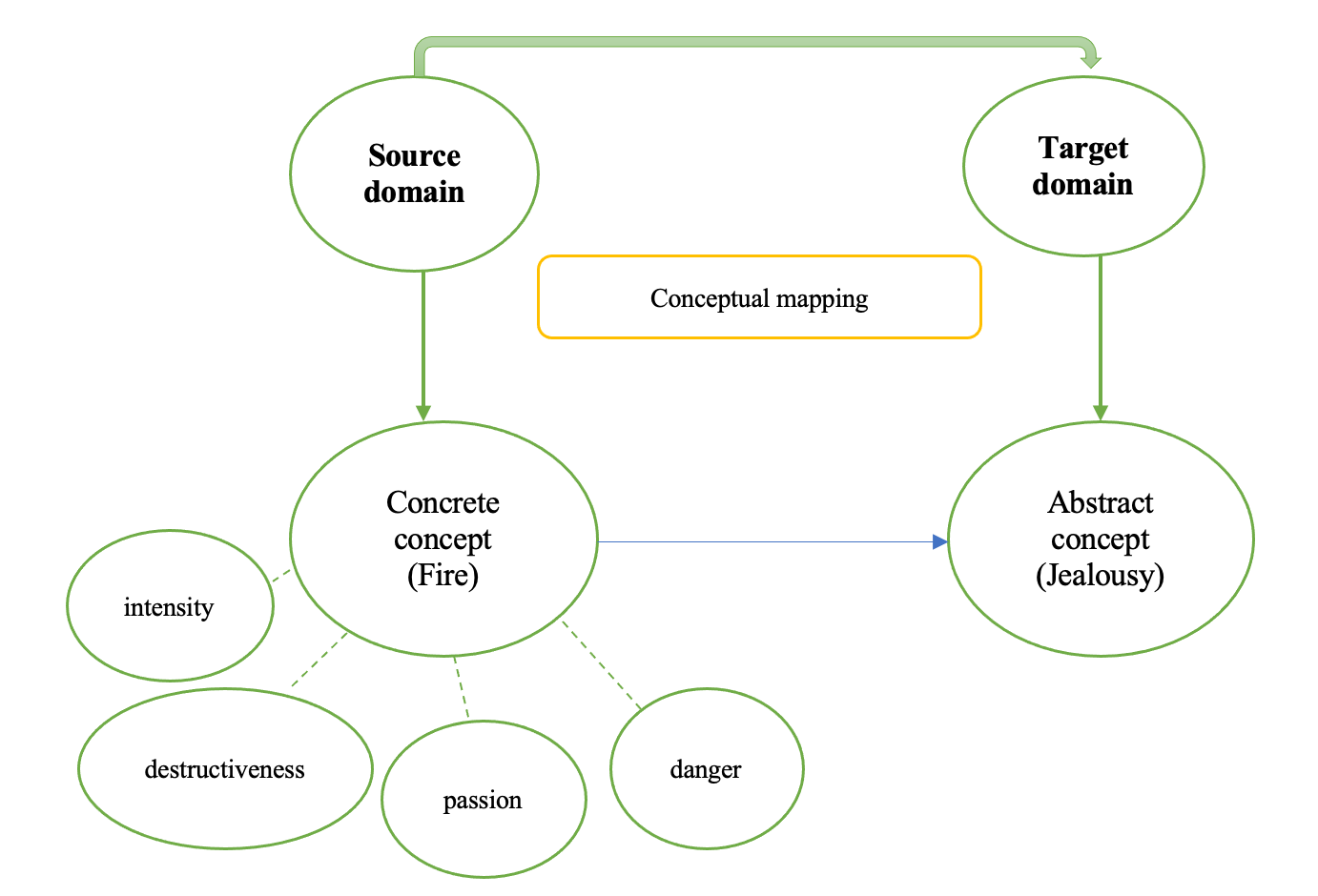


Figure 2.3. Conceptual metaphor

In light of the discussions, the writer of this study strongly supports the views of Lakoff and Johnson (1980) and Kövecses (2000) regarding conceptual metaphors. According to their perspective, conceptual metaphors involve *interpreting abstract domains of experience by relating them to typically concrete domains.* This comprehensive definition encompasses conceptual metaphors as both a dynamic process and a product. The cognitive activity of comprehending a domain represents the process dimension of metaphor, while the resulting conceptual structure constitutes the product dimension. In the current study, the writer firmly adopts this definition as a theoretical foundation, drawing upon the combined insights of Lakoff and Johnson (1980) and Kövecses (2000). The aim is to explore conceptual metaphors that convey emotions through motion verbs.

2.2.5. An overview of motion-emotion metaphors (MEMs)

In Paju (2016), a definition of motion-emotion metaphors (MEMs) is proposed after the author gives the synthetic approach to metaphor and the discussions of motion and emotion, as *expression types that denote effective expressions typically expressing actual motion*. This definition is different from the one in the previous study, particularly Jacobsson (2015, p.16), MEMs are defined as *expression types that bridge the two domains, expressing changes in affective consciousness, utilizing terms denoting actual motion*. In other words, the source domain of motion is more definite and simpler than the destination domain of emotion, the conceptual metaphor might be stated as EMOTION IS MOTION. The target is comprehended by using this conceptual realm. The target domain is vaguer than the source domain and is generally related to such amorphous, abstract emotions as rage, fear, happiness, sadness, surprise, etc. In this metaphor schema, MOTION is the source domain and EMOTION is the target domain (as visualized in Figure 2.4, which is created by the writer of this study).

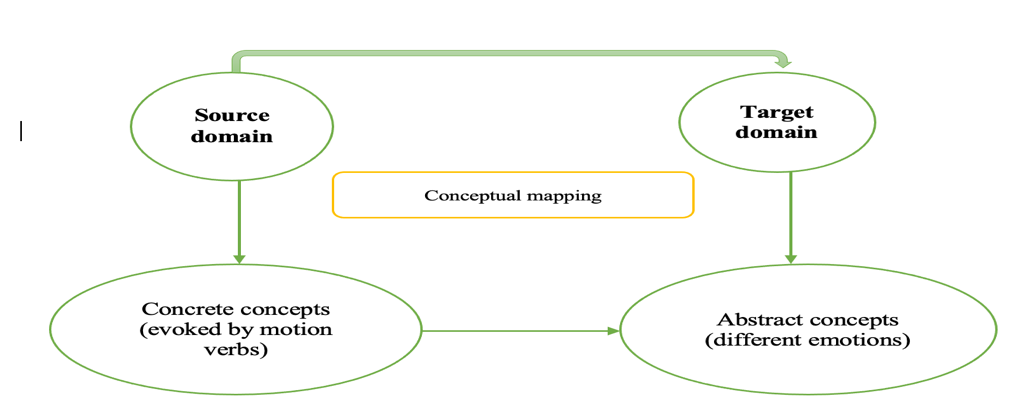
****

Figure 2.4. Motion-emotion metaphor

For example, in the metaphorical expression *she is floating on air*, the floating movement belongs to the source domain and the happiness emotion belongs to the target domain. The movement of floating is associated with the image of clouds floating in the sky, light and relaxing. This is how metaphors “allow us to understand one domain of experience in terms of another”. (Saeed, 2003, p.347). Accordingly, the target domain EMOTION is understood via metaphor whereas the source domain, in this case, MOTION, is what Saeed (2003, p.346) calls a “non-metaphorical concept”, a domain that will not be able to act as the target domain. The visual representation in Figure 2.5 depicts the metaphor *Happiness as being light* (in *She is floating on air*), which was created by the writer of this study. It was developed by identifying the domains and interpreting the analogies between the source domain and the target domain.

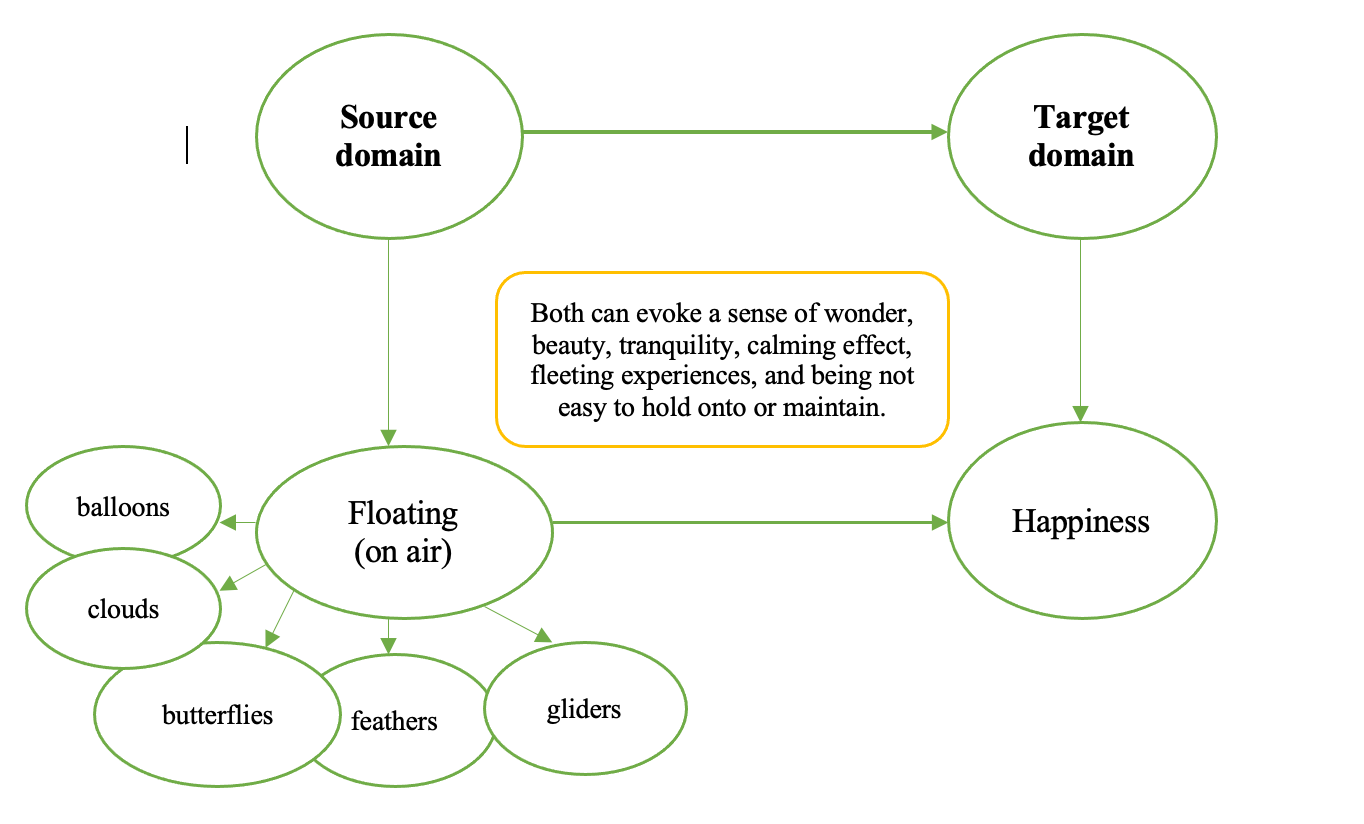


Figure 2.5. A MEM of happiness

To provide further clarification on what a MEM entails, its features and structure will be illustrated through an example extracted from the data collection in this study, as presented below:

(2.4) He*was suddenly***engulfed***in a wave of*panic.

In this sentence, a MEM is depicted as consisting of two domains where the target domain (panic – a type of emotion) is metaphorically mapped onto the source domain (an engulfing wave – motion). This visualization is presented in Figure 2.6, which was created by the writer of this study:

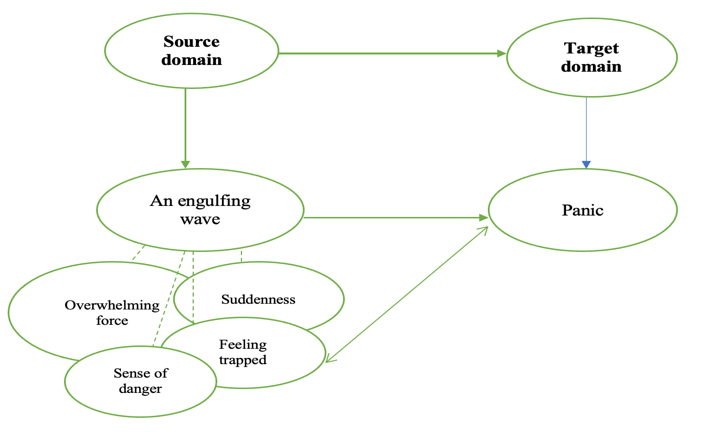


Figure 2.6. Domains in a MEM

Obviously, the image of a wave with its strong power being able to engulf a man shows the intensity of the emotion *panic* lively. We know that someone who has experienced such natural phenomena of the sea understands, surely better than anyone else, the wave’s inherent attributes. Therefore, the movement of the wave mapped onto the intensity of panic brings us a metaphorical image and thanks to it, the emotion is described and denoted. In simple words, the way people express emotions through metaphors in terms of motion like this is called a motion-emotion metaphor.

In summary, this study adopts the definition of motion-emotion metaphor (MEM) *as a means of expressing emotions through metaphors associated with motion or physical movement*. This definition, derived from Paju (2016) and influenced by Talmy’s (2000) perspective on motion, serves as the conceptual framework for this research. It involves mapping the target domain of emotion onto the source domain of a physical motion or movement, as illustrated by the example of an engulfing wave representing the tensity of panic. MEMs allow people to effectively express emotions by using concrete and familiar physical movements as a means of understanding and communicating abstract emotions. The concept of MEMs can be useful in various fields such as literature, psychology, and linguistics, as it sheds light on the relationship between language and emotion.

2.3. Levels of metaphor by Kövecses (2017)

This study was conducted with the support of the conceptual framework which was developed from the theory of *levels of metaphor* proposed by Kövecses (2017), focusing on *image schemas*, *domains*, *frames*, and *mental spaces*. Metaphorical expressions that denote an emotion in terms of motion with conceptual elements will be identified and analyzed based on this framework.

In order to make it clearer and more understandable, a summary of the theory needs to be done. Recognizing the diverse interpretation of terms such as *frames*, *image schemas*, *cognitive models*, *scene*, *schema*, *scenario*, etc., among researchers, Kövecses (2017) proposed a conceptualization suggesting that conceptual metaphors encompass structures or units on four distinct levels of schematicity.

Kövecses (2017) begins by contextualizing the theoretical background within the treatment of metaphor, particularly focusing on how schematicity contributes to metaphorical conceptualization. The examination delves into the interplay of image schemas, domains, frames, and mental spaces in this context.

The Conceptual Metaphor Theory (CMT) is introduced as instrumental in addressing the challenge of attributing meaning to abstract concepts. According to CMT, abstract concepts gain meaning through conceptual metaphors connecting them with concrete, perception-based ones, using general patterns of perceptual experience called image schemas. This connection results in an embodied conceptual system. The discussion then shifts to conceptual metaphors as relationships between domains, acknowledging the challenge that source domains contain more material than transferred to the target domain. Various solutions to this issue are explored, emphasizing the importance of frames as lower-level schematic structures that elaborate select aspects of domains participating in metaphorical conceptualization.

The concept of metaphorical mental spaces is introduced as the least schematic among image schemas, domains, frames, and mental spaces. These spaces are considered specific conceptual structures influenced by contextual information in communicative situations. Mental spaces are presented as elaborations of frames, containing highly specific information derived from filling generic roles with particular values and the specific context in which they emerge. Kövecses (2017) proposes three levels of metaphorical analysis: the supra-individual level (domains and frames), the individual level (mental spaces), and the sub-individual level (universal aspects of embodiment). Mental spaces are highlighted as the most specific structures in metaphorical conceptualization, occurring at the individual level.

The discussion concluded by presenting a schematic representation (Figure 2.7, Same-level mapping), illustrating that image schemas structure the most schematic concepts, while mental spaces metaphorically structure the least schematic ones. This aligns with the emphasis on various degrees of schematicity in metaphorical conceptualization, consistent with observations from other scholars, such as Musolff (2006), who equates scenes and scenarios with mental spaces, placing them below the level of domain and frames. As per Musolff (2006, p.27), readers are presented not only with a broad schematic framework for comprehending the sequence of events and a few causal connections but also with a complete mini-scene that includes presumed *interests* and *biases* of participants, along with an evaluative interpretation.

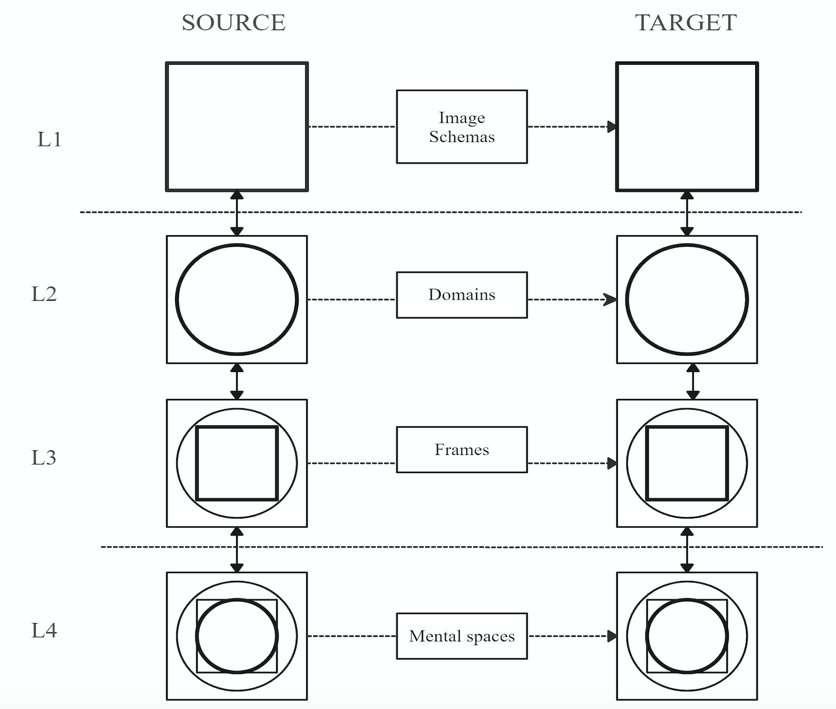


Figure 2.7: Same-level mapping by Kövecses (2017)

According to Kövecses (2017), this multi-level perspective on conceptual metaphor offers valuable insights into various issues discussed and debated in the literature on Cognitive Metaphor Theory (CMT). These levels including ***image schemas***, ***domains***, ***frames***, and ***mental spaces*** will be discussed further in the following.

2.3.1. Image schemas

In his 1987 work, *The body in the mind: The bodily basis of meaning, imagination, and reason*, cognitive philosopher Mark Johnson introduced the concept of *image schema.* In his own words, “an image schema is a recurring, dynamic pattern of our perceptual interactions and motor programs that gives coherence and structure to our experience”. (Johnson, 1987, p.xiv). These image schemas are crucial conceptual frameworks that infuse meaning into our experiences, as highlighted in the works of Johnson (1987) and Lakoff (1987). Drawing from Hampe’s (2005, pp.1-2) examination of image schemas, four key characteristics emerge: they are directly meaningful pre-conceptual structures, highly schematic gestalts, continuous analogue patterns, and internally structured with only a few components.

*Image schemas* possess several properties: (a) they are conceptual and prelinguistic, originating from sensory perception, facilitating preverbal thinking, and forming the foundations for language acquisition (Mandler, 1992, 2004); (b) Structured in nature, *images schemas* consist of a small number of components arranged in simple relations, allowing them to organize a wide range of perceptions, images, and events, thereby influencing our concepts; (c) They lack vivid, tangible images or clear mental representations; operating instead at a level of generality and abstraction, without the specificity found in rich mental images or pictures (Johnson,1987, pp. 23-24).

An *image schema* is a somewhat abstract conceptual framework that emerges directly from our everyday engagement with and observation of the surrounding world. These image schemas are rooted in sensory and perceptual experience, reflecting experiences grounded in the body. For instance, the force of gravity dictates that unsupported items descend to the ground. Considering the asymmetry of the human vertical axis, actions such as stooping to pick up fallen objects and directing our gaze downwards for such fallen objects, or upwards for rising objects, are shaped by embodied experiences (Evans, 2007).

Evans & Green (2006, pp.180-189) outline key characteristics of image schemas as follows:

1. Image schemas emerge from embodied experiences preceding conceptualization.
2. Abstract in nature, image schemas can generate more specific concepts.
3. Interaction with and observation of the world contribute to the development of image schemas.
4. Inherently meaningful, image schemas can be exemplified by the understanding that running with an open bottle leads to sillage, drawing on the knowledge and experience of a bottle as a CONTAINER.
5. Image schemas are analogue representations, capturing images that correspond to our sensory experiences.
6. Internally complex, as illustrated in Figure 2.8, where elements such as landmarks (LM), boundaries (circle) and exterior spaces moving (TR) demonstrate the basic components of a container. The visualization depicts the cat (TR) undergoing motion, leaving its containment (apartment), and traversing the city (exterior).

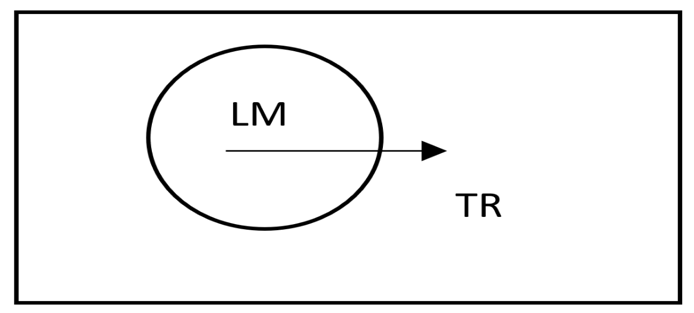


Figure 2.8. The lexicalization of the container image schema, as modified from Evans & Green (2006, pp. 181-182)

1. Image schemas differ from mental images as they are rooted in ongoing embodied experiences rather than the recall of visual memory.
2. Multi-modal nature, image schemas emerge from a variety of sensory-perceptual experiences, encompassing vision, hearing, touch, movement, balance, and more.
3. Image schemas are susceptible to transformations, exemplified by the transition between COUNT and MASS image schemas. Entities fall into the former category as long as they can be counted and possess individual properties. If this condition is not met, they are considered MASS image schemas. The classification as COUNT or MASS depends on the viewpoint, with each entity being potentially either.
4. Image schemas have the potential to form clusters.

|  |  |
| --- | --- |
| SPACE | UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, CENTRE-PERIPHERY, CONTACT, STRAIGHT, VERTICALITY |
| CONTAINMENT | CONTAINER, IN-OUT, SURFACE, FULL-EMPTY, CONTENT |
| LOCOMOTION | MOMENTUM, SOURCE-PATH-GOAL |
| BALANCE | AXIS BALANCE, TWIN-PAN BALANCE, POINT BALANCE, EQUILIBRIUM |
| FORCE | COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT, ATTRACTION, RESISTANCE |
| UNITY/MULTIPLICITY | MERGING, COLLECTION, SPLITTING, ITERATION, PART-WHOLE, COUNT-MASS, LINK(AGE) |
| IDENTITY | MATCHING, SUPERIMPOSITION |
| EXISTENCE | REMOVAL, BOUNDED SPACE, CYCLE, OBJECT, PROCESS |

Figure 2.9. An incomplete compilation of image schemas   
according to Evans & Green (2006, p.190)

Due to their highly schematic characteristics, image schemas extend across the entire conceptual system, providing meaning to a diverse array of concepts and experiences. For example, the concept of DEPRESSION presupposes the more schematic structure of MOTION and, more specifically, FALLING (into a deep and dark hole). Here is an illustration:

(2.5) *I’m afraid you might be* ***falling*** *into a depression, Kristina explained.* [E38, p.473]

Further, concepts may take several image schemas to support them conceptually. For instance, the concept of STONE is based on the image schemas of SOLIDITY, VERTICALITY, (STRUCTURED) OBJECT, and so on. For more illustration, the concept of SADNESS (in the sense of a heavy substance/ object), similar to STONE, presupposes the SOLIDITY, VERTICALITY, (STRUCTURED) OBJECT schemas. The following sentence extracted from the study dataset will be a good illustration.

*(2.6) Nghĩ đến số tiền mà Nguyên đã trang trải cho cô suốt những năm vừa qua, trái tim Vi lại*như có***một tảng*đá đè nặng.** [V37, p.10]

*(Vi feels as though* ***a heavy rock is pressing against her heart*** *when thinking about the sum of money that Nguyen has paid for her over the years.*

It is evident that, according to the theory of image schemas, which involves the human interaction with the external world (embodiment), constructional units can be categorized into various schemas such as location, motion, and caused-motion schemas, among others. Firstly, the location schema is commonly conveyed through the *copular verb* like *be* to indicate the location of a theme. Alternatively, it can be conveyed through *posture verbs* like *stand*, *sit* or *lie*, signifying the bodily position of the theme. Moving on, the motion schema pertains to the alteration of a theme along a trajectory, transitioning from one place at a specific time to another place at a later time. Derived from the image schema of the thing’s motion, the motion schema can be further categorized into three types: object motion, self-motion and caused-motion. Illustrative examples from the data in my current research are provided to elucidate these concepts.

*(2.7a).* *The tears rolled down her face*. [Object motion]

*(2.7b).* *We happily jumped up and down*. [Self-motion]

*(2.7c).* *The news pushed the crowd into a frenzy of despair*. [Caused motion]

Ultimately, the caused-motion schema relates to occurrences in which an energetic force, typically a human agent, induces the movement of an object toward or away from a specific location, as exemplified in (2.8).

*(2.8)* *She wanted to feel more of the delicious sensations that* ***spun*** *through her when he kissed her, when he held her, when he …* [E36, p.11]

Image schemas serve as guiding principles for communication and meaning organization in our daily lives, developing during our earliest stages, primarily influenced by sensory (image) and perceptual experiences, exemplified by the CONTAINER schema. In different contexts, this schema can represent a protective space for a cat, a form of punishment for convicts, or a vessel for transporting and containing liquids, illustrating the versatility of these schemas. The concept of embodiment and the formation of conceptual structures stem from external stimuli, where the external world shapes the concepts that find expression through language systems. This perspective aligns with Johnson’s notion that our body is integral to our mental processes. (Johnson, 1987).

In summary, examining image schemas through the lens of aspect and construction categories will offer a profound understanding of the semantic attributes of MEMs in both English and Vietnamese. Specifically, within the framework of this study, image schemas primarily revolve around the domain of MOTION. At the image schemas level, MOTION encompasses a range of conceptual elements, including SPACE, CONTAINMENT, BALANCE, FORCE and others. These image schemas contribute to the formation of the MOTION domain matrix, which comprises numerous schematic concepts, involving the physical movement of an object in space, its location, vertical and horizontal extension, occurrence in parts or as a whole, a reflection of a specific substance (liquid or solid), and associated attributes, among others.

2.3.2. Domains

In a conceptual metaphor structure, *a mapping is a fixed system of correspondences between the elements constituting the source domain and the target domain*. It is a projection between the elements of the source domain and the corresponding elements of the target domain; Therefore, understanding conceptual metaphors is usually done through understanding the mapping between source and target domains. (Lakoff & Johnson, 1980, p.117). Metaphor from the viewpoint of cognitive linguistics is not only a method of interpreting meaning based on the similarity between two things but a mapping between pairs of corresponding points of two conceptual domains. These two domains are systematically related because between the two domains, there are some systematic similarities, or there is a relationship according to human experience. That is why Lakoff & Johnson (1980, pp.115-117), state that *a conceptual metaphor is a set of mappings from the source domain to the target domain, where metaphorical or metaphorical linguistic expressions language has the function of displaying conceptual metaphors*. This mapping can be expressed in the following language: TARGET DOMAIN IS SOURCE DOMAIN or TARGET DOMAIN AS SOURCE DOMAIN.

As per Langacker (1987, p.488), the term *domain* denotes “a coherent area of conceptualization relative to which semantic units may be characterized” (Langacker 1987, p.488). Domains exhibit a highly schematic propositional nature, distinct from image schemas, which represent analogous, imagistic patterns of experience. Positioned directly beneath image schemas, domains such as STORM, CLOUD and FIRE (previously discussed as concepts) derive their meaning from image schemas. In the context of a domain matrix, the various image schemas correspond to different facets or dimensions within a domain (Langacker, 1987). A domain, expressed as a domain matrix (e.g., FIRE) presupposes multiple concepts that define diverse characteristics within the domain. Domains are more information-rich and possess more components than image schemas. For example, the domain matrix for FIRE captures various concepts related to fire, such as combustion, heat, light, and destruction. The attributes or dimensions include intensity, duration, colour, and temperature. Each cell in the matrix represents the relationship or characteristics of one concept with respect to another. To provide clarity, the author of this study illustrated the domain matrix of fire, as depicted in Figure 2.10.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | Combustion | Heat | Light | Destruction |
| Intensity | High | Medium | High | High |
| Duration | Medium | High | Low | High |
| Colour | Orange | N/A | Yellow | N/A |
| Temperature | High | High | N/A | N/A |

\*N/A = Not Applicable/ Not Available

Figure 2.10: Domain matrix (FIRE)

This domain matrix helps to structure and organize the various facets of the FIRE domain, providing a cognitive representation of how different aspects of fire are related to each other. The information-rich nature of domains, as opposed to image schemas, allows for a more detailed and nuanced understanding of the conceptualization of the FIRE domain.

In this study exploring motion-emotion metaphors in English and Vietnamese, domains are defined as cohesive areas of conceptualization that provide a framework for characterizing semantic units. Domains possess a propositional nature characterized by high schematism, distinguishing them from image schemas that represent analogous and imagistic patterns of experience. Within the relatively unexplored metaphor of MEMs, the abstract concept of EMOTION is comprehended through the lens of the source domain MOTION. In essence, the domains of emotion are mapped onto the domain of motion.

2.3.3. Frames

Metaphors play a crucial role in both communication and cognition by expressing, reflecting, and reinforcing diverse ways of understanding aspects of our lives. This fundamental role of metaphor is often metaphorically referred to as *framing* (Lakoff 2001; Semino 2008; Cameron et al. 2010; Ritchie 2013; cf. Fillmore 1975). The concepts of *frame* and *framing* find application in various fields, including classic studies in sociology (Goffman, 1967), artificial intelligence (Minsky, 1975), and semantics (Fillmore 1975, 1985). Despite variations across disciplines, a *frame* is generally defined as a segment of background knowledge that (i) pertains to a specific aspect of the world, (ii) generates expectations and inferences in communication and action, and (iii) tends to be associated with particular lexical and grammatical choices in language. According to Fillmore, a frame is a set of interconnected concepts. In Ekman’s opinion, “to frameis toselect some aspects of a perceived reality and make them more salient in a communicating text, in such a way as to promote a particular problem definition, causal interpretation, moral evaluation, and/or treatment recommendation” for the item described. (Ekman 1993, p.52). Ekman shows how broadly speaking, “frames can be identified in at least four locations in the communication process: the communicator, the text, the receiver, and the culture” (Ekman 1993, p.52). Although all four aspects are relevant to our study, our approach to framing takes the *text* as its starting point, or, more precisely, choices and patterns in the metaphor used in naturally occurring verbal communication.

In the conceptual theory of metaphor proposed by Lakoff and Johnson (1980), metaphors are seen, first and foremost, as mappings (or sets of correspondences) across different domains in conceptual structure. Expressions such as *He* ***stormed*** *out of the room* are regarded as linguistic manifestations of conceptual metaphors, such as, in this case, ANGER AS A STORM. This conceptual metaphor involves mapping aspects of STORM’s source domain onto aspects of the target domain of ANGER. For example, within this metaphor, the action of the character is associated with the movement of a storm. If we know the attributes of a storm as well as experience such a situation – harsh, severe, devastating, we can see how the character was feeling at that time. He/ She might have quarrelled with someone before leaving the room. The bad emotion was rising high and then it forced him/ her to react strongly. *Anger* is a negative feeling state that is typically associated with hostile thoughts, physiological arousal and maladaptive behaviours. It usually develops in response to the unwanted actions of another person who is perceived to be disrespectful, demeaning, threatening or neglectful. In this example, ANGER is now framed under the form of a STORM which can evoke not only the typical reactions of an experiencer but also the consequences the experiencer may cause like not being able to keep calm, and even damage in case of losing control of behaviour. To enhance clarity, the author of this study depicted the emotional frame of anger within the metaphor *Anger as a storm,* as illustrated in Figure 2.11.

|  |  |
| --- | --- |
| STORM  Rainfall intensity  Unpredictability  Atmospheric pressure  Destructive potential | ANGER  Intensity of emotion  Unpredictability  Release of pent-up energy  Destructive potential |

Figure 2.11: Emotional frame (as in ANGER AS A STORM)

Klausner and Croft (1999) suggest that Lakoff and Johnson’s conceptualization of *domains* draws heavily from Fillmore’s idea of *frames* in semantics, which exerted a significant influence on cognitive linguistics overall. However, in the initial iteration of Conceptual Metaphor Theory (CMT), Lakoff and Johnson (1980) employed the term *domain* broadly to denote conceptual structures involved in metaphorical mappings. Consequently, various terms have been introduced to capture more specific conceptual structures involving representations of situations, such as *scenes* (Grady, 1997) and *frames* (e.g., Sullivan, 2013). When the concept of a frame is contrasted with that of a domain, it is used to represent a sub-domain structure. In this framework, a domain can encompass multiple frames; for instance, the BODY domain includes frames like EXERCISE, INGESTION, and many others (Sullivan, 2013). Following Sullivan (2013), Dancygier and Sweetser (2014) adopt the concept of *frame* in this manner and argue more broadly that only a multilevel model of analyses can adequately account for figurative language.

In short, *frame*, in this study, refers to the ***conceptual structure*** under which a kind of emotion is framed and understood via the motion verbs in a specific expression. A frame is a set of interconnected concepts and the ***aspects of perceived reality*** are selected to frame emotions with the choice of language (motion verbs and other language items) will be presented in Chapter 4.

2.3.4. Mental spaces

Mental spaces are concise conceptual constructs that we generate during thought and speech, aimed at enhancing local comprehension and guiding action. They constitute fragmented collections of elements, organized by frames and cognitive models. Interlinked and adaptable, these mental spaces evolve as though processes and discussions progress. They multiply during discourse, align with one another, and provide a conceptual structure for shifting perspectives and emphasis, enabling us to shift our focus onto partial and straightforward structures while simultaneously preserving a complex network of connections in both working and long-term memory. In Faconnier’s words, “mental space is a cognitive structure” (Croft, W. & Cruse, D.A, 2004, p.33).

The foundational blending theory (BT) as proposed by Fauconnier and Turner (1998, 2002), conceptual blending involves the integration of two or more mental spaces as inputs. These mental spaces are dynamically constructed during a discourse, such as a conversation, to encompass relevant concepts. For instance, in the case of the surgeon, the ***input space*** comprises the surgeon and associated entities like the scalpel and the patient. Within this framework, elements from one input space are mapped to their counterparts in another input space through mapping rules like identity or analogy. In the surgeon-as-butcher scenario, the butcher’s cleaver is mapped to the surgeon’s scalpel, the deceased animal corresponds to the patient, and so on. Selectively, elements from input spaces are projected into a ***blended space***, where the ***generic space***captures the shared characteristics between input spaces. Beyond the elements from input spaces, the blended space may also incorporate emergent structures resulting from pattern completion or elaboration. (See Figure 2.12)

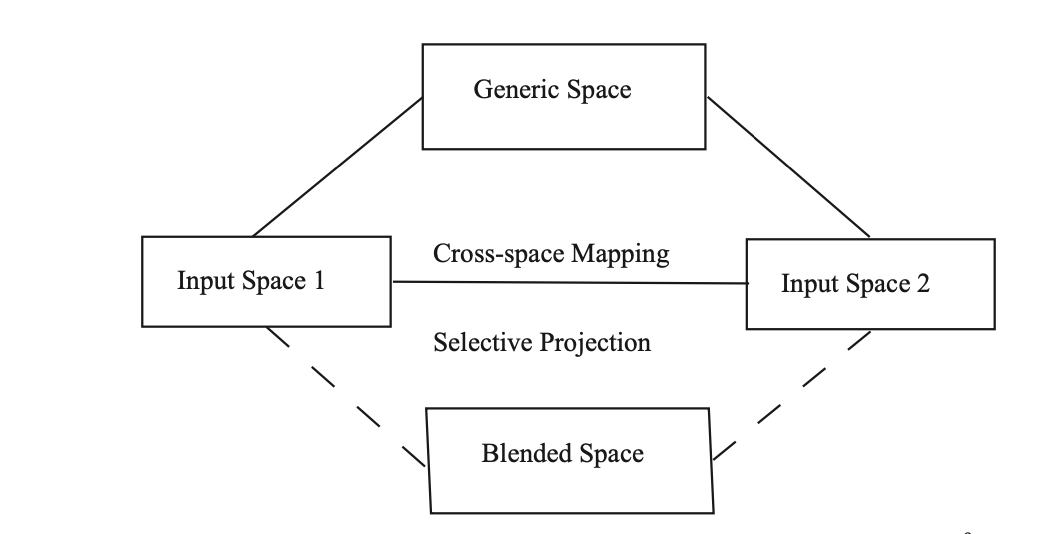


Figure 2.12. The four-space blending theory   
(Adapted from Fauconnier & Turner, 2002)

Building upon Fauconnier and Turner’s (2002) argument that blending, a process of space mapping, is pervasive in human reasoning, Kövecses (2017) expands on this concept by incorporating mental spaces. These spaces consist of elements structured by frames and cognitive models, linking both long-term schematic knowledge, such as the frame for walking along a path, and long-term specific knowledge (Croft, W. and Cruse, D.A, 2004, p.39). Kövecses (2017) agrees with Fauconnier and Turner’s (2002) perspective on blending and employs mental spaces to explore various phenomena, particularly metaphor. Kövecses (2017) uses it in the sense the term is defined by Fauconnier (2007, p.351): “Mental spaces are very partial assemblies constructed as we think and talk, for purposes of local understanding and action. They contain elements and are structured by frames and cognitive models. Mental spaces are connected to long-term schematic knowledge, such as the frame for walking along a path, and to long-term specific knowledge, ...”. He assumes that this is also what Langacker (2008) calls *current discourse space*. Mental spaces borrow their structure from frames, but the generic structures from frames are further elaborated by specific information from context. In addition, *mental spaces can be structured by one or several different frames*. That is, they can be the realizations of a single frame, or they can rely on a combination of roles and relations from several distinct frames.

Mental spaces are more particular than frames as they typically involve specific instances of roles and relations, rather than generic ones. Despite this specificity, they share the attribute of being coherent systems of experience, akin to frames and domains. However, mental spaces operate at a very detailed and conceptually intricate level. Moreover, mental spaces are actively employed in real-time processing for local comprehension, as previously mentioned and highlighted by Fauconnier and Turner (2002). Contrary to frames and domains, which are ingrained knowledge structures in long-term memory, mental spaces serve as *online representations in our working memory, capturing our evolving understanding of experience*.

Imagine mental spaces as dynamic rooms constructed in our minds as we engage in thought and conversation. These mental spaces serve the purpose of local understanding and action, acting like rooms tailored for specific contexts. In each mental space, elements and features are carefully arranged, much like the furniture and decor in a room, and these spaces are structured by frames and cognitive models. Consider the mental space for a discussion about a hiking adventure. This mental space is connected to long-term schematic knowledge, similar to having a blueprint for walking along a path. Within this mental space, we can recall the frame for hiking – complete with images of trails, hiking gear, and the sounds of nature. Additionally, this mental space taps into long-term specific knowledge, incorporating details from actual hiking experiences, such as specific trails, the smell of the forest, and the feeling of accomplishment. In line with the concept of *current discourse space,* as termed by Langacker, each mental space is a living room of sorts, dynamically evolving as the conversation unfolds. Imagine this mental space as a room that adapts its decor and arrangement based on the ongoing dialogue. It borrows its structure from frames, much like arranging furniture based on a room’s layout, but the generic structures from frames are further refined and detailed by specific information from the ongoing context.

Illustrating the concepts of mental spaces, frames, and their connection involves using an example derived from this study’s data. Consider the expression *He* ***stormed*** *out of the room,* metaphorically portraying ANGER as a STORM. A mental space, in this context, is a conceptual domain or a cognitive structure that people construct as they think and talk. Mental spaces are assembled for specific purposes of local understanding and action. In the case of *anger as a storm*, we can imagine two mental spaces – one for the concept of ANGER and another for the concept of a STORM, as summarized by the writer of this study in Table 2.2 below.

Table 2.2: Mental spaces of “Anger as a storm”

|  |  |  |  |
| --- | --- | --- | --- |
| **Mental space for ANGER** | | **Mental space for STORM** | |
| Elements | Structured by frame | Elements | Structured by frame |
| - Intense emotion  - Feeling of frustration  - Physiological changes (e.g., increased heart rate) | - The frame for emotions, including anger.  - Personal experiences and cultural influences | - Thunder  - Lightning  - Intense wind  - Destructive potential | - The frame for weather events, including storms  - Previous experiences and cultural associations with storms |

In Fauconnier and Turner’s blending theory, the example *He* ***stormed*** *out of the room* evokes two mental spaces: an ***input space*** (the storm) and a ***generic space***, which abstracts the commonalities from the input space (the intensity, the destructive potential, etc.,) and thereby defines the cross-space mapping between the elements in the input space, and a **blended space**, which creates a novel expressive effect, in this case an image of a storm sweeping a village and an image of an individual getting angry.

In summary, Kövecses builds upon Fauconnier and Turner’s concept of blending and incorporates the notion of mental spaces as defined by Fauconnier. By utilizing mental spaces, Kövecses enhances the exploration of phenomena such as metaphor, enabling a more comprehensive understanding of how these cognitive processes shape our thinking and communication. Based on the aforementioned discussions, the current study on motion-emotion metaphors in English and Vietnamese will examine mental spaces through the lens of cross-space mapping. This examination will encompass three key spaces: the input space, the generic space, and the blended space.

2.4. Conceptual framework for motion-emotion metaphors (MEMs)

Before delving into the construction of the conceptual framework for this study, it is crucial to address the benefits and challenges associated with adopting Kövecses’s (2017) theory, as depicted in section 2.3 (refer to Figure 2.7).

When considering the advantages, Kövecses’s (2017) theory of multiple levels of metaphors offers several noteworthy strengths. One key advantage is its aptness for analyzing domains of motion and emotion, which are regarded as integral components of the research topic’s essence. By applying this theory in the study, a robust foundation can be established for examining these domains effectively.

According to Kövecses (2017), domains exhibit a highly schematic propositional nature, distinct from image schemas, which represent analogous, imagistic patterns of experience, while metaphors are rooted in source domains derived from human experience and neural connections to our embodied sensations, actions, and emotions. Metaphors serve to enable abstract reasoning, scientific and mathematical thought, as well as language and culture in a broad sense. Source domains are systematically utilized to organize target domains through metaphorical mappings. The conceptualization of emotion involves spatial and motion-related metaphors. In English, emotions are often portrayed as objects moving towards and past a stationary observer or as stationary objects in relation to a moving observer, such as *the happiness will come, sadness is approaching, or I was surrounded by depression.* The MOTION source domain encompasses various types, including the motion of living entities, non-living entities, translational motion, non-translational motion, stationary motion, and more. Instead of providing a dictionary-like definition of the MOTION concept, this thesis argues for describing it at different schematic levels.

When viewed through frames, the MOTION domain includes several frames, notably a MOVING frame representing motion as a process and a (physical) MOVEMENT frame organizing elements in a structured manner. Furthermore, there is a frame for the PARTS OF THE MOTION, encompassing eyes, face, legs, hands, body, and others. The MOTION domain also incorporates an attribute of anything frame that provides information about the causes of the motion, ways it occurs, and potential effects/ results.

Another significant advantage is the necessity to acknowledge and meticulously examine motion-emotion metaphors in both English and Vietnamese for this study. Originally, metaphor is a figure of speech that uses language to draw comparisons between two seemingly dissimilar things, to help the listeners or readers better understand the concept being conveyed. Metaphors are used to explain abstract or complex ideas by connecting them with more familiar, concrete concepts (Davidson, D., 1978). Moreover, metaphors involve both construction and interpretation (Ricoeur, P., 1977). When constructing a metaphor, the speakers or writers choose a comparison that they believe will help the listeners or readers better comprehend the concept being conveyed. This involves a creative process of choosing the appropriate words and images to create the comparison. On the other hand, the interpretation of a metaphor requires the listeners or readers to connect the two seemingly dissimilar concepts and understand how they relate to each other. This interpretation process involves understanding the metaphor’s intended meaning and inferring the comparison’s implications (Glucksberg et al., 1997a, 1997b, 2001). Therefore, a metaphor is a process of constructing and interpreting because it requires both the creative act of constructing the metaphor and the cognitive act of interpreting the metaphorical comparison to fully understand its meaning (Glucksberg & Keysar, 1990, p.3).

Consequently, Kövecses’s (2017) theoretical framework’s four levels are regarded as the tree’s trunk providing support, while the branches and smaller branches are utilized to explore specific aspects of the real under investigation. This *conceptual framework* comprises four main levels – image schemas (IS), domains, frames, and mental spaces – that are tightly interconnected and mutually influential. They collectively contribute to the understanding and interpretation of motion-emotion metaphors. *Image schemas*, focusing on motion, provide the foundational cognitive structures for conceptualizing emotion. *Domains*, including motion and emotion domains, serve as the conceptual domains where metaphors are constructed. *Frames*, specified by conceptual structures, shape the conceptual framing of motion and emotion. *Mental spaces*, consisting of elements structured by frames and interpreted by frames, provide the cognitive spaces where metaphors are processed and understood, taking into account cultural, individual, and contextual factors.

However, incorporating Kövecses’s (2017) theory of multiple levels of metaphors into the construction of the conceptual framework for this study presents significant challenges. These challenges can be outlined as follows.

The first challenge lies in establishing a cohesive connection among the four levels - *image schemas*, *domains*, *frames*, and *mental spaces* – within the framework of a MEM. The aim is to demonstrate that conceptualizers and speakers employ these four levels to provide structure and coherence to human experiences.

The second obstacle is effectively applying the conceptual framework to specify frames and mental spaces in the interpretation of English and Vietnamese MEMs because the intertwining nature of these elements poses a difficulty in accurately specifying their contributions.

In summary, despite the various challenges, the application of Kövecses’s (2017) theory of multiple levels of metaphors in constructing the conceptual framework offers several positive aspects. After a thorough examination of relevant theories such as motion, emotion, motion-emotion metaphors, and the theory of multiple levels of metaphor, the following conceptual framework will be formulated for this study by the writer (see Figure 2.9).

The present conceptual framework represents a synthesis of Kövecses’s (2017) theory, Talmy’s (2000) motion and Robinson’s (2009) emotion classification. This integrated framework will serve as the cornerstone for developing the analytical framework in the subsequent phase, once the findings of this study have been completed. By amalgamating multiple theories to construct such a framework, the study’s exploration is enriched, offering a more dynamic, elaborate and comprehensive approach.

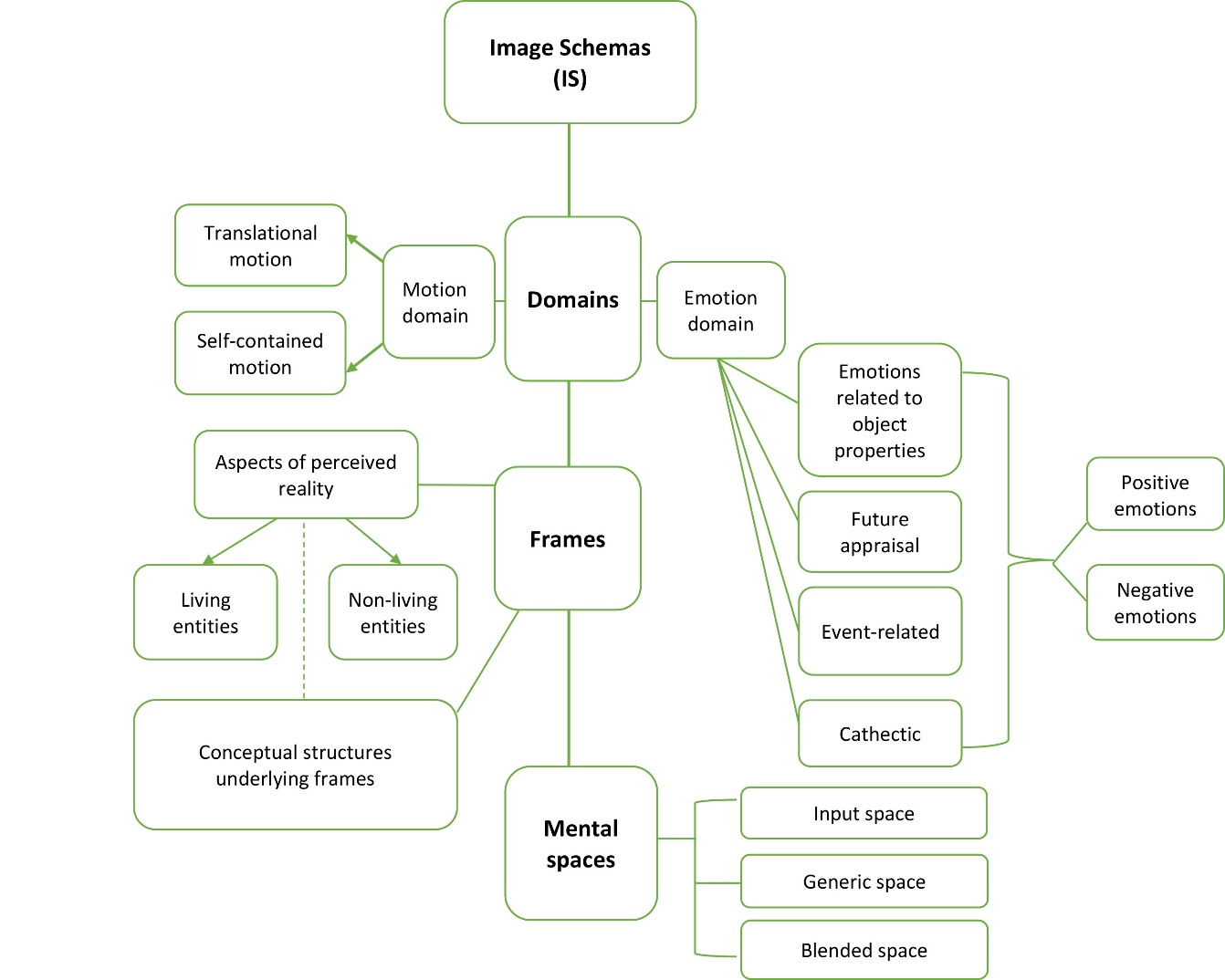


Figure 2.13. Conceptual framework of the study

2.5. Previous studies

The review of the previous studies on motion and emotional metaphors in language plays an important role in conducting this research with aims of (i) finding out what information has already existed in the field of current research, (ii) providing a context for our research, (iii) identifying main ideas, conclusions, and theories and establishing similarities and differences, (iv) identifying the primary methodologies and research techniques, and (v) identifying gaps in the literature which need further research. As a result, the previously reviewed studies are mostly concerned with motion, metaphors of emotion, motion-emotion relationship and motion-emotion metaphors.

2.5.1. An overview of studies on motion

The idea of motion in linguistics deserves special consideration at this time. Motion has been the subject of numerous investigations. As one of the founding fathers of Cognitive Linguistics, a renowned language topologist, and a researcher with extraordinary accomplishments at the intersection of language and cognition, Talmy is one of the most creative forerunners of modern linguistics. His groundbreaking research on motion typology, cross-linguistic representations of space concepts, lexicalization patterns in languages around the world, and an evolutionary model of compositionality in language that is highly compatible with current neuroscientific binding models of neural synchrony are just a few of his most well-known and outstanding accomplishments at the interface of language and cognition.

In addition to Talmy’s (1985, 1991, 2000, 2006) seminal work, Slobin (1996a, 1996b, 1997a, 1997b, 2000) is another well-known name that deserves to be recognized. Slobin has drawn many important conclusions from the results of his research. Slobin (1996a), for instance, contends that each event, such as a motion event, can be explained in terms of two distinct cognitive frames. A *typological frame*, on the other hand, depicts the domain that the tools provided for and the constraints imposed on speakers in verbalizing that event in a particular language. He distinguishes between two frames: one he refers to as a *discourse frame*, and one he refers to as the actual event or experience that we want to describe.

Recent cognitive linguistic research has significantly advanced our understanding of motion and related concepts across different languages, utilizing diverse approaches that enrich this field of study. While these studies have made valuable contributions, there are areas where critical examination and further exploration could enhance the existing body of knowledge.

Férez’ s (2008) doctoral thesis on motion in English and Spanish offers a detailed investigation into the semantics of motion verbs, drawing on influential research by Talmy. By employing a decompositional analysis approach, Férez highlights the complexities within motion verbs in these languages. However, a potential limitation lies in the focus on English and Spanish, leaving room for exploration of a more extensive language pool to better capture cross-linguistic variations in motion semantics.

Seyda Özçalskan’s (2009) study on metaphorical motion in English and Turkish provides insight into the interplay between universal and language-specific patterns. The emphasis on metaphorical mappings enriches our understanding of conceptual metaphor theory. Nevertheless, a deeper exploration of the cognitive processes underlying metaphorical expressions across diverse linguistic backgrounds could offer a more comprehensive perspective on this phenomenon.

Blomberg and Johan’s (2014) research on motion in Swedish, French and Thai sheds light on the differentiation between bounded and unbounded translocation in these languages. While the analysis successfully delineates how languages handle this distinction, further investigation into the cognitive mechanisms influencing these distinctions could provide a richer understanding of how language reflects human experience and cognition. The analysis concentrated on three languages - Swedish, French and Thai – all exhibiting the differentiation between *path* and *direction*. Among French speakers, a distinct inclination was observed to separate *manner* and *path* into distinct clauses, while the separation of *direction* from either *manner* or *path* was less pronounced. Thai consistently ordered motion verbs with manner, path and viewpoint-centered direction verbs. In line with expectations for an S-language (Slobin 2004), the differentiation was less clearly defined in Swedish.

In a nutshell, while these studies have significantly advanced our knowledge of motion and related concepts, future research could benefit from a more expansive cross-linguistic approach, deeper cognitive analyses, and a more comprehensive exploration of the intricate relationship between language, culture, and cognition in the domain of motion studies.

Table 2.3a. Summary of the most typical previous studies on motion by foreign authors

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **No.** | **Authors** | **Approaches** | **Aims** | **Methods** | **Findings** |
| 1 | Férez, P.C. (2008) | Semantics | To examine a substantial part of the motion verb lexicons in English and Spanish. | Empirical | The target domains and various metaphorical mappings shared a significant amount of cross-linguistic similarity. |
| 2 | Özçalskan, S. (2009). | Crosslinguistic perspective | To compare English and Turkish, looking at universal versus language-specific patterns in metaphorical motion event descriptions within the context of the conceptual metaphor theory. | Quantitative  Qualitative  Descriptive  Comparative | The target domains and various metaphorical mappings shared a significant amount of cross-linguistic similarity. The specification of the source domain structure, on the other hand, revealed cross-linguistic variation, particularly when describing the manner of a metaphorical motion event. By using more and a wider variety of motion verbs that encoded manner, English writers paid more linguistic attention to the metaphorical movement from point A to point B. Overall, the analysis showed that the source domain structure was the best candidate for a metaphorical event's systematic language-based variation. |
| 3 | Blomberg & Johan (2014) | Crosslinguistic perspective | - To shed light on the multiplicity of motion in Swedish, French and Thai.  -To investigate how languages treat the differentiation between bounded and unbounded translocation, and the corresponding semantic differentiation between the categories of Path and Direction. |  | The three languages on which the analysis focused, Swedish, French and Thai, all displayed the difference between Direction and Path. While the French speakers displayed a strong preference for keeping Manner and Path in separate clauses, they were less inclined to keep Direction separate from either Manner or Path. Thai ordered Motion-verbs systematically with Manner, Path and viewpoint-centered Direction verbs. |

In Vietnam, there have been several Vietnamese researchers who are interested in Talmy’s theories as well. The scholarly contributions of Hoang Tuyet Minh, particularly her research projects documented in 2014, 2017 and 2019, merit significant attention within the academic community. Her investigative focus has centred on the study of motion events and the prototypes of high-speed movement in English and Vietnamese, as well as translational motion viewed through the lenses of socio-cultural perspectives and cognitive linguistics. The methodologies adopted by Hoang Tuyet Minh and the findings are not only pioneering but also add substantial value to the existing theoretical framework. Her research provides essential empirical evidence that supports broader theoretical propositions within cognitive linguistics.

Based on the frameworks of Talmy’s lexicalization patterns (2000) and Goldberg’s constructional grammar, Lý Ngọc Toàn (2019), a PhD thesis, was successful in providing an in-depth account of semantic and syntactic properties of the LEsM, then pointing out major similarities and differences in LEsM between English and Vietnamese. The primary objective was to identify factors that resulted in negative L1 transfer via the use of English prepositions. The second objective was to identify the choice of English prepositions made by Vietnamese learners in terms of negative transfer. The third objective was to evaluate whether gender was a source of negative transfer. In addition, multiple master’s theses have explored the topic at hand. Mai Thị Thu Hân (2010) contends that simply categorizing Vietnamese as a satellite-framed or manner-conflating language is sufficient. Vietnamese exhibits a combination of satellite-framed and verb-frame lexicalization patterns when encoding path and other motion components. Both patterns are prevalent in colloquial Vietnamese speech. From a typological perspective, Vietnamese stands apart from languages such as English or Spanish by employing a parallel system of conflation. Unlike these languages, which rely on a single type of conflation, Vietnamese, in the framework proposed by Talmy, showcases a distinct expression of motion. Mai Thị Thu Hân’s findings reveal that whereas English encodes manner information within manner verbs themselves, Vietnamese tends to employ more neutral motion verbs supplemented by adjuncts that convey manner. For example, the English verbs *amble, backpack, meander, inch, limp, and mince* express different ways of walking, and they are translated into Vietnamese as *đi thong thả, đi lang thang, đi lần lần, đi khập khiễng, đi õng ẹo.* Another relevant master’s research by Nguyễn Thị Thanh Huyền (2019) examines the grammatical and semantic similarities and differences of multi-direction motion verbs in English and Vietnamese under the influences of language typologies. The study further illustrates the grammatical and semantic features of these verbs through their application in idiomatic expressions and literary works in both languages. Her study focuses on 10 multi-direction motion verbs in English (*run, go, walk, jump, creep, climb, step, dive, swim, fly*) and 10 Vietnamese verbs (*chạy, đi, nhảy, bò, trèo, leo, bước, lặn, bơi, bay*).

Table 2.3b. Summary of the most typical previous studies on motion by Vietnamese authors

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **No.** | **Authors** | **Approach** | **Aims** | **Methods** | **Findings** |
| 1 | Hoàng Tuyết Minh (2014) | Cognitive semantics | - To answer a basic question regarding the Vietnamsese language in relation to the two-way topology suggested by Talmy in grouping languages: Is Vietnamsese a verb-framed language or a satellite-framed language? | - Quantitative  - Qualitative  - Descriptive  - Comparative | The results show that words of direction in Vietnamese tend to act as satellites in motion events. The conflation of path in motion verbs is not a pervasive pattern in Vietnamese. In other words, in the light of cognitive semantics and the theory of lexicalization patterns proposed by L. Talmy, Vietnamese is a satellite-framed language. |
| 2 | Hoàng Tuyết Minh (2017) | Cognitive semantics | - To find out the similarities and differences of the prototypes of high speed movement in English and Vietnamese from the socio-cultural perspective, by exploring the comparison standards, or source domains, in similes that express high speed movement in the two languages. | - Quantitative  - Qualitative  - Descriptive  - Comparative | The results show that comparison standards, or source domains, for high speed movement in both languages consist of phenomena, entities and objects popular to the two peoples, with *tia chớp* (*lightening)* and *mũi tên (arrow)* being the prototypes of high speed movement in Vietnamese and *blink of an eye* and *fox* being the prototypes of high speed movement in English. |
| 3 | Hoàng Tuyết Minh (2019) | Cognitive semantics | - To identify lexicalization patterns, distribution of semantic components and semantic details encoded in Vietnamese path verbs from the cognitive semantics perspective. | - The main method for the identification and classification of lexicalization patterns, distribution of semantic components and semantic details was the component analysis method. | The results of the study reveal that the Vietnamese path verb lexicon is rich in lexicalization patterns, semantic components as well as semantic details. |
| 4 | Lý Ngọc Toàn (2019) | Cognitive linguistics | - To provide an in-depth account of semantic and syntactic properties of the lexical expressions of motion.  - To point out major similarities and differences in LesM between English and Vietnamese. | - Quantitative  - Qualitative  - Descriptive  - Comparative | There are four event structures for three types of events and lexical aspects of each type of verbs, which are bounded/unbounded, durational/punctual, atelic/telic and perfective/ imperfactive (282 manner, 95 path and 79 cuase verbs in English, and 224 manner, 38 path and 88 cause verbs in Vietnamese). |
| 5 | Mai Thu Hân (2010) | Cognitive semantics | - To provide an in-depth account of verbs of motion and their lexicalization patterns in English and Vietnamese.  - To point out major similarities and differences in lexicalization patterns of motion verbs between English and Vietnamese. | - Quantitative  - Qualitative  - Descriptive  - Comparative | Vietnamese utilizes both satellite-framed and verb-framed lexicalization patterns in encoding path and other components of motion and both patterns occur frequently in colloquial speech in Vietnamese. |
| 6 | Nguyễn Thị Thanh Huyền (2019) |  | - To identify the grammatical and semantic similarities and differences of multi-direction motion verbs in English and Vietnamese under the influences of language typologies.  - To illustrate the grammatical and semantic features of these verbs through their functions in idioms and some litrary works in both languages. | - Description  - Semantic component analysis  - Comparison and contrast  - Statistics  - Classification | - Identity similarities and differences in semantics and compound formation of 10 typical multi-direction verbs in English and 10 typical multi-diẻction motion verbs in Vietnamese, then some cultural and thinking features are described by analyzing and explaining the semantic development of the verb group in two languages. |

To sum up, research into the characteristics or structures of motion verbs has been the main focus of earlier studies on motion. Studies by domestic authors tend to compare Vietnamese and English rather than the cross-linguistic approach taken by studies by foreign authors.

2.5.2. An overview of studies on emotional metaphor

In light of the extensive body of research surrounding emotional metaphors, including seminal works by Langacker (1987), Lakoff & Johnson (1980), Kövecses (1995, 2000), and Zlatev (2005), the exploration of emotion has garnered multifaceted perspectives from both neurobiologists and language experts. LeDoux J. (1996) assertion that emotions primarily manifest as brain states and bodily responses, with conscious feelings serving as secondary embellishments, underscores the intricate nature of emotional experiences. This metaphorical journey, as described by Lakoff & Johnson (1980), involves a complex transfer of information from concrete, physically experienced domains to abstract realms, shaping our understanding of emotions through metaphorical language.

Diving deeper into the cognitive realm, Kövecses (2000) investigation into the MOTION IS EMOTION conceptual metaphor and recent studies by various scholars (William & Bargh, 2008; Zhong & Leonardelli, 2008; Esenova, 2011; Fuchs, 2012; Fuch & Koch, 2014) highlighting the intimate link between emotional life and bodily experiences underscore the significance of embodied cognition in shaping emotional metaphors. Rull’s (2000) comprehensive analysis of locative prepositional phrases featuring emotional nouns and the works of Dirven (1997), Radden (1998), and Radden & Dirven (2007) comparing causality expression in emotions to spatial linkages further enrich our understanding of the intricate interplay between motion and emotions in language.

Moreover, studies like Paterson’s (2002) research on recognizing emotion from movements and Sandström’s (2006) exploration of emotions through motion verbs shed light on the crucial role of motion verbs in constructing emotional experiences linguistically. The selection of specific verbs in emotional metaphors is shown to be contingent on the connotations associated with them, influencing how emotions are conveyed and interpreted across cultures. With a backdrop of diverse scholarly inquiries into emotion-motion relationships, the current study aims not only to trace historical and contemporary shifts in lexicalized emotion metaphors but also to unravel the cultural underpinnings that shape these linguistic phenomena. The author confirms that verbs of motion are crucial for constructing emotions because the human mind frequently uses concrete language to convey abstract ideas. Many motion verbs can be linked to an emotional state or sensation experienced by the agent. The selection of a particular verb in emotional metaphors is contingent on the connotation associated with that verb. For instance, the verb *strut* is connected to the emotion *pride,* suggesting its potential for metaphorical use. In a sentence like *He strutted along,* most readers or listeners would readily interpret it as conveying a sense of *pride* (*he was proud)*. Consequently, this research seeks to explore not only the historical shifts and contemporary differences in lexicalized emotion metaphors (LEMs) but also the cultural influences that underlie these linguistic phenomena.

In a similar vein, George’s (2007) corpus-based analysis of lexicalized emotion metaphors (LEMs) in English and Chinese within the cognitive linguistics framework and Raki’s (2014) exploration of fear conceptualization in English through movement and location highlight the cross-cultural and cognitive dimensions inherent in understanding emotions metaphorically. One line of inquiry focuses on the location of fear, which can be the starting point of movement, the destination of movement the Experiencer may or may not reach, or an intermediate location in transition. Prepositional phrases, which frequently take on causal meaning in addition to the locative one, enable the linguistic realization of fear as location. It has been demonstrated that fear can be conceptualized as an object whose motion is brought about externally and as an entity capable of self-propelled motion.

These studies collectively underscore the rich tapestry of motion-motion associations embedded in language, offering insights into how cultural, cognitive, and linguistic factors intertwine to shape our conceptualization of emotions through metaphorical expressions.

Table 2.3c. Summary of the most typical previous studies on emotion by foreign authors

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **No.** | **Authors** | **Approach** | **Aims** | **Methods** | **Findings** |
| 1 | Helena M. Paterson (2002) | Psychological | - To establish a relationship between perception and experience.  - To understand better the perception of emotion from human movement. | Experimental | The study shows that on average observers could correctly recognize emotion from point-light displays of human arm movements significantly above chance. However, there were also individual diffferences in terms of which emotions were being communicated, which actor was performing an action and what action was used to convey the emotion. |
| 2 | Shixiong George (2007) | Cognitive  Linguistics | To investigate the historical evolution and contemporary differences in lexicalized emotion metaphors (LEMS) between English and Chinese | Corpus-based contrastive study | - Embodied and non-embodied metaphors may have universal aspects across different languages.  - Variations in emotion metaphors across languages often stem from cultural differences in the prototypical source concept at the basic category level.  - The commonality and specificity of a metaphor theme in various languages are linked to the generality levels of that theme.  - While our thinking and ideology are influenced by our bodies and the resulting metaphors, or vice versa, cultural notions specific to emotions significantly contribute to cross-language variations in metaphor themes. This suggests that metaphor themes are, to some extent, cultural and ideological constructs. Both embodied physiological experiences and culturally influenced notions play crucial roles in emotion conceptualization.  - The embodied conceptualization of emotion is at times influenced by culturally specific notions.  - Three distinct types of metonyms underlie the conceptualization of emotions in English and Chinese. |

In the Vietnamese academic landscape, several scholars have achieved successful defence of their doctoral theses through the application of Kövecses’ (2000, 2004) conceptual metaphors of emotions in tandem with Lakoff’s (1980) theoretical framework. Of particular significance is the scholarly contribution of Bùi Khánh Ly (2012), whose study employs a cognitive lens to meticulously examine metaphors portraying negative emotions such as *anger*, *sadness*, and *fear*, both in English and Vietnamese languages. This work serves as a prominent illustration of the cognitive analysis undertaken to delve into the intricate nuances of these emotions as expressed within distinct linguistic contexts.

Moreover, within the realm of emotion conceptualization, it is pertinent to acknowledge a selection of scholarly works authored by Vietnamese academics. Notably, Nguyễn Văn Trào (2014) has contributed significantly in this regard through his paper entitled *A Cross-cultural Analysis of the Metaphorical Conceptualization of Sadness in Modern English and Vietnamese*. This paper stands as an exemplar of endeavours within the Vietnamese academic community to explore the nuanced dimensions of emotion representation across cultures and languages.

An additional noteworthy dissertation is that of Trần Thế Phi (2016). This study delves into the domain of emotional conceptual metaphor, a distinctive form of metaphor manifested across multiple linguistic strata. Notably, the research centres its attention on the idiomatic level of expression. The investigation proves particularly insightful as it unveils the formation of what is termed the *emotional idea structure* alongside associated models of conceptual emotive metaphors. This emphasis is chosen judiciously due to the emotional conceptual metaphors. These stem from the overarching event structure metaphorical framework, offering a means to conceptualise relationships between entities, whether events or changes in states.

Table 2.3d. Summary of the most typical previous studies on emotion by Vietnamese authors

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **No.** | **Authors** | **Approach** | **Aims** | **Methods** | **Findings** |
| 1 | Bùi Khánh Ly (2012) | Cognitive | To investigate metaphors of negative emotions of anger, sadness and fear in English and in Vietnamese. | Qualitative  Quantitative | English uses less internal organs to depict their emotion concept, while Vietnamese abounds in emotion-related expressions that emply a variety of internal organs. |
| 3 | Trần Thế Phi (2016) | Cognitive | Explore and analyze metaphors of emotion in English and Vietnamese idioms. | Qualitative  Quantitative  Descriptive  Contrastive | The study found out semantic schemas of the idioms denoting emotions in English and Vietnamese. |

In brief, these studies mostly centre on investigations into emotion and its conceptualization from cognitive or cross-cultural perspectives without exploring the motion factor, which left a research gap for the current study to fill in.

2.5.3. An overview of studies on motion-emotion metaphors

In reviewing the existing studies on motion-emotion metaphors, it is evident that scholars have delved into this intriguing intersection from various angles, offering insights that underscore the intricate relationship between motion and emotion across linguistic and cultural contexts. Nothwrothy works such as Zlatev et al. (2012) and Jacobsson (2015) have ventured into cross-linguistic examinations, shedding light on how different languages conceptualize the interwining of motion and emotion. The investigation by Foolen et al. (2012), Harris (2018), Bedkowska-Kopczyk (2013), Šlapkauskaitė (2017), and Ponterotto (2016) have further enriched this discourse by exploring nuanced aspects of motion-emotion metaphors within specific linguistic frameworks.

Sandström (2006) pioneering exploration into the role of motion verbs in conventionalized emotion metaphors signifies a significant contribution to the field, emphasizing the fundamental connection between concrete language expressions and abstract emotional concepts. While prior studies have laid essential groundwork, the scholarly attention dedicated to unraveling the complexities of motion-emotion analogies remains relative sparse. The works of Zlatev et al. (2012), Jacobsson (2015), and Paju (2016) stands out as notable endeavours in this domain, highlighting the importance of language kinship, geographical proximity, and cultural affinities in shaping shared metaphorical patterns.

The collective findings suggest that the prevalence of MEMs in languages is often rooted in genealogical relationships, emphasizing how linguistic heritage influences the evolution of metaphorical expressions. Despite the challenges inherent in exhaustively cataloging MEMs within a language, the methodological approaches adopted in these studies provide a structured framework for the systematic analysis of motion-emotion connections. By adding consistent categorization and selection criteria across languages, researchers can uncover core expression types that capture the essence of motion-emotion metaphors, offering valuable insights into the universalities and cultural nuances that underpin these metaphorical constructs.

Building on the preceding discourse surrounding the influence of genealogical proximity on the prevalence of conventional metaphorical expressions within langugaes, as elucidated by Paju (2016) and supported by the existing literature, the current study is poised to extend this line of inquiry. By advocating for a comparative analysis that includes languages genetically related to English, the research aims to deepen our understanding of how motion-emotion metaphors are constructed and perceived across linguistic boundaries. Through a focused examination of English and Vietnamese in contrast to genetically unrelated languages, this study endeavors to illuminate the nuanced ways in which emotions are metaphorically conveyed through the langugae of motion, thereby contributing to a more comprehensive cross-cultural exploration of the intricate relationship between langugae, motion, and emotion.

Table 2.3e. Summary of the most typical previous studies on MEMs

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **No.** | **Authors** | **Approach** | **Aims** | **Methods** | **Findings** |
| 1 | Zlatev et al. (2012) | Cognitive linguistics | To investigate MEMs in English, Swedish, Bulgarian and Thai, one with another in degrees of genealogical, geographical and cultural proximity, and express motion-emotion metaphors. (MEMs)  - To compare MEMs in the four languages under investigation to evaluate three types of theoretical positions: conceptual universalism, discourse, and consciousness-language interactionism. | Cross-linguistic analysis | - The empirical findings and the theoretical position are in harmony with the theme of the present volume – the fundamental roles of motion and emotion for “consciousness, intersubjectivity, and language”.  - The study of MEMs in four dffferentially related languages (cultures) gives support for a view according to which personal, subjective experience and language (use) closely interact in the formation of metaphorical expressionns used to talk about emotions. |
| 2 | Jacobsson, G. (2015) | Cognitive linguistics | - To investigate MEMs in English, Swedish and Spanish to see how they stand to one another in degrees of genealogical, geographical and cultural proximity, express motion-emotion metaphors (MEMs).  - To compare MEMs in the three languages under investigation to evaluate three types of theoretical positions: conceptual universalism, discourse, and consciousness-language interactionism. | Cross-linguistic analysis | By comparing the source domains concepts of the MEMs, the study showed a considerable degree of overlap, especially with respect to basic physical concepts like VERTICALITY and DESTRUCTION |
| 3 | Paju, L. (2016) | Cognitive linguistics | - To investigate MEMs in Estonian, English, Swedish and Finnish to see how they stand to one another in degrees of genealogical, geographical and cultural proximity, express motion-emotion metaphors (MEMs).  - To compare MEMs in the three languages under investigation to evaluate three types of theoretical positions: conceptual universalism, discourse, and consciousness-language interactionism. | Cross-linguistic analysis | The distribution of MEMs in the four languages showed that Estonian had the highest number of MEMs (69). It was followed by English and Finnish (58 and 54 respectively) and Swedish which had the lowest number of MEMs (48). In the analysis on the universal level, the four languages showed considerable overlap by sharing nearly a fourth of all the MLTs on the coarse-grained level. The analysis of genealogical vs. non-genealogical motivations showed more overlap between genealogically related languages than between non-genealogically related languages. Finally, the numbers of language-specific MEMs were higher in Estonian and English and lower in Swedish and Finnish. |

2.6. Summary

This chapter provides a structured overview of the key topics relevant to the study, highlighting what has been accomplished, obtained, and reviewed. It begins by examining cognitive semantics within the framework of cognitive linguistics, which offers valuable insights into conceptual structures and the process of conceptualization. This understanding sheds light on how meanings are constructed through the interaction between language and the mind, considering embodiment, interaction, and construal.

A crucial aspect of cognitive semantics is the assertion that semantic structure is synonymous with conceptual structure. Building upon this, Talmy (1985, 2000) explores the lexicalization patterns that transform semantic elements into surface units. Additionally, the differentiation between traditional metaphor and conceptual metaphor is discussed, providing a comprehensive overview of motion in languages. Definitions, types, motion events, and lexical expressions related to motion are examined.

To construct the conceptual framework for the study, Kövecses’s (2017) theoretical framework is introduced. This framework comprises four levels, namely image schemas, domains, frames, and mental spaces, visually represented in the chapter. The upcoming chapters will delve into the exploration and analysis of these levels in the context of motion-emotion metaphors from a cognitive semantics perspective.

Furthermore, a review of previous studies is conducted to identify universal approaches to analyzing motion, particularly when it plays a role in conceptualizing emotions. This review also addresses any existing research gaps in these studies.

By considering what has been reviewed, the writer of this study gains a comprehensive understanding of the relevant issues necessary to research motion-emotion metaphors. Additionally, the writer can build upon the achievements of scholars and previous researchers in the field, particularly in terms of foundational theories. This enables the writer to either adopt suitable theories or develop a research framework specific to the current project.

The core issues related to cognitive semantics, motion and emotion in languages, motion-emotion metaphors, multi-levels of metaphors and the conceptual framework will serve as the foundation for analyzing the findings and facilitating the discussion in the study.

CHAPTER 3: METHODOLOGY

The application of cognitive semantics, which includes motion event theory, the language of emotion, and conceptual metaphor as its background, is conducted in the dissertation on motion-emotion metaphors in English and Vietnamese. The analytical framework of the study is the most crucial component, which is regarded as the skeleton of a research project and is presented in this chapter along with the main method – qualitative method and accompanying methods – descriptive and comparative methods, data collection, and data processing in which the criteria for MEMs identification is also demonstrated.

3.1. Methods

A comprehensive research design can be established by integrating the comparative with the qualitative and descriptive methods.

3.1.1. Qualitative method

The qualitative method is well-suited to the aims of this study, as it allows for a comprehensive exploration and understanding of complex phenomena. In the context of the research on motion-emotion metaphors, the qualitative method will enable the writer to delve into the metaphors that employ motion verbs to convey emotions and examine them from the perspectives of image schemas, domains, frames, and mental spaces.

Cresswell (2007) defines *qualitative research* as an investigative approach wherein researchers interpret their observations, auditory inputs, and comprehension. The researchers’ interpretations are inherently influenced by their backgrounds, historical context, surrounding circumstances, and prior knowledge. Dörnyei (2007, p.38) contends that qualitative research focuses on the subjective opinions, experiences, and feelings of individuals. This method aligns with the way qualitative researchers comprehend the notion of meaning. This particular characteristic of qualitative research proves advantageous in examining how individuals perceive and associate similar attributes when employing materials and phenomena to express emotions. It also facilitates exploring embodiment experiences through motion and the communication of emotions via motion verbs.

Interestingly, Dörnyei, Z., (2007, p.38) asserts that *qualitative research is fundamentally interpretative, indicating that the research outcomes are ultimately shaped by the subjective interpretations of the researchers themselves*. Rather than aiming for a single correct interpretation, qualitative research seeks to expand the range of possible interpretations of human experience (Dörnyei, Z., 2007, p.41). Qualitative data, as described by Mathew B. Miles et al. (2014), serve as a basis for detailed and comprehensive descriptions and explanations of human processes. Dörnyei, Z. (2007, p.41) further explains that relying solely on quantitative research design may render a study meaningless when unexpected events occur. In contrast, qualitative methods not only accommodate these changes but also capitalize on them, yielding exciting results. This advantage of the qualitative method is particularly relevant for interpreting the semantic features of motion verbs in expressing emotions and for specifying frames and mental spaces in the interpretations of English and Vietnamese motion-emotion metaphors (MEMs).

Moreover, qualitative data, with their emphasis on people’s lived experiences, are fundamentally well suited for locating the *meanings* people place on the events, processes, and structures of their lives and for connecting these meanings to the *social world* around them. One major feature of well-collected qualitative data is that they focus on *naturally occurring*, *ordinary events in natural settings* so that we have a strong handle on what “real life” is like.

Qualitative data provide a solid foundation for detailed and comprehensive descriptions and explanations of human processes. By employing the qualitative method, the research does not attempt to control contextual factors but rather seeks, through a variety of methods, to understand issues from the informants’ points of view to create a rich, holistic, and in-depth picture of the phenomena under investigation. The qualitative method involves *open-ended explorations of people’s words, thoughts, actions, and intentions* as a means of obtaining information (Judd, et al., 1991, p.299). In a word, the goal of qualitative research is to discover phenomena not previously described and to understand them from the perspective of participants in the activity.

In summary, the qualitative method aligns well with this study’s objectives, as it facilitates a comprehensive exploration of motion-emotion metaphors. It enables the writer to analyze the metaphors from multiple levels, consider complex interactions, and present detailed explanations. Additionally, the persuasive nature of qualitative data, particularly in the form of narratives, lends credibility and impact to this study’s findings.

3.1.2. Descriptive method

The descriptive method can complement the qualitative method in the study of motion-emotion metaphors, as it provides a systematic and detailed examination of how emotions are conceptualized in terms of motion in English and Vietnamese. By incorporating the descriptive method, the writer can enhance the accuracy and precision of the analysis, offering a comprehensive understanding of the linguistic and conceptual aspects of these metaphors.

The descriptive method is used to illustrate the characteristics of the population or phenomenon that is being studied. In other words, the descriptive method enables the researcher to test hypotheses and answer the questions (Mitchell & Jolley, 2010). Thus, through the descriptive method, a diverse range of language samples, including texts, and literary works can be collected, to ensure a comprehensive representation of how emotions are expressed and conceptualized.

The descriptive method involves meticulous observation, documentation, and language data, focusing on the specific features and patterns that characterize the conceptualization of emotions through motion. *The primary objective of descriptive research is to offer a portrayal of the current state of affairs* (Kothari, 2009, p.3). This method allows the writer in this study to closely examine the linguistic expressions, metaphors, and cognitive processes involved in linking motion and emotion in both English and Vietnamese languages.

Motion-emotion metaphors (MEMs), the main research focus of this thesis, considered as one overall subject, will be recognized via sub-metaphors containing motion aspects and expressing a certain kind of emotion or a state of feeling. This study also concentrates on identifying all the possible mappings as well as the connection between these mappings and relevant cultural traits. The descriptive method describes the objects associated with various emotions and motion types – translational or self-contained, and semantic features and cognitive values correspond with conceptualization as the foundation for framing typical MEMs in the Vietnamese language, compared with the English language. In addition, this descriptive method helps to reflect distinctive semantic features of MEMs and clarify the characteristics of the hidden association in the process of framing MEMs in each language. The introspection method, in combination with the analysis process, is to predict and interpret motion, leading to the assessment and evaluation of pre-predictions and interpretations regarding real-life or novel linguistic expressions. From cognitive linguistics, this descriptive method is applied to analyze the four levels embedded in each metaphor, including *image schemas*, *conceptual domains*, *frames,* and *mental space*. These factors are related to each other and intertwined with each other to shape the embodiment cognitive fundamental foundation in metaphorical expressions of emotion in English and Vietnamese, which are largely created from the observation of motion in the human world. This thesis can picture the whole process of researching MEMs, especially those in Vietnamese, based on conceptual metaphor and motion theory in the light of cognitive linguistics. The semantic descriptive and analysis methods are based on objective, inheriting, and open viewpoints. By conducting systematic analyses of these language samples, the study can identify recurring patterns, linguistic structures, and metaphorical expressions related to motion-emotion metaphors.

In this study, the descriptive method is used to describe all the phenomena as they exist in expressions of emotion via motion. Descriptive data will be noted to explore new variables of MEMs, especially Vietnamese ones. The next step will be putting the variables on the scale to weigh them and sort out the common features and the unique ones.

3.1.3. Comparative method

In addition to the qualitative and descriptive methods, the comparative method can further enrich the study of motion-emotion metaphors in English and Vietnamese. By employing the comparative method, the writer can systematically analyze and compare the linguistic and conceptual aspects of these metaphors across the two languages, shedding light on similarities, differences, and cultural influences in their construction and interpretation.

The fundamental objective of the comparative method is to look for similarities and variations between the categories that are the subject of comparison. The comparative method allows for an in-depth examination of how motion verbs are used to convey emotions in English and Vietnamese, highlighting both shared and distinct conceptualizations. Through a meticulous analysis of language data, common patterns, metaphorical expressions, and cognitive processes that underlie the motion-emotion metaphors in each language can be identified.

Moreover, the comparative method facilitates a cross-linguistic exploration. By considering the socio-cultural contexts in which these languages are used, cultural factors can be considered to reflect in shaping the conceptualization of emotions through motion in English and Vietnamese. Critical methods in the comparative study of languages include those for establishing a basis for comparison and comparative interpretation. The basis for comparison is identified through linguistic and feature comparison, where one language serves as the foundation. The choice of the basis depends on the study’s objectives or the level of investigation. Attributes and properties of the object or phenomenon serve as the basis for feature comparison.

In this study, the linguistic disparities between the two selected languages, English and Vietnamese, are evident, as highlighted by Erickson (2001) and Ngo (2001). Erickson (2001) notes that English words are primarily polysyllabic, with the majority containing one to five syllables. This characteristic contributes to the phonological complexity of the English language. On the one hand, Ngo (2001, p.5) categorizes Vietnamese as a member of the “Mon-Khmer languages within the Austroasiatic family”, emphasizing its linguistic roots and classification. Additionally, Giang (2007, p.14) cited Thompson (1965) as saying that “Vietnamese has been inaccurately reported to be a monosyllabic language with each word equal to one syllable”. Moreover, it is essential to recognize the geographical and cultural disparities between English and Vietnamese. These languages originate from distinct regions, and their evolution has been shaped by diverse cultural influences. Consequently, they do not share the same cultural features and identity, further contributing to their linguistic uniqueness. Despite these pronounced differences, the current research aims to shed light on unexpected similarities between English and Vietnamese. Specifically, the focus lies in the formation of expressions and descriptions of emotions (feelings) through the utilization of motion factors in metaphorical language. The existence of these parallels challenges the conventional belief that linguistic and cultural differences are insurmountable barriers. Instead, it underscores the universal cognitive aspects inherent in human communication, transcending linguistic and cultural boundaries. This recognition prompts a reevaluation of how languages, seemingly distant and distinct, can converge in their expression of shared human experiences. At the same time, English and Vietnamese may exhibit differences in the choice of words and phrases used to convey emotions. English, shaped by Western cultural influences, might employ metaphors rooted in Western experiences, while Vietnamese, reflecting its Southeast Asian cultural context, may draw on distinct cultural symbols and references. Also, the cognitive associations linked to emotions may differ between the two languages. Certain metaphors may evoke distinct mental images and emotional responses in English speakers compared to Vietnamese speakers, reflecting the cultural and cognitive frameworks within each language.

In short, the comparative method serves as a valuable tool in this study because it enables us to systematically compare and analyze the linguistic and conceptual aspects of these metaphors, uncovering both commonalities and differences. By considering the cultural influences, the comparative method allows for a comprehensive exploration of how these metaphors are understood and expressed in each language.

3.2. Data collection and procedures

***Step 1: List all motion verbs.***

The qualitative inquiry began by compiling a list of motion verbs from a study by Zlatev et al. (2012), identifying corresponding English and Vietnamese verbs with shared semantics.

The motion verbs are identified from the texts of 150 literary works in English and Vietnamese, and then the motion verbs used in metaphorical expressions of emotion are identified. As stated in the section “Scope of the study”, the corpus of literary works selected for the investigation of MEMs in English and Vietnamese originates from a meticulous curation process aimed at identifying texts that meet specific criteria essential to the research framework. Comprising 150 literary pieces in total, evenly distributed with 75 works in English and 75 in Vietnamese, this selection primarily focuses on materials published from the year 2000 onwards. Each chosen work encapsulates expressions of emotion characterized by the utilization of motion verbs to delineate or articulate emotional states.

***Step 2: Categorize motion verbs.***

Motion verbs are categorized, according to Talmy (2000), as translational motion and self-contained motion. At the same time, the types of emotion they are associated with (e.g., *happiness, surprise, anger, fear, lust, love, grief*) are grouped according to Robinson’s selected emotion classification (2009).

Initially, the motion verbs were randomly selected from a pool of data sources comprising 75 English novels and stories, as well as 75 Vietnamese novels and stories. This process yielded a total of 109 English motion verbs and 154 Vietnamese motion verbs. Subsequently, the collected motion verbs underwent a filtering process based on the definition of MEMs provided by Zlatev (2016) and Talmy’s perspective on motion, alongside the previously established criteria for motion verbs that metaphorically convey emotions, as discussed in the theoretical background. As a result of this filtering, it was determined that only 106 motion verbs in English and 132 motion verbs in Vietnamese were deemed appropriate for examination in this study.

***Step 3: Identify metaphorical expressions denoting emotion via motion verbs.***

In the initial phase of the process, all conceivable expressions conveying both motion and emotion in English and Vietnamese were taken into account. Then, the investigation involved a thorough search for relevant MEMs within the literary works collection in English and Vietnamese. Our approach commenced by examining 118 Vietnamese phrases conveying metaphoric meanings and 123 English phrases encompassing both motion and emotional expression. The primary objective was to uncover metaphors within running texts rather than specifically seeking out particular metaphors. Consequently, a combination of intuitive and observational methods guided our search and selection of metaphors. Throughout this process, we aimed to avoid literal word-to-word translations. Occasionally, the exploration led to the discovery of new metaphorical expressions, which were subsequently verified using relevant dictionaries.

Despite ongoing methodological efforts, such as the Metaphor Identification Procedure (Pragglejaz, 2007) and its extended version (MIPVU), a well-established set of parameters for metaphor identification is lacking. While the Metaphor Identification Procedure (MIP) appears to be a straightforward method, its simplicity can be deceptive, as it conceals a range of underlying assumptions. The instructions for MIP underwent a comprehensive five-year development and testing process, revealing consistent outcomes with substantial agreement among individual analysts in their independent text analyses (Pragglejaz Group, 2007). Steen (2007) has scrutinized both the strengths and weaknesses of this set, with a detailed account of its practical application provided by Steen, Biernacka, et al. (in press).

However, the affordability of MIP for identifying metaphors in discourses becomes a limitation for our study, which primarily focuses on identifying metaphors within running texts or discourses rather than searching for specific metaphors. Consequently, MIPVU proved unsuitable as a tool for identifying MEMs in our data. Instead, a combination of intuition and observation methods, guided by the analytical framework, was employed in the search and selection of metaphors.

Conversely, when comparing Vietnamese MEMs with those in English from the Zlatev et al. (2012) database, new MEMs in both languages were discovered and verified in the corpora. Additional relevant expressions in both English and Vietnamese were explored through interactive steps and corrections.

**Step 4: Identify and filter MEMs.**

In order to define the scope of the material for the study and to guarantee the selection of similar expressions in both languages, the following selection criteria were applied, which were derived from those utilized by Zlatev et al. (2012), but with more explicit specifications. These criteria took into account the metaphorical mappings between motion verbs and emotions, as well as the characteristics of translational and self-contained motion. The goal is to identify metaphorical expressions that effectively convey the intended emotional states in both English and Vietnamese.

*Criterion 1: The presence of MEMs in a sentence does not convey real, physical movement.*

As evident, instance (3.2) meets criterion 1, as there is no alteration in the spatial position of any figure in these cases. Conversely, example (3.1) does not meet the criterion since despite depicting the emotional states and processes of the protagonists, they also detail changes in physical space.

*(3.1) Happily, she* ***ran******up*** *the stairs.*

* 1. *Trái tim tôi* ***rớt ra*** *khỏi lồng ngực.*

*(My heart* ***fell*** *out of my chest.)*

*Criterion 2: Replacing the figure expression within MEMs can result in a sentence describing real, physical movement.*

As illustrated in instances (3.3-3.4-3.5), if the figure expression (and, if required, the landmark expression) is replaced with an expression pertaining to a physical object, the sentence transforms into a depiction of real motion. This criterion can be viewed as a practical clarification of criterion 1.

* 1. *My heart* ***sank*** *to the soles of my feet. [E9, p.35]*

*----> The ship* ***sank****.*

* 1. *A wave of pure happiness* ***surged*** *through my body. [E18, p.621]*

*----> The tide* ***surged****.*

* 1. *Một cơn ham muốn nữa* ***trào lên*** *trong tôi. [V16, p.58]*

*(Another desire* ***surged*** *within me.)*

*----> The liquid is* ***surging****.*

*Criterion 3: Motion is conveyed through the verb root rather than solely relying on a satellite or preposition.*

* 1. *A surge of panic made her legs* ***buckle.*** *[E29, p.411]*
  2. *He* ***staggered*** *by the heavy thump of his heart. [E66, p.179]*

*Criterion 4: In a MEM, the representation of the figure signifies both the self and a component of the self.*

As suggested by the aforementioned criterion 2, the meaning of the expression representing the figure, that is, whatever is portrayed “as if” in motion-emotion metaphors, plays a vital role in interpretation. Self-referential expressions, exemplified by (3.8-3.9), meet this criterion. Likewise, expressions involving culturally construed body parts and metaphorical concepts, as seen in (3.10) and (3.11), also fulfill this requirement.

* 1. *I* ***climbed*** *out of**the abyss of depression. [E68, p.22]*
  2. *Trái tim tôi* ***rơi xuống*** *một chỗ nào đó rất xa. [V34, p.10]*

*(My heart* ***fell*** *to a very distant place.)*

* 1. *My heart is trying to* ***escape*** *my body through my chest. [E75, p.262]*
  2. *Hồn vía tôi lập tức* ***bay*** *tuốt lên mây.[V35, p.42]*

*(My soul immediately* ***soared*** *up into the clouds.)*

*Criterion 5: Speakers have access to both the source meaning (motion) and target meaning (emotion).*

In light of this, numerous potential motion metaphors were excluded from the examination. For instance:

*(3.11) Ugwu* ***stood trembling*** *in the middle of the room, … [E1, p.68]*

*(3.12) His face seemed to* ***melt****,* ***foldin****g it on itself. [E2, p.29]*

*(3.13) With my heart* ***jump****ing for joy, … [E3, p.34]*

*(3.14) …****Mang theo*** *một lòng thương kỳ lạ đến độc ác. [V22, p.43]*

*(****Carrying*** *a strange mix of compassion cruelly.)*

Observing (3.11), it is evident that there is genuine motion, and under criterion 1, (3.11) does not qualify as a MEM, whereas (3.12) is classified as a MEM featuring non-actual motion. In the case of example (3.13), the movement pertains to emotions (joy and happiness are specified), not the self, aligning with criterion 5. Conversely, (3.14) does not meet the criteria for a MEM, as it involves the movement of another agent, not the self.

Upon applying the criteria for MEMs, the findings of this study reveal that a significant number of metaphorical expressions qualify for analysis. Specifically, the re-evaluation of the data using these criteria indicates that 183 metaphorical expressions in English and 241 in Vietnamese meet the qualifications for further examination.

Figure 3.1 illustrates the workflow of the *data collection and procedures* phase, providing a concise summary of the main steps, criteria, and results pertaining to the investigation of data sources of this study.

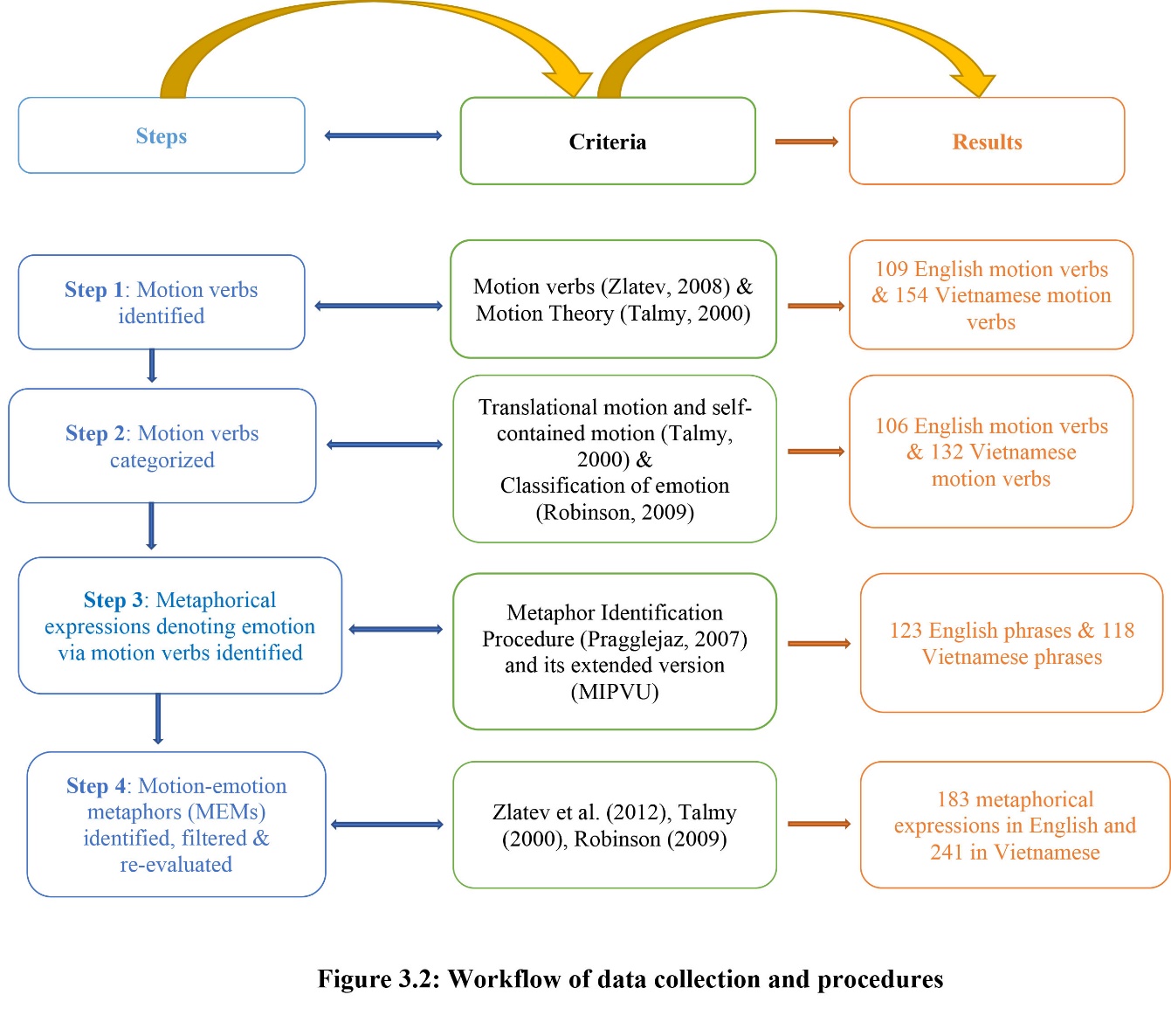


Figure 3.1 Workflow of the data collection and procedures

3.3. Data analysis

The data analysis process plays a crucial role in uncovering metaphorical expressions denoting emotion via motion verbs in English and Vietnamese texts. This section outlines the steps involved in analyzing the collected data, ensuring data validity, categorizing motion verbs according to Talmy’s classification, identifying metaphorical expressions, comparing Vietnamese MEMs with English, filtering the MEMs, and presenting the final results.

*Step 1: Categorization of motion verbs based on Talmy’s (2000) classification*

In Talmy’s framework, translational motion and self-contained motion represent different conceptualizations of motion. Translational motion involves physical displacement and change in location, while self-contained motion involves internal movement or changes within an entity. By categorizing motion verbs according to Talmy’s classification, the study examines how these verbs are used metaphorically to express emotions and contribute to the linguistic representation of emotions in English and Vietnamese.

*Step 2: Categorization of emotion based on Robinson’s (2019) classification*

The process of categorizing the associated emotions based on Robinson’s (2019) classification involves grouping the emotions that are linked to the identified motion verbs. In this study, after compiling a list of motion verbs and identifying their corresponding English and Vietnamese counterparts, and after categorizing these motion verbs according to Talmy’s classification, the associated emotions are grouped based on Robinson’s (2019) classification of emotions, which the study adopts. This includes a set of categories or dimensions that encompass 11 pairs of positive and negative emotions with various emotional states, as presented in Chapter 2. During the data analysis process, the researcher would have assigned each motion verb to its respective category within Robinson’s (2019) classification of emotions. For example, if a motion verb is associated with the expression of joy, it would be categorized under the happiness dimension. Similarly, if a motion verb is linked to expressions of sadness or grief, it would be categorized under the corresponding emotion dimension. This categorization allows for a systematic analysis of the emotions conveyed by the metaphorical expressions, providing a framework for further examination and interpretation of the data.

As a result, the data analysis process revealed the presence of seven distinct emotional states in the English data and eight distinct emotional states in the Vietnamese data. These emotional states were identified among a total of 424 qualified metaphorical expressions found in both languages, with 183 expressions in English and 241 expressions in Vietnamese. Significantly, the conceptualization of these emotional states in both languages was facilitated by the semantic associations of motion verbs. As stated earlier, 106 motion verbs were found to contribute to the expression of these emotional states, while in Vietnamese, 132 motion verbs were identified. The utilization of these motion verbs in metaphorical contexts allowed for the identification and understanding of specific emotional states. In the upcoming chapters, a comprehensive discussion will be provided, exploring the semantic associations of these motion verbs and their role in conveying the identified emotional states in both English and Vietnamese.

*Step 3: Identification of metaphorical expressions denoting emotion via motion verbs*

To analyse how motion verbs from both languages are metaphorically linked to emotions, how the specific characteristics of translational and self-contained motion verbs are utilized metaphorically to convey emotional states are examined. For example, certain translational motion verbs like *rush*, *soar*, or *plunge* might be metaphorically associated with intense emotions like *excitement, joy, or fear*. On the other hand, self-contained motion verbs like *quiver*, *tremble*, or *writhe* might be metaphorically linked to emotions such as *fear, anxiety, or grief.*

*Step 4: Data validation*

To ensure the accuracy and reliability of the collected data, rigorous measures were implemented. Cross-referencing techniques were employed to verify the data against established sources, and duplicates or inconsistencies were eliminated from the dataset.

*Step 5: Limitations of existing metaphor identification procedures (MIP)*

Acknowledging the limitations of widely used metaphor identification procedures like MIP and MIPVU, a combination of intuition and observation methods guided by the analytical framework was employed. This approach provided more flexibility in capturing metaphorical expressions incorporating motion and emotion.

*Step 6: Comparison and verification of Vietnamese MEMs*

The analysis involves comparing Vietnamese MEMs with English ones, considering how motion verbs from both languages are metaphorically used to express emotions. This comparison aims to deepen the understanding of how different languages utilize motion-related metaphors to represent emotional experiences.

3.4. Analytical framework for MEMs in English and Vietnamese

The analytical framework employed in this study for analyzing MEMs in English and Vietnamese is constructed upon a foundational synthesis of theoretical components. These components are derived from the conceptual framework advanced by Kövecses (2017), integrated with insights from Tamy’s (2000) theory of motion and Robinson’s (2009) exploration of emotion, as depicted in Figure 2.13, Chapter 2. For empirical application within the context of our recent investigation, the framework is operationalized and illustrated as depicted in Figure 3.2 below. This framework facilitates a systematic and coherent analysis, enabling a structured exploration of MEMs across various dimensions and stratifications within the two languages examined. Concurrently, the framework highlights key discoveries that emerged while exploring answers to the research questions posed in this study.

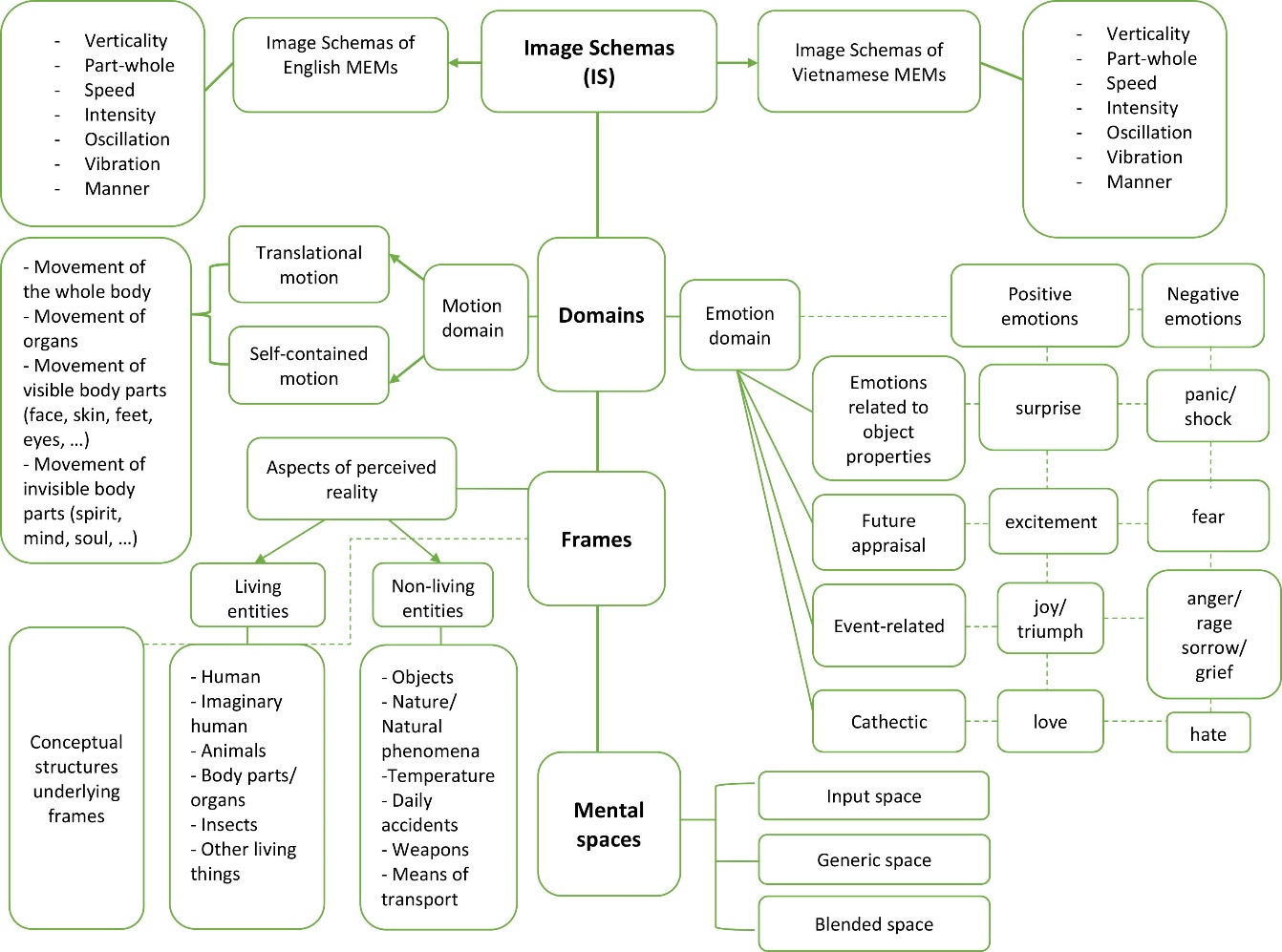


Figure 3.2: Schema of analytical framework for MEMs  
 in English and Vietnamese

It is noticed that there are two main ways to conceptualize emotions in an embodied metaphorical way: via reification, in which emotions are metaphorically understood in terms of actual objects with which the experiencer engages in a variety of interactions, and via personification, in which they are projected onto living (typically, but not always, human) beings. *Meaning is equated with conceptualization. Linguistic semantics must therefore attempt the structural analysis and explicit description of abstract entities like thoughts and concepts. Conceptualization resides in cognitive processing, our ultimate objective must be to characterize the types of cognitive events whose occurrence constitutes a given mental experience*. (Langacker, 1986, p.3)

Before diving into the analysis’s specifics, it should be noted that human perception is capable of drifting or floating. Cognitive drift is seen in the conceptual realm. Returning to the mental space theory, expressions trigger not only semantic frames but also mental spaces that depict the state of human knowledge, including beliefs, desires, hypotheticals, and counterfactuals, concerning reality. Language utilizes connections between various spaces when referring to individuals, and cognitive ability has the flexibility to navigate between spaces (Croft, W. & Cruse, D.A, 2004). Lee (2001, p.6) establishes a connection between metaphor and construal by highlighting that *different metaphors can be associated with distinct ways of thinking about a particular phenomenon*.

3.5. Summary

Chapter 3 delved into the methodology employed, with qualitative research as the primary approach accompanied by descriptive and comparative methods. The chapter provided detailed information about the data collection and data processing procedures. Additionally, it thoroughly explained the criteria used for selecting data.

The purpose of presenting the methodology was twofold. Firstly, it aimed to outline the research methods utilized, establishing a solid foundation for the subsequent chapters. Secondly, it introduced the conceptual and analytical framework for MEMs in both English and Vietnamese. This framework was constructed based on the conceptual framework by Kövecses (2017) and other relevant theories, enabling a comprehensive exploration of emotions conceptualized in terms of motion.

Moving forward, Chapter 4 will present the findings and discussion on how emotions are conceptualized in terms of motion in English. Similarly, Chapter 5 will present the findings and discussion on how emotions are conceptualized in terms of motion in Vietnamese. These chapters will offer valuable insights into how emotions are represented and understood via motion in each respective language.

Chapter 6 will serve as a pivotal point of comparison, examining the four levels and surrounding factors of motion-emotion metaphors (MEMs) between English and Vietnamese. By conducting a detailed analysis and comparison, this chapter aims to discern similarities and differences in how emotions are conceptualized in terms of motion across the two languages. This comparative exploration will provide a comprehensive understanding of the cultural and linguistic influences on the representation of emotions.

In summary, Chapter 3 established the methodology used in the research study, introduced the conceptual and analytical framework for MEMss, and paved the way for the subsequent chapters. The forthcoming chapters will present and discuss the findings of emotions conceptualized in terms of motion in English (Chapter 4) and Vietnamese (Chapter 5), while Chapter 6 will offer a comparative analysis of MEMs between the two languages.

CHAPTER 4. EMOTIONS CONCEPTUALIZED VIA MOTION IN ENGLISH

This chapter will endeavour to elucidate the intricate interplay between emotion and motion within the English language. It aims to explicate the conceptualization of emotions through the prism of motion, delving into the multifaceted dimensions of motion-emotion metaphors (MEMs). The exploration of MEMs is undertaken through a comprehensive examination of metaphorical constructs that encompass image schemas, domains, frames and mental spaces. Moreover, this analysis of MEMs within the English language is grounded in the analytical framework that has been previously established and expounded upon in the preceding chapter.

4.1. Image schemas (IS)

As mentioned previously, an *image schema* is a relatively abstract conceptual representation that emerges directly from our everyday interaction with and observation of the world. These image schemas originate from sensory and perceptual experience, and consequently, are rooted in embodied experience. From the data collected from the English sources, we can see that MOTION is a concept that is based on, or characterized by, several image schemas, such as VERTICALITY, PART-WHOLE, SPEED, INTENSITY, OSCILLATION, VIBRATION, EXPANSION and MANNER. The conceptualization of emotion in terms of motion holds the properties of LIVING ENTITY (like a human, or an animal) and NON-LIVING ENTITY (like *objects*, *natural phenomena* including storms, tides, earthquakes, containers, fire, or substance).

As shown in Table 4.1, image schemas of motion in English MEMs are classified into eight types, which correspond to the list of image schemas (IS) published in Chapter 2 by Evans and Green (2006, p.190). According to the English data in our study, a substantial number of motion verbs to describe emotions are of *manner*, accounting for 53.7%. IS of *intensity*, which accounts for 17.1%, is ranked second, and IS of *verticality*, which accounts for 9.9%, is ranked third. The remaining image schemas are *speed*, *vibration*, *oscillation*, *expansion*, and *part-whole*, with percentages of 8.3%, 5.2%, 3.7%, 1.4%, and 0.7%, respectively.

Table 4.1. Image schemas in English MEMs

|  |  |  |  |
| --- | --- | --- | --- |
| **Image schemas** | **Motion verbs** | **Quantity** | **Percentage** |
| Verticality | arise, stand (up), sink, jump (up/down), rise, stiff, flop, erupt, engulf, build, fall, lift, push (up) | 13 | 9.9% |
| Part-whole | bottle up | 01 | 0.7% |
| Speed | crawl, escape, run, scan, dart (away), drag, shoot, soar, sweep (over), trickle (down), zap | 11 | 8.3% |
| Intensity | boil (up), burn, freeze, melt, glow, sit frozen, seethe, run cold, burst, erupt, flood, break, paralyze, stun, shimmer, explode, flare, light up, blow up, reverberate, shine, surge, overpower | 23 | 17.1% |
| Oscillation | rock, spin, ripple (down), flicker, wobble | 05 | 3.7% |
| Vibration | quiver, rattle, prickle, vibrate, shiver, shake (off), quake | 07 | 5.2% |
| Expansion | spread (up/ to), constrict | 02 | 1.4% |
| Manner | align, carry, churn, clench, climb (out), consume, colonize, crawl, creep, crease, dance, ride, roll, bury, hammer, brighten, flip, fly (out), go (away), slip, crumble, jump, squeeze, roil, move, grip, pat, bend, lie, slip, pass (down), take in, drift (off), open, count, drag, escape, leave, drain, baffle, get rid (of), distract, curl (up), plunge (into), rip (into), crawl, swallow, ring, leap/ make a leap, walk, twist, buckle, write, go, storm (out), surround, wrench, trickle, twist, turn over, pump (into), wobble, sit frozen, blow, stagger, thunder, stir, reach, envelop, knock (out), settle down, settle (into) | 72 | 53.7% |
| **Total** | | **134** | **100%** |

Based on the information provided above, it can be inferred that image schemas of motion play an important role in the formation of MEMs in English. The fact that a substantial number of motion verbs used to describe emotions are of manner suggests that the way emotions are experienced and expressed is often associated with the way objects move. Additionally, the high percentage of IS of intensity and verticality also indicates that emotions are frequently linked to concepts related to the degree of motion and spatial orientation.

To analyze this finding further, it may be useful to examine specific examples of MEMs and how they are related to the different image schemas. For instance, a metaphor such as *I blew up at him* (as in 4.1) would be an example of an intensity-based metaphor, while *Her spirit sank* (as in 4.2) would be an example of a verticality-based metaphor.

*(4.1)* *I* ***blew up*** *at him, he blew up at me, Vini blew up at both of us.*

[E32, p.63]

*(4.2) Chiara said nothing more. But she heard the politeness in his voice, and her spirits* ***sank***. [E29, p.71]

The expression *I blew up at him* is an example of an intensity-based metaphor because it describes anger using an explosive image. The motion verb *blew* suggests a sudden and intense release of pressure, which is similar to the way an explosive releases energy. This metaphor is effective because it conveys a strong sense of emotion and intensity, and helps the listener to understand the speaker’s emotional state more vividly.

To make this example more comprehensively understandable, the metaphor can be broken down into its literal and figurative meanings. Literally, the phrase *blew up* refers to an explosion, while figuratively it refers to an intense outburst of anger. The metaphor works by drawing a comparison between these two meanings, using the image of an explosive to help the listener understand the intensity of the speaker’s anger.

In addition to the metaphorical meaning, there may also be other connotations associated with the image of an explosive, such as destruction, danger, and unpredictability. These connotations can further enhance the emotional impact of the metaphor, and help to create a more vivid and memorable image in the listener’s mind. The expression *her spirit sank* is an example of a verticality-based metaphor because it uses the image of sinking to describe feelings of sadness and disappointment. The word *spirit* suggests a person’s emotional state or morale, while the motion verb *sank* suggests a downward movement. This metaphor is effective since it creates a vivid image of a sinking boat. The sinking boat can symbolize the sinking feeling of despair or sadness that the person is experiencing, as their emotions and mood feel sinking deeper and deeper. The metaphor can evoke a sense of helplessness and loss, as well as the feeling that the situation is getting worse and worse and more difficult to manage.

To analyze this example further, the metaphor can be broken down into its literal and figurative meanings. Literally, the expression *her spirit sank* refers to a physical movement downward, while figuratively, it refers to a decline in mood or emotional state. The metaphor works by drawing a comparison between these two meanings, using the image of sinking to help the listener understand the heaviness and weight of the speaker’s sadness and disappointment. In addition to the metaphorical meaning, other connotations associated with the image of sinking may be taken into consideration, such as depth, darkness, and submersion. These connotations can further enhance the metaphor's emotional impact, and help convey a powerful and emotional state. The metaphor *sadness as a sinking boat* captures the depth and heaviness of the emotions of *sadness* and *disappointment* and creates a memorable image that can help the listener understand and empathize with the speaker’s feelings.

Overall, with image schemas, metaphors can be a powerful tool in language and writing, as they can help convey complex emotions or ideas in a concise and impactful way. The metaphors of *anger as an explosive* and *sadness as a sinking boat* are good examples of how an English motion-emotion metaphor can capture a complex feeling and communicate it effectively to the reader.

4.2. Domains

As indicated in Chapter 3, domains represent the second level of Kövecses’ (2017) four-level schema. The fundamental domains of motion-emotion metaphors are ***motion domain*** and ***emotion domain***, wherein motion is viewed from the perspective of Talmy, L. (2000), either translational or self-contained, and based on the semantic meanings of motion verbs, they can be categorized into forms of movement, and emotions are recognized in terms of each kind of sensation/feeling/experience (fear, pain, sadness, happiness, anger, lust, love, etc.) via the manifestation of the motion verbs.

4.2.1. Motion domain

Table 4.2 demonstrates that the self-contained motion percentage is higher than the translational motion percentage, at 50.9% against 49.1%. The verbs designating the movement of the entire body take up the most space in terms of movement types - 10 and 18, respectively - in both *translational* and *self-contained* motion. The movement of *visible body parts* is ranked second for both forms of motion, with a translational score of 7 and a self-contained score of 5. Incredibly, the number of *invisible body components* moving in translational motion is 6, compared to just 2 in self-contained motion. The remaining ones involve organ movement, with 3 being translational and 2 being self-contained.

Table 4.2. Motion events in English MEMs

|  |  |  |  |
| --- | --- | --- | --- |
| **Motion events** | **Forms of movement** | **Quantity** | **Percentage** |
| Translational | Movement of the whole body | 10 | 49.1 % |
| Movement of organs (heart, stomach, abdomen) | 03 |
| Movement of visible body parts (face, skin, feet, eyes, chest) | 07 |
| Movement of invisible body parts (spirit, mind, soul, gurgle, veins, blood, laugh, hoot) | 06 |
| Self-contained | Movement of the whole body | 18 | 50.9 % |
| Movement of organs (heart and stomach) | 02 |
| Movement of visible body parts (eyes, face, hair, skin, legs) | 05 |
| Movement of invisible body parts (mind, atom) | 02 |
| **Total** | | **53** | **100%** |

Based on the data presented in Table 4.2, a notable observation emerges: the prevalence of self-contained motion surpasses translational motion. Notably, verbs denoting entire body movements dominate both movement categories, constituting the highest frequencies for translational and self-contained motion. These findings suggest a profound reliance on motion-based metaphors in English to convey emotions. Additionally, the fact that the movement of visible body parts is ranked second for both forms of motion suggests that English language metaphors for emotions often involve describing specific body parts or actions. The finding that there are more instances of invisible body components (spirit, mind, soul, gurgle, laugh, hoot) moving in translational motion than in self-contained motion (mind, atoms) is intriguing and could potentially indicate a unique aspect of the English language metaphors for emotions.

In the following example (4.3), the metaphorical language involves the use of the verb *engulfed* and the noun *wave* to describe the experience of panic. Both of these words are associated with motion, specifically translational motion, which involves moving from one place to another and also the movement of a substance or object in a downward direction. In the sentence *He was suddenly engulfed in a wave of panic*, the use of *engulfed* could suggest a downward movement or a sense of being surrounded or overwhelmed by something that is coming from above, like a wave crashing down on a person. This further reinforces the sense of being physically consumed or overwhelmed by the emotion of panic.

*(4.3) He was suddenly* ***engulfed*** *in a wave of panic.* [E68]

Moreover, the use of the word *engulf* implies a sense of being completely consumed or overwhelmed, as if the person is physically surrounded by panic. This description of being engulfed in a wave of panic maps the abstract concept of panic onto the experience of being in a physical force, like a wave. In addition, the use of the noun *wave* is significant because it also carries connotations of motion and fluidity. Waves are dynamic and constantly moving, which is similar to the way that emotions can ebb and flow. By using the word *wave* to describe panic, the metaphor suggests that panic is not a static or fixed state, but rather a dynamic and changing experience. This metaphorical language involving motion helps to make the abstract concept of panic more concrete and tangible by mapping it onto a physical experience of being engulfed in a wave, which allows the reader or listener to better understand and relate to the emotional experience being described.

Another example will be taken as an illustration of the self-contained motion. The sentence below uses a metaphor to describe the physical sensation of fear. The metaphor maps the motion domain onto the emotion domain of fear, which allows us to understand and express our emotions in terms of physical experiences.

*(4.4)* *Her heart* ***leapt*** *into her throat, and her knees* ***wobbled*** *like jam.* [E135]

In this sentence, the verb *wobble* is used to describe the physical sensation that the character experiences in her knees. This physical motion is used to represent the feeling of fear that she is experiencing emotionally. The comparison of the knees to the *jam* suggests a loss of control and instability, which reinforces the idea of *fear.* Furthermore, the phrase *her heart leapt into her throat* also uses the motion domain to convey the intensity of the character’s fear. The metaphor of *the heart leaping into the throat* implies a sudden, dramatic increase in heart rate and a feeling of constriction in the throat, both of which are commonly associated with fear. Overall, the use of the motion domain in this example helps to convey the character’s emotional state of fear vividly and viscerally, allowing the reader to empathize with her experience.

In short, the contribution of the motion domain to the conceptualization of emotion in terms of motion is significant. By mapping the physical sensations of motion onto the abstract domain of emotion, individuals can express and understand their emotions more concretely and tangibly. The use of metaphors and analogies that draw on the motion domain can make emotional experiences more vivid and memorable and can help individuals communicate their emotions more effectively to others.

Regarding metaphorical expression, two distinctive patterns commonly emerge: [figure + motion (motion + path) + ground]. In Pattern 1, the figure typically assumes the actor’s role, driving the metaphorical narrative forward with its actions and movements. Conversely, in Pattern 2, the figure can embody a specific emotion itself, becoming a vessel through which emotions are conveyed and experienced within the metaphorical construct. These patterns illuminate the dynamic interplay between figures, motions, and the conceptual grounding within metaphorical expressions, offering insight into how language creatively intertwines imagery and emotion to convey rich and nuanced meanings.

In English MEMs, the two most outstanding tendencies can be found as follows: 133 out of 151 expressions (nearly 90%) belong to Pattern 1, and the rest (18 out of 151, approximately 10%) belong to the second one. As can be seen from Figure 4.1, the *figure* participating in a motion event can be a person (or the experiencer) or a part of the experiencer’s body (skin, heart, hair, face, blood, veins, etc.,). The motion is either translational or self-contained which is identified by the semantic features according to Talmy (2000). A remarkable number of English expressions of MEM (59 out of 133, approximately 45 %) hold all the elements of a motion event, including figure, motion, pat,h, and ground.

As can be seen from the English data (Appendix 1 and 3), we can catch the expressions in which a body part is used with a motion verb to express a state of emotion, as in *her stomach wrenches/ clenches* (sadness/pain), *my mind goes into overdrive* (love), *his legs buckle* (panic), *my soul curled up into like a ball* (fear), *my hair stands up* (fear), *his skin prickles under his suit* (embarrassment), etc. This phenomenon is known as *semantic extension* (Saussure, F., 1916; Fillmore, C., 1982; Lakoff, G., 1987), where a word or phrase takes on a new meaning beyond its original definition. In this case, the motion verb is extended to describe an emotional or psychological state, rather than a physical movement.

This usage is likely derived from the fact that emotions and physical sensations often go hand in hand. When we experience strong emotions, our bodies may respond with physical reactions such as *a racing heart*, *trembling hands*, or *a churning* *stomach*. This connection between physical sensations and emotional states may have led to using motion verbs to describe emotions and feelings.

Additionally, the use of these expressions can add vividness and sensory detail to our language, making it more expressive and engaging for the reader or listener. By using metaphorical language that connects physical experiences with emotional states, the writers can create a more immersive and memorable experience for the audience.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **A metaphorical expression of English MEMs** | | | | | |
| Figure | Motion | | | | Ground |
| Translational | | Self-contained | |
| Motion | Path | Motion | Path |
| *He* | *jump* | *down* |  |  | *my throat* |
| *The skin* |  | | *prickles* | *under* | *his suit* |

Figure 4.1. Pattern 1 of English MEMs

In contrast to Pattern 1, the figure in Pattern 2 can be a specific emotion itself. In this case, the motion verbs are used to make the comparison between a state of emotion and an object or a phenomenon more direct and accurate because the figures joining a motion event are transparent and explicit, like *a warm glow of pride spread up*…, *passion passes down to*…, *worry beads slip through*…, *fluid of despair runs through*, *happiness surged through*…, *pain ripped into*…, *wolves of depression come at*…, *sadness swallowed* …, *anger rises*…, *anger rocked heels*, *anger reach out of* …, *excitement rippled down*…, *bitter disappointment rises in*…, *fear flares in*…, *fear trickles down*…, *a veil of depression surrounds*…, *shock reverberates through*…, *hurt settled into*…, *hurt colonized*…, or *hurt spread to*…. Apparently, emotions are personified with all the attributes of a moving entity or a living entity. This phenomenon is known as personification or anthropomorphism. The reason why emotions can be personified as moving entities is due to the way humans experience and perceive them. From the expressions above, we can see that humans have a natural tendency to anthropomorphize objects and things in our environment as a way to make sense of them. This tendency is believed to stem from our social and communicative nature, where we project human-like attributes onto non-human entities as a way to understand and relate to them.

Therefore, personifying emotions as moving entities can be a way to make sense of our own emotional experiences and provide a visual representation of them that we can relate to and understand better. Figure 4.3 below only takes two examples as the representatives for this tendency.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **A metaphorical expression of English MEMs** | | | | | |
| Figure | Motion | | | | Ground |
| Translational | | Self-contained | |
| Motion | Path | Motion | Path |
| *Fluid of despair* | *ran* | *through* |  |  | *his veins* |
| *Pain* |  | | *ripped* | *into* | *him* |

Figure 4.2. Pattern 2 of English MEMs

In conclusion, the identification of two typical patterns in English MEMs from the data resources sheds light on how our language frames emotional expressions through the use of motion verbs. These mental structures provide a powerful tool for linking the physical movements of the body with the abstract concept of emotion, enabling us to communicate our emotional experiences with greater depth and precision. Understanding the role of mental structures in shaping our language can enhance our ability to convey emotions effectively, providing us with a richer understanding of how language and emotion intersect. By recognizing these mental structures, we can appreciate the intricate relationship between language and emotion, and further explore the complex ways in which our minds conceptualize and communicate the complexities of human emotion.

4.2.2. Emotion domain

The discovery outlined in this study unveils a comprehensive taxonomy of human emotions, distinguishing among an impressive array of nine distinct emotional states. Drawing the work of Robinson, L.D (2009), the investigation meticulously analyzes 144 English motion verbs, strategically curated to fulfil the criteria of either translational or self-contained motion, thereby effectively conveying nuanced emotional states. A meticulous classification of 106 motion verbs deemed satisfactory for characterizing specific emotional nuances. Noteworthy findings reveal that *anger* and *sorrow* dominate, collectively constituting 19.81% of the emotion-indicative motion verbs. Triumphantly trailing behind is the emotional state of *joy/ triumph*, securing the third position with a prevalence of 16.04%, while *fear* commands second place with a notable 16.98%. Occupying a shared fourth place are expressions of love, embracing both *passion* and *lust*, constituting 13.22%. (Table 4.3)

Table 4.3. Emotions mapped onto motion in English MEMs

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **E**  **M**  **O**  **T**  **I**  **O**  **N**  **S** | **Emotions related to object properties** | **Motion verbs** | | **Quantity** | **Percentage (%)** |
| Positive | surprise | flip, roll | 02 | 1.88 |
| Negative | panic/ shock | (legs) buckle, engulf, fly (through), soar, reverberate, stagger | 06 | 5.66 |
| **Future appraisal** |  | |  |  |
| Negative | fear | bend, (stomach) churn, crawl, flare, flop, hammer, hit, grip, go (blue), leap, paralyze, quiver, run, sit frozen, shake, stand trembling, stun, trickle | 18 | 16.98 |
| anxiety/ worrry | (stomach) roil, lie, go away, rattle, settle down, slip (through fingers) | 06 | 5.66 |
| **Event-related** |  | |  |  |
| Positive | joy/ triumph | burst (with joy), dance, (gurgle) escape (from thoat), erupt, flicker, fly out, glow, (heart) jump, pat (heart), push up, flood up from abdomen across chest, ripple down (sb’s pine), walk on air, light up, lift, shine, surge | 17 | 16.04 |
| Negative | anger/ rage | align, bottle up, blow (a gasket), blow up, build, burn, explode, fly (at), fly (off), jump (down), leap, overpower, reach, ring, rise, rock (heels), run (high), seethe, shoot, storm (out), thunder | 21 | 19.81 |
| sorrow/ grief | climb, fall, surround, come break, (stomach) clench, crease, creep, drag, fall, melt, plunge, rise, sink, slip, swallow, colonize, distract, get rid of, spread, rip, (stomach) wrench | 21 | 19.81 |
| **Cathectic** |  | |  |  |
| Positive | love (passion & lust) | creep, crumble, drift off, fall, go (out/ into), knock down, pull, spin, surge, sweep over, take, vibrate, ride (on an emotional roller coaster), pass (down to) | 14 | 13.22 |
| Negative | hate | carry | 01 | 0.94 |
| **Total** | | | | **106** | **100** |

As can be seen from Table 4.3 above, the presented findings delve into the intricate relationships between emotions and motion within the framework of English MEMs, with a categorization based on Robinson’s (2009) taxonomy. Specifically, within the domain of *emotions related to object* *properties*, the positive emotion of *surprise* is conveyed through the motion verbs *flip* and *roll*, collectively constituting 1.88%. Conversely, the negative emotion of *panic* is expressed through a set of six verbs – (legs) *buckle*, *engulf*, *fly*, *soar*, r*everberate*, *stagger* – accounting for 5.66%.

Moving to the category of *future appraisal*, while positive emotions are notably absent in the data, two distinct negative emotions emerge. *Fear*, denoted through an extensive array of 18 verbs – including *bend, (stomach) churn, crawl, flare, flop, hammer, hit, grip, go (blue), leap, paralyze, quiver, run, sit frozen, shake, stand trembling, stun, trickle –* comprises a significant portion of the findings. In contrast, *anxiety*, another negative emotion, is represented through a more concise set of six motion verbs - *roil, lie, go away, rattle, settle down, slip.* The set of motion verbs associated with *future appraisal*, particularly *fear* and *anxiety*, indicates varied expressions for these negative emotions. The extensive array of verbs for fear suggests a broad spectrum of potential future-related apprehensions, while the more concise set for anxiety implies a focused yet impactful representation.

Within the scope of event-related emotions, the positive emotional states of *joy/ triumph* are vividly captured by 17 distinct motion verbs, as detailed in Table 4.4. In parallel, the negative emotions of *anger* and *sorrow* find expressions through an equivalent set of 21 motion verbs. Turning to *cathectic emotions*, the positive emotion of *love* is artfully conceptualized through the lens of motion, involving 14 distinct verbs, indicating a nuanced and multifaceted expression. Conversely, the negative emotion of *hate* is succinctly conveyed by a single motion verb *carry*, suggesting a more singular and deliberate association.

The findings provide insights into the tendencies and patterns of using specific motion verbs in denoting various emotions within English MEMs. Seemingly, negative emotions, such as *panic*, *fear*, *anger*, and *sorrow*, exhibit a diverse range of associated motion verbs. This diversity reflects the multifaceted nature of negative emotions and the varied physical manifestations that can be metaphorically linked to these states. It also indicates that different negative emotions may be expressed through different types of dynamic actions. In contrast to the diversity seen in negative emotion, positive emotions, especially *joy/ triumph* and *love* appear to be expressed through a more focused set of motion verbs. This suggests that positive emotions may be associated with specific, perhaps more universal, types of physical movements. Besides, the data point to the symbolic and metaphorical nature of expressing emotions through motion. The chosen verbs go beyond literal descriptions, implying that the physical actions serve as symbolic representations of internal emotional states.

To show clearly the relationship between the two domains of *emotion* and *motion*, especially the mechanism in which a specific emotion is conceptualized in terms of motion, the following example will be selected to analyze.

*(4.5)* *He* ***stormed*** *out of the house and started walking down the street.*

[E50, p.152]

In this sentence, the emotion domain of *anger* is being mapped onto the motion domain of *storm out*. This metaphorical expression suggests that the person’s anger was so intense that it was as if a storm was brewing inside of him, which then led to him quickly and aggressively leaving the house. By using the motion verb *storm out*, the speaker conveys the intensity and suddenness of the person’s anger, and by using the metaphorical mapping of the emotion domain onto the motion domain, the speaker also conveys that the emotion of anger is a force of nature that is difficult to control.

Generally speaking, the analogy between *anger* and a *storm* is a common one, as both can be intense and unpredictable and can cause a lot of damage if not properly managed. This metaphorical expression is an effective way to convey the strong emotional state of the person in the sentence, and it is a good example of how language can use metaphor to help us understand and express complex ideas and emotions.

Another example with a more positive emotion (*joy/ triumph*) will be an illustration to further reinforce the way emotion is conceptualized in terms of motion, viewed from the level of domains in a metaphor.

*(4.6) With my heart* ***jumping*** *for joy and feeling as high as a kite, I exited his office and the building.* [E61, p.331]

In this sentence, the emotion domain of *joy* is mapped onto the motion domain of *heart jumping* and the motion domain of *feeling as high as a kite*. The metaphorical expression suggests that the person’s feeling of *joy* was so intense that it was as if their heart was jumping up and down with excitement. This metaphorical mapping of the emotion domain onto the motion domain is a common one in English and is used to convey the idea that strong emotions can be physically felt in the body. Overall, this metaphorical expression is an effective way to convey the intense happiness and excitement that the person felt upon exiting the office and building, and it is also a good example of how language can use metaphor to help us understand and express complex emotions.

In brief, this section has discussed how the emotion domain can be mapped onto the motion domain. Emotions are complex mental states that involve both physiological and psychological processes. The tendencies observed in the use of motion verbs for denoting emotions in English MEMs highlight the richness and complexity of the linguistic expression of emotions. The data suggest that the choice of motion verbs is not arbitrary but rather reflects nuanced conceptualizations and metaphorical associations that contribute to the diverse ways in which emotions are conveyed through language. These metaphors are deeply ingrained in English and can shape how people perceive and respond to emotions.

4.3. Frames

Frame directly relates to a conceptual structure. A conceptual structure is important in framing an emotional expression via motion verbs because it provides a way to link the physical movements of the body with the abstract concept of emotion. This allows us to communicate emotional experiences in a more nuanced and precise way. As stated in the section of literature review, Evans & Green (2006) posit that the nature of the conceptual structure is human interaction with an awareness of the external world. Therefore, a theory of conceptual structure must be built based on human interaction with the physical world, which is termed embodied cognition.

For example, consider the difference between saying *I’m angry* and *I’m seething with rage*. The second statement uses a motion verb *seethe* to convey the intensity and physicality of the emotional experience, which goes beyond a simple statement of emotion. By framing the emotion in terms of bodily movement, individuals can communicate more about the experience and convey a more vivid picture of what it feels like to be in that emotional state.

Conceptual structures also allow humans to express emotions that might not have a direct translation into language. For example, some cultures have specific words or expressions for emotional states that are difficult to describe in English, such as the Japanese concept of *wabi-sabi* (finding beauty in imperfection) or the Portuguese concept of *saudade* (a feeling of longing or nostalgia). By using motion verbs and other physical descriptors, we can create a more concrete and tangible expression of these abstract emotional concepts.

In this section, how frames can be specified in the interpretation of English MEMs will be presented through *aspects of perceived reality* and *conceptual structures underlying frames*.

4.3.1. Aspects of perceived reality

As indicated in Table 4.4, the conceptualization of emotion in English MEMs is classified into 13 categories, with the attributes of *objects* accounting for the most (23.9%). The conceptualization of *nature* and *natural phenomena* ranks second at 22.2%, and the conceptualization of human and material ranks third with the same amount of 11%, followed by the conceptualization of animals at 9.5%. The conceptualization of *weapons* accounts for 6.4%, while the conceptualization of *imaginary humans*, *temperature*, and *daily accidents* contribute to 3.2%. The remaining conceptualization is made up of *body parts/organs, insects*, *other living creatures*, and *means of transport*, which each takes 1.6%.

Table 4.4. Aspects of perceived reality in English MEMs

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Living**  **entities** | **Conceptualization of emotion** | **Reprentatives** | **Quantity** | **Percentage** |
| Human | a normal person, an invader, an intruder, a wrestler, a dancer, an enemy, a criminal | 07 | 11 % |
| Imaginary human | a fairy/ a superman, a ghost | 02 | 3.2 % |
| Animals | a rabbit, a bird, a snake, a fierce animal (like a tiger), a horse, ants | 06 | 9.5 % |
| Body parts/ Organs | bile | 01 | 1.6 % |
| Insects | butterfies | 01 | 1.6 % |
| Other living thingss | germs | 01 | 1.6 % |
| **Non- living**  **entities** | Objects | beads, a ball, a candle, a coin, a crumbled wall, a hammer, a magnet, a spear, a knife, a thread, something can be buried, a rope, a spanner, a nail, a gasket | 15 | 23.9 % |
| Nature/ Natural phenomena | sunshine, a storm, a flood, a thunder, wind, waves, a sky of stars, color change, a tide, a volcano, an earthquake, a tornado, lightning | 14 | 22.2 % |
| Temperature | cold, warmth | 02 | 3.2 % |
| Daily accidents | an electrical shock, an explosion | 02 | 3.2 % |
| Substance | atoms, boiling liquid (water), flame, fluid, solid (a stone), dirt, blood (made up of liquid & solids) | 07 | 11 % |
| Weapon | a spear, a bullet, an explosive, a bomb | 04 | 6.4 % |
| Means of transport | a boat | 01 | 1.6 % |
| **Total** | | | **63** | **100%** |

From the given information above, it can be inferred that attributes of living entities and non-living ones play a crucial role in the conceptualization of emotions in terms of motion. The classification of entities into different categories shows that the most dominant category is that of objects, followed by nature and natural phenomena, and then by humans and substances. This suggests that our emotional experiences are strongly associated with physical objects and natural phenomena in our environment, as well as our interactions with other people.

The fact that the conceptualization of *animals* and *weapons* are also significant categories suggests that emotions can also be associated with the actions and behaviours of other living beings, both animate and inanimate. The inclusion of *imaginary humans* (a fairy/ a superman, a ghost), *temperature* (heat, warmth, cold), and *daily accidents* (electrical shock, explosion) further emphasize the role of motion in our conceptualization of emotions. Let’s take the following example to analyze the conceptualization of emotion further.

*(4.7) Pain like a knife, pain like fire. It* ***ripped into*** *me. It* ***spread up*** *my belly to my nipples.* [E18, p.901]

In example (4.7), the attributes of *a knife* are used to conceptualize the sensation of pain. Specifically, the motion verb *rip* is used to describe how the pain is experienced as a sharp, cutting sensation. This implies a relationship between the image schema of a knife and the experience of pain. Moreover, the example also employs the feeling of a spreading fire to describe how the pain is experienced. The phrase *pain like fire* implies a relationship between the experience of fire and the experience of pain, highlighting the intensity and spreading nature of the sensation via the motion verb *spread up.* If the use of the verb *rip* reinforces the properties of a knife and emphasizes the sudden and painful nature of the experience, the phrase *it spread up my belly to my nipples* further reinforces the characteristics of a spearing fire, emphasizing how the pain is felt throughout the body. Overall, the use of language with associating words like *fire*, and *rip* in this example helps to create a vivid and visceral experience of pain, emphasizing the intensity and spread of the sensation.

Another example of another kind of emotion can be taken to illustrate this finding as in (4.8):

*(4.8) The wolves of depression* ***come*** *at*me*. They bite*me *and* ***break*** *my brittle bones.* [E20, p.21]

In this example, the image of the wolves is used to represent depression. Wolves are known for their ferocity, pack mentality, and relentless pursuit of their prey. In this sense, the wolves are a metaphor for the negative thoughts and emotions associated with depression, which can feel overwhelming and inescapable. The motion verb *comes (at)* is used to describe the action of the wolves, which suggests that depression is something that approaches or threatens the speaker. The use of this verb also implies a sense of powerlessness on the part of the speaker, as if they are unable to control or resist the onslaught of depressive thoughts and feelings. In addition, the verbs *bite* and *break* are used to describe the physical and emotional impact of depression on the speaker. *Bite* suggests a sharp, painful sensation, while *break* with the adjective *brittle* emphasizes the vulnerability of the speaker and their sense of fragility in the face of depression. Overall, this example illustrates how the image of *the wolves* and the motion verbs *come*, *bite*, and *break* can be used to conceptualize and express the experience of depression. The metaphor of *the wolves* captures the sense of danger, aggression, and powerlessness that can be associated with depression, while the verbs *bite* and *break* emphasize the physical and emotional toll that it can take on an individual.

In our English data, we can find various ways to express and describe emotion in terms of motion metaphorically. Based on the frequency of the emotions expressed or described via motion verbs, we would like to present similar attributes from the aspects of perceived reality which are manifested in the eight following kinds of emotions, as shown in Table 4.5.

Table 4.5. Typical emotions and aspects of perceived reality in English MEMs

|  |  |  |
| --- | --- | --- |
| **MEMs** | **Expressions** | **Aspects of perceived reality** |
| Happiness as sunshine | Feeling of warmth **ran through** her.  [E29, p.164] | - Both have the power to brighten our days and uplift our spirits.  - Just as sunshine brings warmth and light, happiness can bring positivity and joy.  - Both can be fleeting |
| Sadness as a boat sinking in the sea | Feeling her heart **sink** at the prospect of another run-in with the farmer, …  [E38, p.522] | - Both involve a feeling of being overwhelmed and helpless.  - Just as a sinking boat is slowly pulled under the water, sadness can feel like it is slowly consuming and drowning us.  - Both can be triggered by external factors beyond our control: a boat may sink due to rough water or unforeseen circumstances, while sadness may be triggered by a loss or difficult situation. |
| Anger as an explosive | He **blew up**.  [E32, p.63] | - Both can build up slowly over time, then suddenly erupt with great force and intensity.  - Just as an explosive can be triggered by a small spark or movement, anger can be trigger by a perceived offense, frustration or injustice.  - Both can cause significant damage, harm and negative consequences.  - Both can be difficult to control once they have been set in motion. |
| Fear as a cold | His mind **stood trembling** on the tip of his tongue.  [E1, p.68] | - Both can cause physical discomfort and symtoms: a cold can cause coughfing, sneezing and fear can cause anxiety, avoidance, and panic.  - Both can be disruptive to our daily life and activities, causing us to feel unwell or unable to function normally. |
| Lust as a magnet | His eyes **take in** her large breasts, the slim waist, …  [E18, p.178] | - Both can be able to attract or pull things towards  - Both can be difficult to resist |
| Pain as a knife | Pain **ripped into** me.  [E18, p.901] | - Both can cause harm  - Both can be acute or chronic  - Both can be sharp or dull |
| Emotion as a thread | Emotions **twist inside** her.  [E29, p.174] | - Both can be subtle and hard to notice at first, but can become stronger and more pervasive over time  - Both can be difficult to untangle  - Emotional response can become like a thread that twists thoughts and perceptions |
| Love as a snake | Love had **crept up on** Elene, softly, softly.  [E29, p.450] | - Both can be sudden and unexpected: just as a snake can seemingly appear out of nowhere and startle someone, love can sometimes strike unexpectly and catch someone.  - Both can be potentially dangerous and risky: just as a snake can be venomous or harmful, love can sometimes lead to heartache or emotional pain. |

In summary, the findings suggest that the association between the living and non-living entities in reality possibly provide a foundation for the conceptualization of emotions in terms of motion and that different categories of conceptualization are associated with different types of emotional experiences.

4.3.2. Conceptual structures underlying frames in English MEMs

As presented in section 4.3 above, the aspects of perceived reality can be identified as living entities and non-living entities with the most typical representatives for the conceptualization of emotions that can be framed via motion. When an object or phenomenon is used to conceptualize an emotion, several outstanding aspects of perceived reality can emerge to frame MEMs. The *conceptual structures underlying frames in English MEMs* consist of four factors that can be featured: *symbolism*, *association*, *perception* and *projection*.

First, regarding *symbolism,* the object or phenomenon may take on symbolic meaning, representing the emotional experience in a way that goes beyond its literal characteristics. For example, a stormy sky might symbolize feelings of sadness or anger, or a sunbeam might symbolize feelings of transformation or happiness.

*(4.9) His eyes are* ***shining****, as though this is all fabulous and I should be thrilled with myself.* [E34, p.85]

As can be seen from example 4.9, the person’s eyes are gleaming or glowing, which could be compared to the bright rays of a sunbeam. This comparison conveys a sense of positivity, excitement, and exuberance. The sunbeam, in this context, may represent a transformation or a moment of realization that has brought the person a sense of joy and self-satisfaction. The symbolism of the sunbeam goes beyond its literal characteristics of being a ray of sunlight and carries emotional connotations, evoking a sense of brightness and positivity associated with the emotional experience of feeling fabulous and being thrilled with oneself. This example illustrates how objects or phenomena, such as a sunbeam, can take on symbolic meaning in literature or writing, representing emotional experiences in a way that goes beyond their literal characteristics. Symbolism is a common literary device used by writers to convey deeper meanings and evoke emotions in their readers, allowing for a richer and more nuanced interpretation of a text.

Second, regarding *association*, the object or phenomenon may become associated with the emotional experience in a way that creates a strong connection between the two. For example, the motion verb *flicker* can be associated with light, especially a rapid and irregular movement of light or flame. *Flicker* can also be associated with emotional states, particularly fleeting or fluctuating emotions, as in the sentence *his eyes flickers*, which might be with fear or uncertainty, or *a smile flickers across someone’s face* which might be with joy. The following example extracted from the data source in English can illustrate the association between the motion verb *flicker* and the feeling of joy.

*(4.10) Rafe’s smile* ***flickers*** *and the wind pulls the torch flame into a rainy blur.* [E43, p.24]

Third, regarding *perception*, the object or phenomenon may be perceived differently depending on the emotional state of the observer. For example, a veil of mist in the early morning might be seen as gloomy and depressing by someone who is feeling down, but as peaceful and calming by someone who is feeling content. For example,

*(4.11)* *I can feel*the veil of depression***surrounding*** *me.* [E31, p.19]

This example illustrates how the perception of a phenomenon, in this case, a veil of mist in the early morning, can be subjective and dependent on the emotional state of the observer. When someone is feeling down or depressed, they may interpret the veil of mist as gloomy and depressing, as it may mirror their internal emotional state. The mist may further contribute to a sense of heaviness or darkness, aligning with the observer’s negative emotions and reinforcing their perception of depression. On the other hand, when someone is feeling content, they may interpret the same veil of mist as peaceful and calming. The mist may create a sense of serenity and tranquillity, reflecting the observer’s positive emotional state and enhancing their perception of the mist as something calming.

In addition, this example highlights the role of emotions in shaping our perception of the world around us. The same subject or phenomenon can be perceived differently by different individuals depending on their emotional state, and it can also be perceived differently by the same individual at different moments based on their emotional state. It underscores the subjective nature of perception and how emotions can colour our interpretation of our surroundings. However, in example 4.11, the word *depression* suggests that the person is feeling down, and this perception may colour how they interpret the veil of mist in the early morning as gloomy and depressing.

Fourth, regarding the *projection*, the emotional experience may be projected onto the object or phenomenon, as if it is a reflection of the observer’s internal state. For example, someone who is feeling fear might see danger and threats everywhere they look, even in seemingly benign objects or situations.

*(4.12)* *I feel my skin* ***crawling*** *with their sticky wet blood-filled bodies.* [E24, p.63]

As the sentence in (4.12) indicates, the person is describing a physical sensation of their skin crawling, which is a bodily reaction often associated with feeling discomfort, unease, or fear. The use of words such as *sticky*, *wet* and *blood-filled* evoke a visceral and unpleasant image, suggesting that the person’s emotional state may be one of disgust or repulsion. The phrase *their sticky wet blood-filled bodies* could be interpreted as a projection of the person’s internal state onto the perceived bodies. It is possible that the person may be feeling emotionally overwhelmed or disgusted by something or someone, and this feeling is being projected onto the bodies, creating a perception of them being sticky, wet and blood-filled. Projection is a psychological defence mechanism where individuals attribute their thoughts, feelings, or experiences to others or external objects. In this case, the person may be projecting their internal discomfort or repulsion onto the bodies they are describing. This example illustrates how an individual’s emotional experience can influence their perception of external objects or phenomena, as they interpret the bodies in a way that aligns with their internal state.

The identification of specific conceptual structures underlying frames in English concerning motion-emotion metaphors is a noteworthy aspect of the research data encompassing *eight* distinct emotions and *105* metaphorical expressions. Each emotion is associated with disparate conceptual structures, such as *surprise* depicted as a coin, *panic* manifested as a surge of a flood, *fear* analogized to an electrical shock, *happiness* symbolized as a blossom, *anger* represented as atoms, *sorrow* equated with a heavy stone, *lust* characterized as a magnet, and *love* portrayed as a snake, among others.

The utilization of motion-emotion metaphors holds significance in shaping the comprehension and articulation of emotions. These metaphors leverage universally experienced aspects of motion to convey the abstract and intricate nature of emotions. The selected metaphors, such as *surprise as a coin* or *panic as a surge of a flood*, employ vivid and relatable imagery to represent specific emotions.

The framing of MEMs in English reflects linguistic subtleties, as well as cultural and cognitive influences. English speakers draw on shared experiences and cultural contexts to comprehend these metaphors. For example, the metaphor *fear as an electrical shock* may signify the rapid and impactful nature of *fear*, aligning with the instantaneous and intense quality of an electrical shock.

Furthermore, the choice of metaphorical representations for each emotion may be influenced by cultural factors. *Happiness as a blossom*, for instance, may resonate with the cultural association of joy and growth, linking positive emotions to the blooming and flourishing of flowers. The efficacy of MEMs lies in their capacity to encapsulate intricate emotional experiences through succinct and tangible imagery. Consequently, these metaphors serve as potent tools for communication, enabling individuals to convey and comprehend emotions beyond the limitations of language.

The elements structured by the frames that are relevant to the metaphorical expression can be identified based on what is recognized in *conceptual structures* and *aspects of perceived reality*. For example, in the *lust* frame, elements such as *attraction*, *desire* and *intimacy* might be relevant. In the *physical movement* frame, elements such as *direction*, *velocity*, and *force* might be relevant. Several expressions which frame *lust* like *his eyes pulled me*, *his appearance knocked me down*, and *my love surged into his smile* can be taken as illustrations. The metaphors *lust as a magnet* or *lust as a wrestler* suggest a strong physical attraction or desire for someone, which are elements commonly associated with *lust*.

In the first expression, *his eyes pulled me*, the metaphor suggests that the person’s eyes were so captivating that they drew the speaker towards them, highlighting the physical appeal of the individual. In the second expression, *his appearance knocked me down*, the metaphor emphasizes the overwhelming impact of the person’s physical appearance on the speaker, implying a strong physical attraction. Lastly, in the expression *My love surged into his smile*, the metaphor implies that the person’s smile was so alluring that it ignited a surge of intense emotions in the speaker, further emphasizing the physical and emotional attraction that lust often involves.

To be more specific, the following example will be taken into analysis.

*(4.13)* *His brown eyes were* ***pulling*** *her into the world of their possible future together.* [E29, p.168]

First, the frames that are relevant to the metaphorical expression in the sentence are identified as follows. The frame of eyes includes elements such as colour (brown), appearance and sensory perception. The frame of physical movement includes elements such as *pulling*, *force* and *direction*. The frame of a romantic relationship includes elements such as a *future together*, a *possible future*, *attraction* and *intimacy*.

Next, the elements within each frame that are relevant to the metaphorical expression in the sentence can be identified as follows. In the *eyes* frame, the element *brown eyes* is relevant as it describes the physical appearance of the eyes, which are pulling the subject into the metaphorical world. In the *physical movement* frame, the element *pulling* is relevant as it suggests a physical force or direction, indicating that the subject’s eyes are drawing the other person towards a certain direction or destination. In the *romantic relationship* frame, the elements *future together* and *possible future* are relevant as they suggest a potential romantic relationship between the subject and the person being pulled, and indicate the direction or destination of the pulling force.

Overall, the metaphorical expression of *his brown eyes were pulling her into the world of their possible future together* uses elements from the frames of eyes, physical movement, and romantic relationship to create a vivid description of how the subject’s eyes are drawing the other person towards a potential romantic future. In general, the *lust* frame emphasizes the physical attraction and desire for someone, often accompanied by intense emotions and a lack of control over one’s impulses.

In a nutshell, the relationship between an object or phenomenon and an emotional experience is complex and multifaceted and can be influenced by a variety of factors including culture, personal history, and individual differences in perception and cognition. Metaphorical expressions of emotion in terms of motion, such as the example of sadness being a sinking boat, are often used because they help us understand and communicate complex emotions in a more relatable way. Our understanding of the world around us is often based on our experiences and perceptions of physical objects and phenomena, including motion. Therefore, it is natural for us to use these physical concepts as a framework to describe and understand more abstract concepts like emotions. The exploration of conceptual structures underlying frames in English related to motion-emotion metaphors provides valuable insights into the intricate interplay of language, culture, and emotion. The selected metaphors function not only as linguistic devices but also as windows into the nuanced ways in which emotions are perceived and communicated in the English language. Frames are cognitive structures that shape our understanding of concepts and can influence our perception of language and metaphor. The specific interpretation may vary depending on cultural and individual factors. Metaphors are complex and can evoke a wide range of frames; thus, the interpretation of elements in metaphors by frames can vary among different individuals and different contexts.

4.4. Mental spaces

Possibly speaking, mental spaces and frames are closely related in a MEM. A frame is a mental structure that helps us to organize and interpret our experiences, while a mental space is a conceptual structure that allows us to think about different aspects of a situation or experience. In the context of a MEM, mental spaces are created by the interaction of the relevant frames and the elements that are structured and interpreted by these frames. For example, the motion frame might be used to structure the emotional experience in terms of movement, direction, and speed, while the emotional frame might be used to structure the intensity, valence, and duration of the emotion. The interaction between these frames creates mental spaces that allow us to think about the emotional experience in terms of its physical and emotional dimensions.

The mapping between the elements of the frames and the mental spaces allows us to create a coherent understanding of the metaphor. For example, in a metaphor like *love as a rollercoaster*, the motion frame is used to structure the emotional experience of love in terms of its ups and downs, twists and turns, and changes in direction. The emotional frame is used to structure the intensity and valence of the emotion, creating mental spaces that allow us to think about the experience of love in terms of its physical and emotional dimensions, as in the following example.

*(4.14)* *Elene had felt as if she were* ***riding*** *on an emotional roller coaster,* ***dissolving*** *into tears at the slightest provocation.* [E29, p.448]

In the given example (4.14), the metaphorical expression *emotional roller coaster* is used to describe Elene’s emotional experience. Let’s analyze the mapping between the elements of the frames and the mental spaces involved. In terms of the *motion frame*, the motion frame is used to structure the emotional experience as a roller coaster ride. The emotional ups and downs, twists and turns, and changes in direction of a roller coaster are used to convey the intensity and fluctuating nature of Elene’s emotions. This frame helps create a mental space where Elene’s emotional state is conceptualized as a thrilling, unpredictable, and sometimes overwhelming ride. In terms of the *emotional frame*, the emotional frame is used to structure the intensity and valence of Elene’s emotions. The metaphor suggests that Elene’s emotions are intense, as conveyed by the phrase *dissolving into tears*. The valence of her emotions is negative, as implied by the phrase *at the slightest provocation*. This emotional frame helps create a mental space where Elene’s emotions are conceptualized as being intense and easily triggered.

By mapping the elements of the frames (i.e., the motion frame and the emotional frame) onto the metaphor *emotional roller coaster*, the sentence creates a coherent understanding of Elene’s emotional experience. It conveys that Elene’s emotions are fluctuating, intense, and easily triggered, akin to the experience of riding a roller coaster. The metaphor helps the reader visualize and grasp the emotional dynamics that Elene is experiencing, and the mental spaces created by the frames contribute to a coherent and vivid understanding of the metaphor. Therefore, identifying and analysing mental spaces of a metaphorical expression of emotion via a motion verb can be a complex process, but we can base it on the elements structured by frames and the ones interpreted by frames.

From the general perspective, expressions like *his eyes pulled me*, *his appearance knocked me down*, and *my love surged into his smile*, some elements that might be interpreted within the *lust* frame include:

1. Physical attraction: This could include noticing someone’s physical appearance or being drawn to a particular body type.
2. Sexual fantasies: People in the *lust* frame may have intense and explicit sexual fantasies, which may involve a particular person or scenario.
3. Objectification: In the *lust* frame, people may focus on the sexual aspects of a person and may treat them as an object of desire rather than as a whole person.
4. Risk-taking: People in this frame may be willing to take risks to satisfy their sexual desires, such as engaging in unprotected sex or having sex with strangers.
5. Compulsion: Lust can be a compulsive behaviour that is difficult to control, leading to feelings of guilt, shame and regret.

To illustrate what has been stated, the following example will be taken to analyze.

(4.15) *He moved closer, she could feel his breath and the roughness of the morning-after stubble of his jaw on her neck, and the desire* ***swept over*** *her again.* [E29, p.165]

In the given sentence above, the metaphorical expression is *the desire* ***swept over*** *her again.* The implied elements in this expression may be indicated as follows. The first element is *intensity*. The use of the word *swept* suggests that the desire was intense and sudden, like a powerful force that came over her. The second element is *emotion*. The word *desire* itself implies a strong emotional state of wanting or craving, especially in a sexual or romantic context. The third element is *physical sensation.* The sentence mentions that the man moved closer and she could feel *his breath and the roughness of his jaw on her neck*. This implies physical closeness and intimacy, adding to the sensation of desire. The fourth element is *previous experience*. The phrase *morning-after stubble* implies that the characters have had a previous encounter, likely sexual in nature and that this encounter is being called in the current moment, triggering the feeling of desire once again. The fifth element is *sensory perception*. The use of sensory details such as *feeling the breath and roughness of the jaw on her neck* creates a vivid sensory experience for the reader, enhancing the overall metaphorical expression of desire. The last element is *Timing*. The mention of *morning-after stubble* also implies that the characters may have engaged in a sexual encounter the night before, adding a layer of context to the expression of desire.

Overall, the metaphorical expression of *the desire swept over her again* implies a strong, intense, and passionate feeling of sexual desire, triggered by physical closeness, sensory perception, and previous experiences. However, due to different individuals’ unique frames of reference, the metaphorical expression of *the desire swept over her again* could be interpreted differently by different readers. Someone who has a conservative upbringing or cultural background may interpret it as a negative or taboo expression related to lust or illicit desires. On the other hand, someone with a more liberal perspective may interpret it as a positive expression of passion or longing. Context also plays a role, as the same metaphor could have different interpretations in different situations, such as in a romantic setting versus a professional setting.

Within the framework of Fauconnier and Turner’s blending theory (BT), the provided elements can be analyzed as follows.

Regarding *input spaces*, there are (i) physical attraction, (ii) sexual fantasies, and (iii) compulsion. The first input space here involves the observer and the object of attraction. Elements include the observer’s sensory perceptions and the physical appearance of the object. The second input space comprises the individual experiencing the sexual fantasies and the mental images and scenarios associated with those fantasies. The final input space involves the person experiencing lust as well as the uncontrollable, compulsive behaviour associated with lust. Elements include the individual’s emotional and psychological state.

In terms of *generic space*, the generic space captures the structural similarities shared across the input spaces. In this context, the generic space may encompass elements common to lust experiences, such as heightened arousal, intense desire, and focus on immediate physical satisfaction.

Concerning *blended space*, the blended space results from the selective projection of elements from the input spaces into the generic space. Here, elements like the observer’s eyes pulling them or the appearance knocking them down may be projected into the blend space, creating a vivid, emotionally charged experience that combines elements from physical attraction, sexual fantasies, and compulsion. The blended space also includes emergent structures, such as the surge of love into a smile, reflecting the complex and multifaceted nature of the experience of lust.

It can be noted that Fauconnier and Turner’s blending theory helps illustrate how various elements associated with the *lust* frame can be integrated, providing a comprehensive understanding of the emotional and cognitive processes involved in experiences of lust.

Overall, mental spaces and frames are closely intertwined in a MEM. Frames provide the cognitive structure that helps us make sense of our experiences, while mental spaces are the conceptual structures that allow us to organize and process different aspects of those experiences. Within a MEM framework, the relations between mental spaces and frames involve the interaction of the relevant frames and the elements that are structured and interpreted by these frames to create mental spaces that allow us to think about the emotional experience in terms of its physical and emotional dimensions. This section has dealt with MEMs of *lust* and *love* to show the relations between mental spaces and frames as typical examples in the English data of the study.

4.5. Summary

Chapter 4 undertakes an examination of image schemas, domains (specifically motion and emotion domains), frames, and mental spaces within English MEMs. The objective is to discern the salient features and characteristics of motion-emotion metaphors in the English language. By scrutinizing chosen examples from the study’s authentic dataset, a nuanced understanding of the four levels of metaphor emerges. This analysis facilitates a more profound comprehension of the intricate interplay between motion and emotion, shedding light on how emotions are conceptually framed through the lens of motion verbs.

The image schemas of motion within English MEMs are systematically categorized into eight distinct types, with manner emerging as the most conspicuous IS. Concurrently, the conceptualization of emotion in English MEMs, when examined through frames, is organized into 13 categories, where the attributes of objects stand out prominently among the perceived aspects. Additionally, this section presents *105* English metaphorical expressions, encompassing *eight* types of emotions. Notably, the demarcation between frames and mental spaces appears elusive, as these elements intricately intertwine during the mapping of the two domains. The challenge lies in visualizing precise *input mental spaces* (SP), *generic* SP and *blended* SP in the interpretation process, as these associations exhibit considerable variation from individual to individual and from one cultural context to another.

The dominance of *manner* suggests that English speakers may place a significant emphasis on the manner in which actions or emotions are expressed. This could reflect a cultural inclination towards valuing the nuances and subtleties of behavioural expressions. The observation that the attributes of *objects* account for a significant portion of emotional conceptualization within English MEMs hints at a cultural tendency to associate emotions with tangible or concrete entities. This could imply that English speakers may draw on concrete objects and their characteristics to understand and express emotions. The elusiveness of distinct boundaries between frames and mental spaces may indicate a cultural openness to fluid and interconnected representations of emotions. English speakers may not rigidly compartmentalize emotional experiences, allowing for more dynamic and intertwined cognitive processes in understanding emotions. The presentation of 105 English metaphorical expressions for eight types of emotions underscores the richness and diversity in the English language’s metaphorical repertoire. This variability suggests that English speakers may have a nuanced and varied way of expressing and understanding emotions, reflecting a culturally rich and dynamic perspective on emotional experiences.

CHAPTER 5: EMOTIONS CONCEPTUALIZED VIA MOTION IN VIETNAMESE

This chapter endeavours to elucidate the intricate interplay between emotion and motion inherent within the Vietnamese language. Its objective is to expound upon the conceptualization of emotions through motion, delving into the multifaceted dimensions of motion-emotion metaphors (MEMs). The exploration of MEMs entails a comprehensive examination of metaphorical constructs, encompassing *image schemas*, *domains*, *frames* and *mental spaces*. Furthermore, this analysis of MEMs within the Vietnamese language is anchored in the analytical framework previously established and elaborated upon in the preceding chapter.

5.1. Image schemas

According to Table 5.1, *manner* accounts for 50% of the image schemas (IS) of motion. With a percentage of 20%, *Intensity* is ranked second, and *verticality* is third with a percentage of 8.3%. *Speed*, *part-whole*, *expansion*, *oscillation*, and *vibration* make up the remaining components, with corresponding percentages of 7.5%, 5.8%, 4.2%, 2.5%, and 1.7%.

Table 5.1. Image schemas in Vietnamese MEMs

|  |  |  |  |
| --- | --- | --- | --- |
| **Image schemas** | **Motion verbs** | **Quantity** | **Percentage** |
| Verticality | chết đứng, trút xuống, dựng đứng, rớt xuống, dần lớn lên, đứng trơ (như phỗng/ như cột nhà), lên ngôi, chìm nghỉm, nhẩy dựng, đâm chồi | 10 | 8.3 % |
| Part-whole | đắm chìm, rụng rời, đứt, choán ngợp, ngập dần, lấp đầy, dứt từng khúc | 07 | 5.8 % |
| Speed | nhói, vút bay, nhẩy bổ, nhảy ra, chạy, bay tuốt lên, sượt qua, tăng tốc, nhào đến | 09 | 7.5 % |
| Intensity | lắng diụ, trào lên, hoá đá, cháy, dâng lên, trào lên, nổi lên, sôi trào lên, nổ tung, bùng lên, nảy lửa, rỉ máu, vỡ oà, ứa ra dồn dập, gãy sụn, bật ói, tan đi, điếng, ứa ra, đứng tim, rớt ra, tan chảy, xô đẩy, đông cứng | 24 | 20 % |
| Oscillation | lay động, chòng chành, chao, lắt lay | 03 | 2.5 % |
| Vibration | nổi gai ốc, rung động | 02 | 1.7 % |
| Expansion | lan toả, chảy tràn, dãn ra, bơm căng, chất vào | 05 | 4.2 % |
| Manner | buộc chặt, chạm, cứa, dùng dằng, đá thúng đụng nia, bung nở, nở hoa, giày vò, đè nặng, hùng hùng hổ hổ, thấu, gỡ, thót, trỗi dậy, lộn, đeo bám, thắt, đốt lửa, xuyên, đi lại, ghìm, giậm (bành bạch), gào thét, khuấy, nuốt, nhấn chìm, xâm chiếm, xâm lấn ồ ạt, lắng nghe, lửng lơ, xoáy mạnh, len lỏi, xé, chất đầy, thả trôi, vụn vỡ, nhen nhóm, bảng lảng, khơi lên, ném, mang theo, di chuyển, đeo đẳng, hành hạ, bóp nghẹn, vẫy vùng, chạy dọc, rối tung, tạnh, cõng, đem đi, quẫy đạp, đi, sầm xuống, bủa vây, nối đuôi, luồn lách, thấp tha thấp thỏm, quét lướt thướt, phiêu lạt | 60 | 50 % |
| **Total** | | **120** | **100%** |

Based on the findings presented in Table 5.1, several inferences can be made about the image schemas in Vietnamese emotional expressions via motion verbs as follows.

*Manner* is the most dominant IS of motion in Vietnamese MEMs, accounting for 50% of the total image schemas. This suggests that the way in which the motion occurs, or how the movement is performed, is a crucial aspect of expressing emotions in Vietnamese. This could imply that the specific details of how an action is carried out, such as whether it is done gently (*bung nở, khuấy, thấu*) or forcefully (*đá thúng đụng nia, xâm lấn ồ ạt*), smoothly (*thả trôi, bảng lảng*) or abruptly (*nhấn chìm, bóp nghẹn*), play a significant role in conveying emotions in Vietnamese emotional expressions.

*Intensity* is the second most prominent image schema, comprising 20% of the total image schemas. This suggests that the level of intensity or strength of the motion is also an important factor in expressing emotions in Vietnamese. It could imply that the degree of force (*xô đẩy, xoáy mạnh*), power (*nổ tung, bùng lên, nảy lửa*), or energy (*hoá đá, đông cứng*) used in the motion verbs contributes significantly to the emotional expression in Vietnamese.

*Verticality* is ranked third, accounting for 8.3% of the total image schemas. This implies that the vertical direction of the motion, such as going up (*dựng đứng, nhảy dựng lên*) or down (*chìm nghỉm, rớt xuống*), could also be relevant in conveying emotions in Vietnamese emotional expressions.

*Speed, part-whole, expansion, oscillation, and vibration* are the remaining image schemas with smaller percentages ranging from 7.5% to 1.7%. This suggests that these image schemas may play a lesser but still discernible role in expressing emotions in Vietnamese, though not as prominently as *manner*, *intensity* and *verticality*.

For example, the sentence below (5.1) illustrates how the Manner IS of motion plays a role in describing emotions.

(5.1) *Tiếng Nhi nhỏ dần, như một sợi chỉ* ***thắt*** *vào tim tôi. Trời tối dần, những cơn gió hoang vu thổi trên mặt bùn lạnh buốt.* [V8, p.99]

(*The sound of Nhi fades away like a thread* ***tightening*** *around my heart. The sky darkens, and the chilling winds blow over the cold mud*). In the given sentence above, the verb *thắt* (*tighten*) in the phrase *như một sợi chỉ* ***thắt*** *vào tim tôi* (like a thread ***tightening*** around my heart) plays a role in expressing or describing emotions using the Manner image schema of motion. The verb *thắt* describes the motion of something becoming more constricted or compressed, and in this sentence, it is used metaphorically to depict the emotional experience of the speaker’s heart feeling constricted, as if a thread is winding around it. This conveys a sense of emotional distress or discomfort, adding to the overall emotional tone of the sentence. By using the verb *tighten* in conjunction with the image of a thread winding around the heart, the sentence creates a vivid mental image that appeals to the reader’s or listener’s senses, evoking a visceral emotional response. This use of the motion image schema of tightening enhances the emotional description and adds depth to the expression of the speaker’s feelings. Here, the verb *fades away*, which describes the motion of Nhi’s sound decreasing in volume combined with the verb *darkens*, which describes the motion of the sky becoming darker, and the verb *blow* describes the motion of the winds moving over the mud, also convey the emotional experience of Nhi, which creates a sense of sadness or loss.

Another example will be an illustration of the Intensity image schema of motion playing a role in describing emotions.

(5.2) *Câu nói ngắn gọn mà* ***xoáy*** *mạnh vào tim Thuỳ như một con dao nhọn hoắt, máu không rỉ ra nhưng đau từng đoạn mạch.* [V12, p.17]

(*The short and sharp words* ***pierced*** *Thuy’s heart like a sharp knife, causing no bleeding but pain pulsing through every vein*).

As can be seen from sentence (5.2), the *intensity* image schema of motion is highlighted through the use of the verb *xoáy mạnh* (pierced) to describe the emotion. The verb *pierced* suggests a forceful and sudden action as if the words were physically penetrating Thuy’s heart like a sharp object. This image schema of motion conveys a sense of emotional intensity, as the impact of the words is portrayed as sharp and immediate. Furthermore, the sentence compares the impact of the words to that of *con dao* (*a knife*), emphasizing the intensity of the emotional pain. The words are described as *nhọn hoắt* (short and sharp), further enhancing the image of a quick and forceful motion. Also, the sentence mentions *máu không rỉ ra* (*there is no bleeding*), *nhưng đau từng đoạn mạch* (*but the pain is pulsing through every vein*). This contrast between the lack of physical injury and the intensity of the emotional pain further highlights the *intensity image schema* of motion, as it portrays the emotional impacts as vivid and powerful.

Overall, the findings suggest that how the motion occurs, the intensity or strength of the motion, and the vertical direction of the motion are significant image schemas for expressing emotions in Vietnamese emotional expressions via motion verbs. These results could provide insights into the underlying cognitive processes and cultural influences related to expressing emotions through motion verbs in the Vietnamese language and culture. The use of motion image schemas, such as *thắt* (*tightening*), *nhỏ dần* (*fading away),* *tối dần* (*darkening*), *thổi* (*blowing*), and *xoáy mạnh* (*piercing*) in describing emotions helps to create a sensory and evocative language that conveys emotional experience to the reader or listener.

5.2. Domains

5.2.1. Motion domain

According to Table 5.2, self-contained motion accounts for 51.2% of the motion verbs used in Vietnamese emotional expressions, and translational motion accounts for the remaining 48.8%.

In terms of *translational motion*, the verbs denoting the movement of organs take up the most space (13 verbs), followed by the verbs signifying the movement of the whole body (10 verbs), and the verbs referring to the movement of visible and invisible body parts are both represented by the same number of verbs (8 each).

Regarding *self-contained motion*, the verbs indicating the movement of organs also occupy the largest portion, comprising 20 verbs. Next in frequency are verbs denoting the whole body’s movement, totalling 8. The verbs signifying the movement of visible and invisible body parts come in at 7 and 6, respectively.

Table 5.2. Motion events in Vietnamese MEMs

|  |  |  |  |
| --- | --- | --- | --- |
| **Motion events** | **Forms of movement** | **Quantity** | **Percentage** |
| Translational | Movement of the whole body | 10 | 48.8% |
| Movement of organs (heart, stomach, abdomen, liver, intesstines) | 13 |
| Movement of visible body parts (face, skin, feet, eyes, chest, head, hair, back, ears) | 8 |
| Movement of invisible body parts (spirit, mind, soul, nerval neurons, breaths, blood, veins) | 8 |
| Self-contained | Movement of the whole body | 8 | 51.2% |
| Movement of organs (heart and stomach) | 20 |
| Movement of visible body parts (eyes, face, hair, skin, legs, chest) | 7 |
| Movement of invisible body parts (mind, atom, brain, blood veins, bones, breath, soul) | 6 |
| **Total** | | **80** | **100%** |

Based on the findings from Table 5.2, it can be inferred that both translational and self-contained motion play a significant role in Vietnamese emotional expressions. Translational motion accounts for 48.8% of the motion verbs used, while self-contained motion accounts for 51.2%.

In terms of translational motion, the movement of organs is the most frequently represented with 13 verbs, followed by the movement of the whole body with 10 verbs. The movement of visible and invisible body parts is represented by 8 verbs each. On the other hand, self-contained motion is dominated by the movement of organs with 20 verbs, followed by movement of the whole body with 8 verbs, and movement of visible and invisible body parts with 7 and 6 verbs respectively.

These findings suggest that both translational and self-contained motion are important components of emotional expressions in Vietnamese, with a significant emphasis on the movements of organs in both types of motion. This may indicate that the Vietnamese language places significance on physiological and bodily expressions when conveying emotions.

More specifically, the fact that the movement of organs (*tim rơi xuống, tim nhảy ra khỏi lồng ngực, ruột thắt lại, lòng chao, bụng thấp tha thấp thỏm, lòng dạ rối tung*) is the most frequently represented in both translational and self-contained motion suggests that physiological expressions play a significant role in Vietnamese emotional expressions. This may indicate that bodily sensations and reactions related to emotions, such as the heartbeat (*tim đập xối xả, tim tăng tốc, tim nhảy dựng, tim gào thét, tim chết sựng*) or breathing (hơi thở đứt từng khúc), are considered important in conveying emotions in Vietnamese culture. The verbs signifying the movement of the whole body are prominent in both translational and self-contained motion. This suggests that whole-body movements, such as gestures or postures (*điếng người, đứng trơ như cột nhà, toàn thân chết đứng*), are considered crucial in expressing emotions in Vietnamese. It implies that physical actions involving the entire body are utilized to convey emotions effectively in Vietnamese communication. Next, the findings show that the movement of visible and invisible body parts is represented by a similar number of verbs in both translational (*tóc dựng đứng, lông tơ dựng đứng, máu guộn lên*) and self-contained motion (*đầu nổ tung, mạch máu đóng băng, hồn vía lửng lơ, phiêu bạt, đoạn xưng gãy sụn nơi lồng ngực*). This may indicate that both overt and subtle body movements, including facial expressions or internal sensations, are considered important in expressing emotions in Vietnamese. Finally, the results reveal that the movement of organs is the most dominant in self-contained motion, with 20 verbs representing it. This may suggest that physiological responses related to emotions, such as sensations in the heart, intestine, liver or stomach, are considered significant in expressing emotions in Vietnamese.

For example, the following sentence will demonstrate how the self-contained motion, particularly, the verb *thắt lòng* (*tighten the heart*) denoting movement of organs is used to describe the emotions that the characters are experiencing.

*(5.3)* *Đêm đến, sau các đụn lúa, họ thả tiếng cười chút chít, tiếng thở mơn man … lên trời, làm nhiều người đàn bà đang cắm cúi nấu cơm, cho con bú trong lều* ***thắt lòng lại.*** [V31, p.12]

*(At night, after the rice dunes, they release laughter in small bursts, and the sound of breathing rises to the sky, making many women who are cooking or breastfeeding in their tents feel their hearts being* ***constricted/ tightened****.)*

In the given sentence (5.3), the use of *tightened* or *constricted* metaphorically denotes the emotion of sadness, pain and desire for love experienced by the women who are cooking or breastfeeding in their tents while hearing the laughter and breathing of men and women engaging in sexual activity after the rice dunes. The verb *tightened* or *constricted* which is of self-contained motion is used to describe the effect that the laughter and breathing of the men and women engaging in sexual activity have on the hearts of the women who are cooking or breastfeeding. This suggests that the women’s emotions are deeply affected by the sounds they hear, causing their hearts to feel tightened or constricted.

The choice of the verb *tightened* or *constricted* implies a sense of discomfort, unease, or pain that the women feel. It suggests that the emotions they experience upon hearing the sounds of sexual activity are not positive or pleasant, but rather bring about a feeling of constriction or tightening in their hearts. Furthermore, the metaphorical use of *tightened* or *constricted* also conveys a sense of longing or desire for love. It implies that the women are yearning for intimacy, affection, or emotional connection that they are not experiencing in their current situation, where their husbands or partners are engaging in sexual activity with other men and women.

Overall, the use of *tightened* or *constricted* in this sentence creates a vivid image of the emotional impact that the women’s circumstances have on them, conveying a sense of sadness, pain, and longing for love.

Another example to illustrate the use of translational motion in describing emotions will be taken as follows.

*(5.4)* *Sau khi uống liên tiếp vài ngụm nước, hồn vía tôi lập tức* ***bay tuốt*** *lên mây.* [V35, p.42]

*(After drinking a few sips of water in succession, my soul immediately* ***soared up*** *to the clouds in fear.)*

This sentence is about the context when the boy was pushed into the river by his friend and he did not how to swim at that time. *Hồn vía* is indeed a Vietnamese phrase commonly used to describe fear or fright. It denotes a sudden and intense emotional state of being scared or panicked. The given sentence, *my spirit immediately soared up to the clouds* could be interpreted metaphorically to convey the boy’s sudden and heightened emotional reaction of fear or panic after being pushed into the river by his friend, and the subsequent feeling of his emotions soaring or intensifying rapidly, similar to soaring upwards towards the clouds. Possibly speaking, the use of the verb *bay tuốt* (*soar)* in the context conveys a metaphorical description of the boy’s emotional state of fear or panic. The word *soar* typically describes the upward movement, such as flying or rising to great heights. The translational motion *soar* adds a vivid and dramatic quality to the sentence, emphasizing the intensity of the emotion of fear or panic in the situation.

In Vietnamese MEMs, the following patterns can be found in which motion events appear in an emotional expression.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **A metaphorical expression of English MEMs** | | | | | |
| Figure | Motion | | | | Ground |
| Translational | | Self-contained | |
| Motion | Path | Motion | Path |
| *Ruột gan* | *sôi trào* | *lên* |  |  | *cổ* |
| *Lòng* |  | | *chao* |  |  |

Figure 5.1. Pattern 1 of Vietnamese MEMs

In Figure 5.1, the term *figure* refers to the entire body, body parts, or organs that can exhibit movement. Of 148 Vietnamese expressions of emotion involving motion verbs, 84 (which make up 56.8% of the total) can be classified under Pattern 1. Among these, 32 expressions depict translational motion, while 52 expressions portray self-contained motion. However, not all expressions necessarily encompass all the components of figure, motion, path, and ground. Some expressions can be structured solely by figure and motion, such as *lòng chao (trembling heart), mạch máu đóng băng (frozen blood vessels), toàn thân chết đứng (body stiff with shock), trái tim nở hoa (blooming heart), trái tim hoá đá (heart turned to stone), ruột thót (shrunken guts), chân tay rụng rời (limbs falling apart), ánh mắt nảy lửa (fiery eyes/ gaze ignited), máu guộn lên (blood boiling up), lòng bị xé (heart torn apart), lông tơ dựng đứng (erect hairs), hồn vía lửng lơ, phiêu lạt (wondering soul adrift)*, and so on.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **A metaphorical expression of English MEMs** | | | | | |
| Figure | Motion | | | | Ground |
| Translational | | Self-contained | |
| Motion | Path | Motion | Path |
| *Nỗi buồn mơn man* | *di chuyển* | *khắp* |  |  | *cơ thể* |
| *Nỗi buồn* |  | | *lắt lay* |  |  |

Figure 5.2. Pattern 2 of Vietnamese MEMs

In Figure 5.2, the term *figure* pertains to the emotion itself, which can manifest movement. Out of 148 Vietnamese expressions of emotion that involve motion verbs, 64 (comprising 43.2% of the total) can be categorized under Pattern 2. Among these, 29 expressions convey translational motion, while 35 expressions depict self-contained motion. However, not all expressions necessarily encompass all the components of figure, motion, path, and ground. Some expressions are structured solely by figure and motion, such as *nỗi buồn nối đuôi nhau luồn lách như cỏ dại theo tia sáng (sorrow chasing its tail, weaving through like weeds towards the light), nỗi buồn lắt lay (trembling sorrow), mặc cảm xô đẩy (pushed by insecurity), nỗi buồn bị cõng mang đi (sorrow being carried away), nỗi tuyệt vọng lên ngôi (despair reigning supreme), nỗi ăn năn đâm chồi (regret sprouting anew), cảm xúc vẫy vùng (emotions waving intensely), tình yêu buộc chặt (love tightly bound), cơn tức giận tan đi (anger dissipating), cảm giác lạ xâm lấn ồ ạt (strange sensations intruding massively), trạng thái lao đao, trống rỗng đeo đẳng, hành hạ (state of turmoil, emptiness worn with dignity, tormented), nỗi hổ thẹn dần lớn lên (growing embarrassment), nỗi buồn mơn man di chuyển (sorrow moving restlessly), cơn hạnh phúc lắng dịu (euphoria subsiding), cảm giác thoả mãn, hưng phấn lan toả (satisfaction and excitement spreading), cảm giác ghì riết, cuống cuồng, run rẩy, …bùng lên (squeezing sensation, frenzy, trembling…bursting forth), and so on.*

In summary, the results highlight the importance of physiological expressions, whole-body movements, and both visible and invisible body parts in Vietnamese emotional expressions, with a particular emphasis on the movement of organs in self-contained motion. The concept of a motion domain is closely tied to a conceptual structure, which plays a crucial role in forming emotional expressions using motion verbs in Vietnamese. This enables the communication of emotional experiences with subtlety and precision. There are two main patterns observed in the expressions of emotions involving motion verbs in Vietnamese, namely Pattern 1 and Pattern 2. Pattern 1 involves expressions that depict translational motion or self-contained motion, and may involve components such as figure, motion, path, and ground, although some expressions may only have figure and motion. Pattern 2 pertains to expressions where the emotion itself is considered as the figure that can manifest movement, and may also involve translational motion or self-contained motion, with or without additional components such as path and ground. These patterns are used in various emotional expressions in Vietnamese, conveying a range of emotions such as *sorrow/ grief, love, anger, fear*, and more.

5.2.2. Emotion domain

Table 5.3 presents an analysis of the frequency of emotions discerned within Vietnamese emotional expressions utilizing motion verbs. Dominating the spectrum are emotions classified under *event-related emotions*, with *sorrow* and *grief*, encompassing sentiments of *sadness*, *depression* and *pain*, constituting the predominant category at 36.4%. Following closely is love, categorized under cathectic emotions, representing 18.9% of the expressions.

Fear, falling within the purview of future appraisal emotions, secures the third position with a 16% share of the total. *Anger/ rage*, also affiliated with event-related emotions, claim the fourth position at 12.1%, while *joy*, within 3 under future appraisal emotions, contributes 4.5% to the overall distribution. In the context of emotions related to object properties, surprise constitutes a minor 1.6%, while panic and hate, are both negative manifestations of cathectic emotion, each accounting for a mere 0.75% of the population.

Table 5.3 shows the frequency of emotions recognized in Vietnamese emotional expressions utilizing motion verbs. *Sorrow* and *grief*, belonging to *event-related emotions*, including sadness, depression and pain are the dominating emotions, accounting for the biggest share (36.4%). *Love, belonging to* cathectic emotions, is close behind, accounting for 18.9% of the expressions. *Fear*, belonging to future appraisal emotions, comes in third place, accounting for 16% of the total. *Anger/ rage*, also belonging to event-related emotions, ranks fourth at 12.1%, while joy of the same category, ranks fifth at 9%. *Worry/anxiety*, belonging to *future appraisal emotions*, accounts for 4.5% of the total. Regarding emotions related to object properties, surprise accounts for 1.6% of the population, while *panic* accounts for only 0.75%. As a negative kind of cathectic emotion, *hate* alsoaccounts for only 0.75%.

Table 5.3. Emotions mapped onto motion in Vietnamese MEMs

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **E**  **M**  **O**  **T**  **I**  **O**  **N**  **S** | **Emotions related to object properties** | **Motion verbs** | | **Quantity** | **Percentage (%)** |
| Positive | surprise | đứng (chôn chân); (như phát đạn) sượt qua (tai) | 02 | 1.6 |
| Negative | panic/ shock | (hồn vía) bay vút (lên mây) | 01 | 0.75 |
| **Future appraisal** |  | |  |  |
| Negative | fear | (mạch máu) đóng băng, chết đứng, (nỗi sợ hãi) trỗi dậy, đeo bám, choán ngợp, (tim) nhảy ra khỏi lồng ngực, (hồn vía) lửng lơ, phiêu lạc, (tim) bị bóp nghẹn, (cơn ớn lạnh) chạy dọc sống lưng, (hồn) điếng, đứng (tim), (tim) rớt ra khỏi lồng ngực, đứng trơ (như cái cột nhà, như phỗng), (hồn vía) bay tuốt (lên mây), (tim) tăng tốc, (não bộ) đông cứng, (tim) nhảy dựng | 21 | 16 |
| anxiety/ worrry | thiêu đốt (ruột gan), (như có ai) đốt lửa (trong bụng), (cảm giác bất an) len lỏi, (bụng) thấp tha thấp thỏm, (lòng) chao; (lòng dạ) rối tung | 06 | 4.5 |
| **Event-related** |  | |  |  |
| Positive | joy/ triumph | (trái tim) nở hoa, (hạnh phúc) xâm chiếm (tâm hồn), (cảm giác vui vui) lan toả, lắng nghe (dòng cảm xúc trong trái tim), (cảm giác ngọt ngào sâu lắng) dâng lên (trong lồng ngực), (hạnh phúc) ngập dần (trong đáy mắt), (niềm hạnh phúc) tràn sang, (niềm hạnh phúc) bung nở, (cơn hạnh phúc) lắng dịu, đắm chìm (trong niềm vui thanh dịu ngọt), (mặt) dãn ra, (giông tố) tạnh (trong lòng); đắm chìm (trong cơn xúc động) | 12 | 9 |
| Negative | anger/ rage | lộn (ruột), (lửa) cháy mạnh (trong lòng), (cơn nóng) trào lên, (cơn tức giận) bị ghìm xuống, (đầu) nổ tung, (ánh mắt) nảy lửa, (máu) guộn lên, ném (cái nhìn nảy lửa), (cơn tức nghẹn) dâng lên muốn bật ói, nhảy bổ vào, (lồng ngực) nổ tung, nuốt (cục tức), hùng hùng hổ hổ, đá thúng đụng nia, giậm chân (bành bạch), (ruột gan) sôi trào lên (cổ) | 16 | 12.1 |
| sorrow/ grief | (cái cô quạnh) thấu, (nỗi tủi nhục) dâng lên, (nỗi tủi hổ, uất ức, đau đớn) dâng lên, (trái tim) gào thét (trong câm lặng), (tim) rơi xuống (hố sâu không đáy), trút (nỗi ân hận và buồn chán), (nỗi trống vắng) tràn về, (nỗi buồn mơn man) di chuyển (khắp cơ thể), (trái tim) rơi xuống (một chỗ nào đó rất xa), (tảng đá) đè nặng (ngực), (những khối sầu) chất vào (lòng), rũ bỏ (phiền muộn), (nỗi buồn) lắt lay, (sự cô độc) bủa vây, (nỗi buồn) nối đuôi nhua, luồn lách, (nỗi mặc cảm) xô đẩy, cõng (nỗi buồn), đem đi; chìm vào (tuyệt vọng), (nỗi tuyệt vọng) lên ngôi, (nỗi tuyệt vọng) giày xéo (tâm can), (nỗi tuyệt vọng) lên ngôi, (nỗi ăn năn) đâm chồi; (sự xấu hổ, nỗi tủi thân, niềm tuyệt vọng) bơm (thành quả bóng); (trạng thái lao đao, trống rỗng) đeo đẳng, hành hạ; (cảm xúc bẽ bàng) nhào đến xâm chiếm; (tim) bị cứa, (ruột gan) chìm nghỉm (trong rượu đắng), (như một tảng băng câm lặng) biết đi, (gan) ứa ra, (đoạn xương mỏng) gãy sụn (nơi lồng ngực), (trái tim) rỉ máu, (trái tim) vụn vỡ, (lòng) bị xé, (nỗi đau) đọng lại, rớt xuống (từ trên bờ đất tới vực sâu), nhói (lòng), (nỗi đau) dùng dằng, xoáy mạnh (tim), (cụ gỗ) đi lại, (sợi dây) xuyên (sống lưng), (hơi thở) đứt từng khúc, (chân tay) rụng rời, (sợi chỉ) thắt (tim), (lá cây úa) cháy (trong lòng), (cái đau) liếm (lên ngực, lên đầu), (trái tim) hoá đá, (nỗi khổ đau) bóp chặt (tim), (khổ đau) chế ngự | 48 | 36.4 |
| **Cathectic** |  | |  |  |
| Positive | love (passion & lust) | (nỗi nhớ và khao khát) bùng lên, (dòng hoan lạc) chảy tràn, (cảm giác ghì riết, cuống cuồng, run rẩy) bùng lên, (sự rạo rực) được khơi lên, được lấp đầy, (sự thoả mãn) xâm chiếm, (cảm giác thoả mãn, hưng phấn) lan toả, chạm đến (tình yêu, khát khao), (cơn ham muốn) trào lên, (tim) vỡ oà, (dòng máu nóng hổi) ứa ra (dồn dập), (tình yêu) buộc chặt, (rạo rực) quét lướt thướt (trong tâm tưởng), (trái tim băng giá) tan chảy, (làn sóng) rung động (từ đáy lòng), (cơn xao xuyến) nổi lên, (cơn xao xuyến) lay động, (niềm cảm xúc mãnh liệt) vút bay (trong tâm hồn), (cảm giác lạ) xâm lấn ồ ạt; (cơn ghen tuông) trào lên, (có cái gì đó loi choi) quẫy đạp (trong lồng ngực); (cảm xúc khó tả) dâng lên (trong lòng), (cảm giác lạ) xô lấn ồ ạt; (những tình cảm đan chéo nhau) trào lên; mang theo (lòng thương kỳ lạ); (cảm xúc) vẫy vùng | 25 | 18.9 |
| Negative | hate | (uất ức, căm hận) cào nhói | 01 | 0.75 |
| **Total** | | | | **132** | **100** |

From the findings presented in Table 5.3, several inferences can be made regarding the mapping between emotion and motion in Vietnamese emotion-emotion metaphors.

First, *sorrow/ grief* and *love* are dominant emotions when being conceptualized in terms of motion in Vietnamese. The frequency of *sorrow/ grief* and *love* as recognized emotions in Vietnamese emotional expressions utilizing motion verbs is significant, with *sorrow/ grief* being the most dominant emotion, accounting for the largest share at 36.4%, and *love* following at 18.9%. This suggests that in Vietnamese culture, these emotions are strongly associated with motion, possibly indicating that physical sensation and bodily movements are commonly used to describe and convey these emotions. The figure of *love* mapped onto motion in MEMs indicates that in Vietnamese culture, emotions related to affection and desire are commonly associated with motion, possibly indicating that gestures, movements or actions related to romantic or sensual contexts are used to express these emotions.

Second, *fear* and *anger*, ranked third and fourth at 21% and 16% of the total respectively, underscore the significance of these emotions in the Vietnamese emotional repertoire when expressed through motion verbs. The high frequency of *fear* and *anger* suggests that, in Vietnamese culture, these emotions are dynamically linked to physical movements and actions. This could imply that the expression of *fear* involves distinct bodily responses, such as heightened alertness or defensive gestures, while *anger* may be conveyed through more assertive and forceful movements

The combination of dominant emotions like *sorrow*/ *grief* and *love* with *fear* and *anger* indicates a rich emotional landscape in Vietnamese culture. This diversity in emotional expression showcases a culture that is comfortable navigating through a spectrum of feelings, from the deeply personal and intimate to the more assertive and defensive. The use of motion verbs to express emotions suggests a cultural inclination towards dynamic and expressive communication. Vietnamese people may place significance on not only feeling emotions but also conveying them through visible and tangible means.

The following example will demonstrate how a kind of emotion is mapped onto motion in Vietnamese emotional expressions.

*(5.5)* *Những lời khấn nghe buồn và xót xa, đau đớn và tủi hận, van lơn và bất lực, uất ức và căm hận* ***cào nhói*** *vào đêm.* [V15, p.58]

(*The prayers sound sad and poignant, painful and remorseful, pleading and powerless, resentful and filled with hatred,* ***scratching*** *into the night*.)

As can be seen in example (5.5), the use of the motion verb *cào nhói* (*scratch*) in the context of conceptualizing the emotion of *grief* adds a vivid and evocative layer to the description. Firstly, it introduces aastrong visual and sensory element to the expression of grief. It implies an action involving physical contact with a surface, potentially sharp or pointed, creating a mental image of distress and discomfort. Secondly, the choice of *cào nhói* (scratch) as a motion verb suggests an intentional and impactful interaction with an external surface. This can be symbolic of the emotional pain associated with grief, indicating that the grief is not just felt internally but is actively expressed and manifested in external actions. The association of *cào nhói* (*scratch*) with something sharp or pointed aligns with the potential interpretation of the verb in this context. It reinforces the idea that grief is not only a mental or emotional state but can also manifest physically, with sharp and pointed sensations. Moreover, *cào nhói vào đêm (****scratching*** *into the night*) can evoke a sense of solitude, darkness, and introspection, enhancing the emotional impact of grief. It implies a persistent and enduring nature of grief.

Another illustration is about how the emotion of anger is mapped onto motion.

*(5.6)* *Trước mắt tôi lúc này không phải là người đẻ ra tôi nữa, bà chỉ là cái người đang muốn ngáng chân tôi, dập ngọn lửa ngùn ngụt trong tôi. Càng* ***dập*** *lửa càng* ***bùng*** *lên dữ dội.* [V25, p.175]

*(Right now, in my eyes, you are no longer the one who gave birth to me. You are just the person trying to trip me up, extinguishing the roaring fire within me. The more you try to* ***extinguish*** *it, the fiercer it* ***burns****.)*

In the given sentence, the motion verbs *dập* (extinguish) and *bùng lên* (burn) are used metaphorically to convey the emotion of *anger*. The verb *extinguish* describes the action of the person trying to hinder or obstruct the speaker, as if they were trying to put out a fire, which is a common metaphor for anger. It implies that the person is actively trying to suppress or diminish the speaker’s emotions. Similarly, the verb *burn* is used metaphorically to describe the intensity of the speaker’s anger. It suggests that despite the person’s attempts to extinguish the anger, it only serves to fuel it even more, like a fire that grows stronger when attempted to be put out. So, in this sentence, the motion verbs *extinguish* and *burn* are used metaphorically to convey the emotional experience of *anger*, where the act of trying to suppress the anger is likened to extinguishing a fire, but instead, it intensifies the emotion, symbolized by the metaphor of the fire burning even fiercer.

To summarize, the exploration of Vietnamese emotional expressions using motion verbs unveils a nuanced connection between emotions and actions within the cultural context. The prevalence of *sorrow/ grief* and *love*, alongside the prominence of *fear* and *anger*, highlights the cultural diversity in expressing emotions. Vietnamese culture demonstrates comfort in navigating through a range of feelings, from personal and intimate to assertive and defensive. The utilization of motion verbs suggests a cultural preference for dynamic and expressive communication, where emotions are not just experienced but actively conveyed through observable and tangible means. The example of *grief* portrayed with the motion verb *cào nhói* (*scratch)* vividly illustrates the expressive layer added to the description. *Scratch* metaphorically signifies intentional and impactful interaction, symbolizing the emotional pain associated with grief. Likewise, the depiction of anger using motion verbs *extinguish* and *burn* showcases the metaphorical conveyance of emotion. The act of trying to *dập tắt* *(extinguish)* anger is metaphorically likened to suppressing fire, yet it intensifies, represented by the metaphor of the fire *burning even fiercer*. In essence, the findings suggest that in Vietnamese MEMs, the dynamic interplay between emotions and motion verbs goes beyond linguistic nuances, revealing a profound cultural understanding of emotions as dynamic, expressive phenomena intimately connected with physical experiences.

5.3. Frames

5.3.1. Aspects of perceived reality

According to Table 5.4, 34.8% of emotion’s conceptualization is related to nature or natural phenomena. *Object* is placed second with a percentage of 19.7%, and substance is third at 12.1%. *Human* is the fourth, with a 9.1% proportion. *Animal* and *body parts/organs* account for 6.1% of the total. With a percentage of 1.5%, *insects*, *means of transport*, and *daily accidents* are equal. *Weapons* and *temperature* each account for 3.1% and 4.5% of the total. *Other living things* and *imaginary humans* have 0%.

Table 5.4. Aspects of perceived reality in Vietnamese MEMs

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Living**  **entities** | **Conceptualization of emotion** | **Reprentatives** | **Quantity** | **Percentage**  **(%)** |
| Humans | a follower, an intruder, brutal man, a King, a hostage, a drowning person | 06 | 9.1 % |
| Imaginary humans |  | 0 | 0 % |
| Animals | a prey, a bird, a frog, a fierce tiger | 04 | 6.1 % |
| Body parts/ Organs | a hand, intestine, a bleeding liver, stomach | 04 | 6.1 % |
| Insects | butterfies | 01 | 1.5 % |
| Other living things |  | 0 | 0 % |
| **Non-living**  **entities** | Objects | a tangled roll of wool, a thread, a knife, a house’s pillar, a lump of wood, an elastic string, straw (rơm rạ), something can be touched, a balling gown, a balloon, a bamboo knife, a candle, a piece of broken glass | 13 | 19.7 % |
| Nature/ Natural phenomena | a blossom, fossilization, a dry leaf, a tide, a stream, waves, sunlight, a deep abyss, a drop of dew, flood, bottomless pit, petals, rain, sunlight, the sea, wind, a tree, mist, a seed, a stone, iceberg, wild grass, darkness | 23 | 34.8 % |
| Temperature | cold, warmth, heat | 03 | 4.5 % |
| Daily accidents | an electrical shock | 01 | 1.5 % |
| Substance | a fire, boiling water, milk, liquid, a nausa, rocks, dirt, bitter wine | 08 | 12.1 % |
| Weapons | an explosive, a bullet | 02 | 3.1 % |
| Means of transport | an unstable boat travelling on a rough river/ a sinking boat on the sea | 01 | 1.5 % |
| **Total** | | **66** | **100%** |

Based on the findings presented in Table 5.4, several inferences can be made regarding the conceptualization of emotion in Vietnamese MEMs.

*Nature* and *natural phenomena* play a significant role. With 34.8% of emotion’s conceptualization related to nature or natural phenomena, it can be inferred that Vietnamese emotional expressions often draw upon elements from the natural world (*a blossom, fossilization, a dry leaf, a tide, a stream, waves, sunlight, a deep abyss, a drop of dew, flood, bottomless pit, petals, rain, sunlight, the sea, wind, a tree, mist, a seed, a stone, iceberg, wild grass, darkness*) to describe emotions. This suggests that nature-based metaphors are prevalent in the Vietnamese emotional language and may be deeply ingrained in the cultural and linguistic understanding of emotions in Vietnamese society.

*Objects* are commonly used. With 19.7% of emotion’s conceptualization related to objects, it can be inferred that objects (*a tangled roll of wool, a thread, a knife, a house’s pillar, a lump of wood, an elastic string, straw (rơm rạ), something can be touched, a balling gown, a balloon, a bamboo knife, a candle, a piece of broken glass*) are frequently used as metaphorical references to express emotions in Vietnamese. This suggests that in Vietnamese emotional expressions, objects may serve as concrete symbols or proxies for emotions, possibly reflecting a tangible and concrete way of conceptualizing emotions.

*Substance* is significant. With 12.1% of emotion conceptualization related to substance, it can be inferred that Vietnamese emotional expressions often involve references to substances (a fire, boiling water, milk, liquid, nausea, rocks, dirt, bitter wine) or material qualities to describe emotions. This suggests that materiality and tactile sensations may be important factors in the conceptualization of emotions in Vietnamese culture.

*Humans* (a follower, an intruder, a brutal man, a King, a hostage, a drowning person) and animals are relatively less prominent. *Human*s account for only 9.1% of the total, and *animal* and *body parts/ organs* account for 6.1% collectively. This suggests that emotions in Vietnamese emotional expressions may not be predominantly associated with *human* or *animal* attributes but rather rely more heavily on nature, objects, and substances for metaphorical representations. Other categories have lower significance: *insects, means of transport, daily accidents, weapons, temperature, other living things* and *imaginary humans* all account for relatively low percentages ranging from 0% to 4.5%. This suggests that these aspects of perceived reality may be less commonly used or less central to the conceptualization of emotions in Vietnamese emotional expressions.

The upcoming examples will vividly demonstrate how emotions are associated when emotions are expressed metaphorically via motion verbs.

(5.7) *Những nỗi đau, những ân hận và buồn chán đã được* ***trút*** *hết đi. …Nhìn thấy hai đứa, lòng ông* ***bung nở*** *một niềm hạnh phúc.* [V15, 101]

*(The pains, the regrets, and the sorrows have been* ***poured out*** *completely….Upon seeing the two children, his heart* ***blooms*** *with happiness.)*

In the first sentence *The pains, the regrets, and the sorrows have been* ***poured out*** *completely*, *rain* is associated with expressing or describing sadness or negative emotions. The verb *poured out* evokes the concept of rain or liquid being emptied or released. This metaphorical usage suggests that the pain, regret, and sorrow are being released or let go of, similar to how rainwater is poured out or emptied. The attributes of rain, commonly associated with sadness or sorrow, are used to express the emotions of pain, regret and sorrow in a vivid and impactful way.

In the second sentence *upon seeing the two children, his heart* ***blooms*** *with happiness*, *blossoms* are associated with expressing or describing happiness or positive emotions. The verb *bloom* evokes the concept of flowers blossoming with happiness upon seeing the two children, similar to how flowers bloom or unfold. The properties of blossoms, which are commonly associated with happiness or joy, are used to express the emotion of happiness in a vivid and evocative way.

Obviously, by using these metaphorical expressions associated with rain and blossoms, the sentences in example (5.7) create a sensory and emotional connection with the reader, making the emotions of sadness and happiness more vivid and memorable.

The next example continues to demonstrate another common conceptualization in Vietnamese emotional expressions via motion verbs.

*(5.8) Nỗi bứt rứt này đã khiến chiếc bè đang đậu trên dòng nước phải* ***chòng chành****. Trong tôi lúc này có sự tồn tại đan xen, chồng chéo, lộn xộn của hai cảm xúc, hai ý muốn.* [V16, p.109]

*(This restlessness has made the boat moored on the water* ***sway uneasily****. Within me at this moment, there is an entanglement, overlap, and confusion of two emotions, two desires.)*

In the sentence *This restlessness has made the boat moored on the water* ***sway uneasily****,* *the boat swaying uneasily while moored on the water* is used metaphorically to describe the person’s entanglement, overlap, and confusion of two emotions, two desires.The metaphorical usage of the boat swaying or moving unpredictably while being moored or anchored*.* This conveys a sense of restlessness, instability, and lack of control. The picture of the boat moored on the water swaying uneasily is used to vividly describe the person’s emotional state, where their emotions and desires are intertwined, overlapping, and confused, much like the swaying motion of a boat that is moored in turbulent waters. This metaphorical expression adds a sensory and emotional layer to the description, making it more impactful and engaging for the reader. Possibly speaking, the use of the boat swaying uneasily while moored on the water as an association enriches the sentence of example (5.8) by providing a vivid and evocative description of the person’s complex emotional state.

Overall, the findings suggest that Vietnamese emotional expressions via motion verbs are characterized by the prominent use of nature and natural phenomena, objects, and substances as image schemas to describe emotions. These findings may provide insights into the cultural and linguistic aspects of emotion conceptualization in Vietnamese, and highlight the importance of context-specific image schemas in shaping emotional expressions in different languages and cultures.

In our Vietnamese data, we can find various ways to express and describe emotion metaphorically in terms of motion. Based on the frequency of the feelings expressed or described via motion verbs, we would like to present similar attributes from the aspects of perceived reality manifested in the eight following kinds of emotions, as shown in Table 5.5.

Table 5.5. Typical emotions and aspects of perceived reality in Vietnamese MEMs

|  |  |  |
| --- | --- | --- |
| **MEMs** | **Expressions** | **Aspects of perceived reality** |
| Happiness as a mother’s flow of milk | Tôi thong thả **đắm chìm** trong thứ niềm vui thanh thanh dịu ngọt.  (I leisurely immerse myself in that gentle sweet joy.)  [V17, p.226] | - Nurturing: Just as a mother’s milk nurtures and provides essential sustenance for a child's well-being, happiness can nurture a person’s emotional and mental well-being, contributing to their overall positive state.  - Sustaining: a mother’s flow of milk sustains a baby’s growth and development; similarly, happiness can sustain and contribute to a person’s personal growth, resilience, and ability to cope with challenges.  - Comforting: a mother’s flow of milk can provide comfort to a baby, and happiness can offer a sense of comfort and solace during both joyful and challenging time, acting as a source of emotional support.  - Essential for well-being: just as a mother’s flow of milk is crucial for a baby’s physical health, happiness is essential for a person’s mental and emotional well-being. Both contribute significantly to overall health and vitality. |
| Sadness as a block of stone | **Chất** thêmvào lòng tôi những khối sầu.  (Adding more blocks of sorrow into my heart.)  [V35, p.189] | - Hardness: stone is hard and difficult to break, and sadness can feel hard and unyielding.  - Weight: stone is heavy and burdensome, and sadness can also feel weighing down on a person’s emotions and energy.  - Permanence: stone is often considered a permanent object, and once carved, it cannot be easily undone; sadness can feel like a permanent state of being, with a person feeling stuck and unable to escape from it.  - Coldness: stone is often cold, and sadness can also make a person feel emotionally cold and distant from others.  - Lack of expression: stone is typically unexpressive and does not convey any emotion, and sadness can also make a person feel unresponsive and unable to express their emotions. |
| Anger as a weapon | Ánh mắt **nảy lửa**  (Eyes sparkling with fire)  [V12, p.69] | - Power: a weapon can be powerful and intimidating, and anger can also feel powerful and overwhelming to a person experiencing it.  - Destructive: a weapon can be used to cause destruction and harm; similarly, anger can lead to destructive behaviour and actions.  - Aggressive: a weapon can be used aggressively to assert dominance or control; similarly, anger can be expressed aggressively to assert dominance or control over a situation or person.  - Triggered: a weapon can be triggered or activated to cause harm; similarly, anger can be triggered or actively triggered by certain situations or events.  - Dangerous: a weapon can be dangerous if not handled properly, and similarly, anger can be dangerous if not managed or controlled in a healthy way. |
| Fear as low temperature | Não bộ tôi **đông cứng**  (My brain is frozen)  [V37, p.58] | - Solidifying: just as a low temperature can cause a liquid to solidify and become ice, fear can cause a person’s thoughts and actions to become rigid and inflexible.  - Paralyzing: a low temperature can cause a liquid to freeze and become immobile, and similarly, fear can cause a person to become immobilized or paralyzed by their emotions.  - Contraction: when a liquid freezes, it contracts and becomes smaller in size, and similarly, fear can cause a person to become smaller and less expressive in their thoughts and actions.  - Coldness: a low temperature can be associated with a feeling of coldness, and similarly, fear can create a feeling of emotional coldness or distance. |
| Lust as a fire | Nỗi nhớ và khao khát **bùng lên**  (Longing and desire flare up)  [V11, p.205] | - Intense: both can be intense and powerful, and can create a feeling of strong desire or pasion  - Burning: fire burns and consumes everything in its path, and similarly, lust can create a burning desire within a person that can consume their thoughts and actions. |
| Pain as a bamboo knife (lẹm nứa) | Cái cụm từ “Gia đình tôi” nhưcái lẹm nứa **cứa** vào tim Viễn.  (The phrase “my family” like a sharp bamboo knife cuts Viễn’s heart.)  [V62, p.131] | - Sharrpeness: a bamboo knife can be sharp and cause physical pain; similarly, pain can be sharrp and intense, causing discomfort and suffering.  - Penetrating: a bamboo knife can penetrate through skin and cause injury; pain can penetrate through a person’s emotional or mental state, causing distress.  - Persistent: a bamboo knife can leave a lasting impression, and similarly, pain can be persistent and continue to afffect a person’s emotions or behaviour even after the initial experience has ended.  - Unpredictable: a bamboo knife can be unpredictable and cause injury unexpectedly, and similarly, pain can be unpredcitable and arise from unexpected situations or circumstances.  - Transformative: the experience of using a bamboo knife can be transformative, as it cause a person to become more cautious and aware, and similarly, pain can be transformative, as it lead to personal growth and a deeper understanding of oneself. |
| Worrry as a skein of silk thread | Lòng dạ **rối tung**  (Mind is tangled up.)  [V35, p.42] | - Tangled: just as a skein of silk thread can become tangled and difficult to unravel, mixed emotions can also become tangled and difficult to sort through.  - Complex: a skein of silk thread can have many strands and be woven in complex patterns, and similarly, mixed emotions can involve a complex combination of different feelings and thoughts.  - Multilayered: a skein of silk thread can have multilayers, with different colors or textures visible on each layer, and similarly, mixed emotions can have multilayers, with different emotions or thoughts underlying the surface.  - Fragile: silk thread is delicate and can break easily if mishandled, and similarly, mixed emotions can be fragile and sensitive, requring careful handling and consideration. |
| Love as a bird | Từ trong tâm hồn mình đang dâng lên đôi cánh **vút bay** của niềm cảm xúc mãnh liệt.  (From within my soul, the soaring wings of intense emotions are rising.)  [V16, p.90] | - Freedom: birds are known for their freedom of movement and ability to fly wherever they wnat, and similarly, love can bring the sense of liberation to a person’s emotional state.  - Graceful: birds are often seen as graceful creatures, moving elegantly through the air, and similarly, love can bring the sense of race and beauty to a person’s actions and demeanor.  - Fragile: birds are delicate creatures that can be easily hurt or harmed, and similarly, love can be fragile and vulnerable, requiring care and nurturing to thrive.  - Insprising: birds are known for their beautiful songs, and similarly, love can inspire a person to express their emotions through creative means, such as music or poetry. |

5.3.2. Conceptual structures underlying frames in Vietnamese MEMs

As stated earlier, when an object or phenomenon is used to conceptualize an emotion, several outstanding aspects of perceived reality can emerge to frame MEMs. The conceptual structures underlying frames in Vietnamese MEM also encompass four factors, namely *symbolism*, *association*, *perception* and *projection*.

First, regarding *symbolism*, the object or phenomenon may take on symbolic meaning, representing the emotional experience in a way that goes beyond its literal characteristics. For example, a heavy stone might symbolize feelings of sadness or depression, or a blooming blossom might symbolize feelings of transformation or happiness. In Vietnamese, certain motion verbs may carry symbolic meanings that are associated with specific emotions. The verb *chất (to stack)* in the expression *chất đá vào lòng* (*stacking stones into my heart*) is a demonstration.

(5.9) *Mẹ nó nói bằng giọng dịu dàng nhưng tôi tưởng như bà**đang* ***chất*** *đá vào lòng tôi.* [V35, p.154]

*(She spoke in a gentle tone, but it felt like she was* ***stacking*** *stones into my heart).*

As can be seen from sentence (5.9), there is a symbolic representation of sadness or emotional distress through the metaphor of *chất đá vào lòng tôi* (*stacking* stones into my heart). The use of the word *đá* (stones) in this context implies a burdensome weight, which can symbolize the emotional impact of the person’s words or actions being described. The phrase *stacking stones into my heart* also conveys a sense of emotional pain or hurt caused by the person’s words, despite their *giọng dịu dàng* (gentle tone). The use of the word *lòng* (heart) suggests that the emotional impact is deep and affecting, and the comparison to *đá* (stones) implies a heaviness and hardness that intensifies the emotional experience. This symbolism of using *stones* to represent the weight of sadness or emotional distress is a common literacy device in Vietnamese. Sadness is also called *khối sầu* (*a block of sadness*). It helps to convey the intensity and severity of the emotional impact, suggesting that the person’s words were not brutal but emotionally hurtful, leaving a lasting impression akin to heavy stones being thrown into one’s heart.

In terms of *association*, motion verbs in Vietnamese can be associated with specific emotions based on their typical usage and cultural associations. The association involves linking one concept or object with another based on their perceived similarities or shared characteristics. For example, the verb *chạy* (*to run*) can be associated with fear, as in *chạy như bay* (*run as if flying*), *chạy như ma đuổi* (*run like being chased by ghosts*).

In MEMs, an association can be used to create a connection between the emotional expression and another concept or object that shares similar qualities. For instance, associating the emotion of sadness with the concept of a *heavy burden*, *dark clouds*, *storms or hurricanes*, and even *a boat anchored on the land* (con tàu mắc cạn) as in the sentence (5.10).

*(5.10) Khi nó quay về, tôi giống hệt**con tàu* ***mắc cạn,*** *chả thiết* ***tung tăng****,* ***cựa quậy****.* [V35, p.157]

*(When he came back, I was just a* ***stranded*** *ship, without its anchor* ***swinging*** *around, not wanting to* ***run*** *around joyfully.)*

The use of the metaphorical image of *a stranded ship* in the sentence is to convey the emotion of sadness. When the concept of sadness is associated with the concept of a stranded ship, there are several perceived similarities or shared characteristics that can be identified as follows. First, *con tàu mắc cạn* (*a stranded ship*) is immobilized and unable to navigate, being stuck or grounded, which can mirror *the sense of immobility* or feeling stuck that is often associated with sadness. Both the stranded ship and the emotion of sadness convey a sense of being unable to progress or move forward. Second, *con tàu mắc cạn* (*a stranded ship*) without its anchor swinging around may signify a *loss of direction or purpose*, as it is unable to navigate or follow its intended path. Similarly, sadness is often associated with a feeling of aimlessness or lack of purpose, where one may feel lost or unsure about their direction in life. Third, *con tàu mắc cạn* (a stranded ship) can evoke *a sense of helplessness or abandonment*, as it is unable to free itself without external assistance. Similarly, sadness is often characterized by a feeling of helplessness or a sense of abandonment, where one may feel unable to overcome their emotional state without support or intervention. Finally, both a stranđe ship and the emotion of sadness can convey a sense of loss of freedom. A ship that is stranded and unable to move may represent a loss of the freedom to explore and navigate the open sea. Similarly, sadness can be associated with a perceived loss of emotional freedom or the inability to experience joy or happiness fully. By associating the concept of sadness with a stranded ship in the same sentence, the writer may be drawing on these shared characteristics to evoke a vivid image that conveys the emotional state of sadness as being immobilized, lacking direction or purpose, feeling helpless or abandoned, and experiencing a loss of freedom.

In terms of *perception*, it refers to the subjective interpretation or understanding of reality. In MEMs, perception plays a role in how emotional expression is framed, as it can vary from person to person based on individual perceptions and experiences. For example, someone may perceive the emotion of fear as a *monster lurking in the shadows*, while another person may perceive it as *a bottomless pit*, or a *deep abyss* as in the following example.

(5.11) *Tuệ như* ***rớt*** *từ trên bờ đất xuống vực sâu, tối om, không người, không một âm thanh nói cười, chỉ có buồn đau và thương nhớ: “Mà, không biết ba con thằng Hiếu có sống sót sau cơn lũ hay không”.* [V12, p.95]

*(Tuệ, like* ***falling*** *from the edge of the land into a deep abyss, dark and silent, with no one and no laughter, only sadness and longing: “If my husband and my son, Hiếu survived the flood or not.”)*

This sentence uses a metaphor to describe the fear of losing loved ones in a natural disaster, specifically a flood. The metaphor compares the feeling of fear to falling off the edge of the land into a deep, dark, and silent abyss. This metaphor emphasizes the intensity of the fear and the feeling of helplessness that can come with the uncertainty of whether or not family members have survived. The use of the words *no one* and *no laughter* in the sentence emphasizes the loneliness and isolation that the speaker is worried about, her husband and son, making the fear personal and emotional. Overall, the image of a deep abyss is an effective metaphor to convey the intense fear and uncertainty that the speaker is feeling in this context. The use of the verb *rớt* (*to fall*) in the phrase *rớt xuống vực sâu* (*falling into a deep abyss*) evokes a vivid and scary image and experience. The verb *rớt* (*to fall*) suggests a sudden and uncontrollable descent, which can be very frightening, especially in a metaphorical context where *fall* is not a physical one but rather an emotional and psychological one. Additionally, the metaphor of the abyss suggests that the fear is all-consuming and overwhelming, making it difficult for the speaker to think about anything else.

In terms of *projection*, it involves attributing one’s own emotions, thoughts, or feelings to another person or object. In Vietnamese MEMs, projection can be used to externalize or personify emotions by attributing them to an object or phenomenon. For example, projecting the emotion of *happiness* onto *một thứ thanh thanh dịu ngọt* like *a* *mother’s flow of milk*, while projecting the emotion of *pain* onto *cái lẹm nứa* (*a bamboo knife*) can cut one’s body and make bleeding, as in the following example.

(5.12) *Cái cụm từ “Gia đình tôi” như**cái lẹm nứa* ***cứa*** *vào tim Viễn. Giờ anh mới nhớ, ở đó cũng còn một vết thương không do lửa.* [V62, p.131]

*(The phrase “My family” is like a bamboo knife that* ***cuts*** *into Viễn’s heart. Now he remembers that there is also a wound there that was not caused by fire.)*

In this sentence, the emotion of pain is personified and projected onto the bamboo knife, which is described as cutting into Viễn’s heart. The use of the bamboo knife as a metaphor for the emotional pain that Viễn feels highlights the severity of his emotional distress and the lasting impact of his experience. The verb *cứa* (*to cut*) also adds a sense of suddenness and unexpectedness to the emotional pain that Viễn is experiencing. It suggests that the pain is so intense that it comes on suddenly and without warning, much like a physical injury caused by a sharp object. The verb *cut* also implies that the pain is not temporary but rather a deep and lasting wound that will take time to heal. Furthermore, the sentence also suggests that Viễn’s emotional pain is not solely caused by the recent experience of fire but has deeper roots related to his family. By attributing the pain to a wound that was not caused by fire, the sentence implies that Viễn’s emotional pain has been present for some time and that the recent event has only served to exacerbate it. Overall, the sentence illustrates how projection can be used to externalize or personify emotions by attributing them to an object or phenomenon. In this case, the use of the bamboo knife as a metaphor for emotional pain serves to convey the severity and lasting impact of Viễn’s experience.

The exploration of the conceptual foundations beneath frames in Vietnamese MEMs constitutes a significant facet of research encompassing *seven* distinct emotions with *102* expressions. Each emotion is linked to distinct conceptual structures; for instance, *panic/ shock* is illustrated by *a bullet flying by*, *fear* is likened to *a* *brutal hand, happiness* is symbolized as *sweet liquid, anger* is embodied as *a fierce tiger, grief* isequated with *fossilization, lust* is characterized as *fire, love* is depicted as *heat* capable of melting one’s heart, among others.

The employment of MEMs plays a crucial role in influencing the understanding and expression of emotions. These metaphors leverage universally encountered aspects of motion to communicate the abstract and intricate nature of emotions. Chosen metaphors, such as *nỗi đau là sự hoá đá* (*pain as fossilization*) or *choáng váng như phát đạn sượt qua tai* (*shocked as a bullet flying by*), employ vivid and relatable imagery to represent specific emotions.

The framing of MEMs in Vietnamese mirrors linguistic nuances, as well as cultural and cognitive influences. Vietnamese speakers draw on shared experiences and cultural contexts to grapse these metaphors. For instance, *happiness* is envisioned as a *mother’s flow of milk*. The cultural factors behind representing *happiness as a mother’s flow of milk* (as in 5.13) can be understood through the lens of cultural symbolism (maternal symbolism), traditional values (family-centric values) and shared experiences.

(5.13) *Tôi thong thả* ***đắm chìm*** *trong thứ niềm vui thanh thanh dịu ngọt.* [V17, p.226]

*(I leisurely* ***immersed*** *myself in a kind of gently sweet joy.)*

Regarding *cultural symbolism*, the mother holds a central and revered role in the family. The metaphor of happiness being akin to a mother’s flow of milk may draw on the nurturing and sustaining aspects associated with maternal care. The mother’s milk is a symbol of nourishment, comfort, and protection, reflecting the idea that happiness, like a mother’s care, sustains and nurtures individuals. In terms of traditional values, Vietnamese culture places a strong emphasis on family values and unity. The metaphor aligns with the concept of familial happiness and suggests that the well-being of the family is a source of joy and contentment. The imagery of a mother’s flow of milk embodies the idea of abundance, warmth and familial support. Concerning shared experiences, the metaphor likely resonates with cultural expressions and experiences related to the significance of familial relationships. It taps into a shared cultural understanding of the nurturing role of mothers and the sense of security and happiness associated with family life.

In Vietnamese metaphors, emotions are intricately framed through the vivid use of motion verbs, revealing a profound connection to conceptual structures that define frames. For instance, in the metaphor *fear as a leech*, fear is likened to a leech, subtly implying an insidious and draining nature. Worry manifests as fire, suggesting its consuming and relentless quality, while *anger is paralleled to nausea*, highlighting the visceral discomfort associated with this emotion. Happiness, on the other hand, is delicately portrayed as a petal, emphasizing its fragility and beauty. Grief takes the form of a storm, embodying the tumultuous nature of sorrow. Pain is metaphorically equated to bitter wine, symbolizing the harsh and lingering taste of suffering. Lust is expressed through a rising tide, capturing its intensifying and overwhelming character. Remarkably, the intensity of each emotion is thoughtfully linked to specific perceived realities or living/ non-living entities, introducing a nuanced layer to the emotional landscape. These metaphors can evoke both positive and negative images, transcending the boundaries of emotion types and illustrating the richness of the human experience. The factors that can be specified from the conceptual structure underlying MEMs - *symbolism, association, perception, and projection* - influence how metaphorical expression of emotion is framed, allowing for diverse and subjective interpretations based on individual experiences, cultural context, and personal associations. They add depth and richness to the metaphorical representation of emotional expressions, making MEMs a powerful tool for communication and understanding emotions. However, metaphors can vary in their interpretations, and individual perspectives may lead to different associations.

5.4. Mental spaces (MS)

First and foremost, to examine mental spaces better, an example should be taken to illustrate how mental spaces are visualised in the interpretation. This time, mental spaces will be looked at from input MS, generic MS and blended MS.

(5.14) *Ruột gan* ***chìm nghỉm*** *trong rượu đắng, tiếng nói cũng đắng theo.* [V59, p.58]

*(The liver is* ***immersed*** *in bitter alcohol, and the words are also bitter accordingly).*

Within the framework of conceptual blending theory (BT), as proposed by Fauconnier & Turner (2002), the mental spaces in the metaphor of *grief as bitter alcohol* are analyzed as follows. In terms of input spaces, the first input space involves the concept of *grief*, which encompasses emotional pain, sorrow, and the associated mental and psychological states. The second input space involves the concept of *bitter alcohol*, which includes characteristics like bitterness, perhaps associated with negative or unpleasant experiences related to alcohol. Concerning mapping rules, the motion verb *chìm nghỉm* (immerse) plays a crucial role in this metaphor. It implies a deep involvement or complete submersion of one concept (grief) into another (bitter alcohol). Mapping rules like metaphorical projection occur, where elements or qualities of grief are associated with or mapped onto elements or qualities of bitter alcohol. Regarding blend space, in this case, the blend space is the conceptual space where the metaphorical blending occurs, resulting in the idea of *grief as bitter alcohol*. Elements from the input spaces are integrated, and the blend space captures shared characteristics. In this case, the blend space may involve the amalgamation of the emotional aspects of grief with the bitter qualities of alcohol. The motion of *immerse* suggests an intense merging of these two concepts, creating a blended mental space where the experience of grief is metaphorically linked to the bitterness associated with alcohol.

In a previous discussion, it was noted that mental spaces and frames have a close relationship within the framework of a MEM. A frame is a mental construct that assists us in organizing and comprehending our experiences, while a mental space is a conceptual construct that enables us to consider various aspects of a situation or experience. Mental spaces are formed within a MEM by the interplay between pertinent frames and the elements that are structured and interpreted by those frames. For example, the motion frame might be employed to structure the emotional experience in terms of *movement, direction,* and *speed*, while the emotional frame might be utilized to structure the *intensity, valence*, and *duration* of the emotion. The interplay between these frames creates mental spaces that permit us to ponder the emotional experience in terms of its physical and emotional facets. To create a consistent understanding of the metaphor, the mapping between the elements of the frames and the mental spaces is necessary. This is why mental spaces that are visualized must be based on *elements that are structured and interpreted by frames*.

When visualizing mental spaces in a metaphorical expression of emotion in terms of motion, it is important to consider both the *conceptual structures* and the *aspects of perceived reality* that are associated with the frames used to structure the mental spaces. This is because mental spaces are created through the interaction between frames and the elements that are structured and interpreted by those frames. Therefore, in order to accurately visualize a mental space, one must take into account the specific frames that are being used to structure the mental space and the elements that are being interpreted by those frames.

The following sentence will be analyzed to find out the two factors in the elements structured by frames.

*(5.15)* *Cảm giác ghì riết, cuống cuồng, vội vàng, run rẩy, tuôn trào, rủn rữa dưới lớp cỏ đẫm sương đêm bên bờ suối năm nào cứ thế mà* ***bùng lên*** *những gọi mời và xúi giục, những giục giã và xâm chiếm.* [V15, p.96]

*(The feeling of tightness, frenzy, urgency, trembling, overflowing, and shuddering under the layer of dewy grass at night by the stream bank where once upon a time the invitations and urges, the urgency and invasion,* ***erupted****.)*

In this sentence, the motion frame is used to describe the experience of lust. The verb *bùng lên* (*to erupt*) can feature both conceptual structure and aspects of perceived reality to visualize mental spaces. In terms of *conceptual structure*, the verb *erupt* can be associated with the image of a volcano, which can help to structure the metaphorical expression and convey a sense of intensity and suddenness to the experience of lust. The use of the word *erupt* in this context can also create a sense of explosive passion and uncontrollable desire. In terms of *aspects of perceived reality*, the verb *erupt* can be associated with physical reactions such as increased heart rate and sweating, as well as a sudden rush of intense emotions. The metaphorical expressions of the *gọi mời và xúi giục (invitations and urges)* and *những giục giã và xâm chiếm (urgency and invasion)* can also be associated with aspects of perceived reality, such as the sensation of being seduced or pursued.

Overall, the use of the verb *erupt* in this sentence helps to create a vivid and sensory mental space for the experience of lust, incorporating both conceptual structure and aspects of perceived reality to create a more nuanced and complex understanding of the emotional experience. The verb *erupt* implies a sudden and explosive release of emotions, similar to the eruption of a volcano. Therefore, *lust as a volcano* can be interpreted as a metaphor in this sentence. The metaphorical comparison between lust and volcano helps to convey a sense of intense passion, overwhelming desire, and uncontrollable release. The use of metaphorical expressions like this can help to create a more vivid and memorable mental image of the emotional experience being described.

However, when visualizing mental spaces in a metaphorical expression of emotion in terms of motion, it is important to consider the elements that are interpreted by frames can be influenced by a variety of factors, including *cultural, individual*, and *contextual factors.* These factors can all have an impact on how the mental space is constructed and how it is understood. *Cultural factors* are important to consider because they can influence how emotions are experienced and expressed in different cultures. For example, in some cultures, it may be more acceptable to express emotions openly and overtly, while in other cultures, it may be more appropriate to suppress emotions or express them in a more subdued way. These cultural differences can have an impact on how the mental space is constructed and how it is visualized. *Individual factors* are also important to consider when visualizing mental spaces. People’s individual experiences and perspectives can shape how they interpret emotional experiences and how they construct mental spaces. For example, two people may experience the same emotional event but interpret it in different ways, based on their individual experiences and perspectives. *Contextual factors* are also important to consider when visualizing mental spaces. The context in which an emotional experience occurs can influence how an emotional experience that occurs in a stressful or threatening situation may be interpreted differently than the same emotional experience that occurs in a more neutral or positive context.

Looking back at example (5.15), the three factors of *cultural,* *individual*, and *contextual* that are relevant to understanding mental spaces in the metaphorical expression of lust are as follows. Regarding *cultural factors*, the use of the metaphor *lust as a volcano* may be influenced by cultural beliefs or myths that associate intense emotions with natural phenomena, such as volcanic eruptions. These cultural associations can shape the way people understand and experience emotions like lust. Regarding *individual factors*, the individual experiences of the speaker, such as memories or fantasies related to lust, may shape the way they conceptualize and express their emotional experiences. Additionally, the use of specific sensory details, such as the *dewy grass at night* and *stream bank*, may be influenced by the speaker’s individual experiences or preferences. Regarding *contextual factors*, the context of the *stream bank where once upon a time the invitations and urges, the urgency and invasion, erupted* may influence the speaker’s emotional experience and expression. The past events or memories associated with this location may evoke particular emotions or associations that are reflected in the metaphorical expression. Overall, these cultural, individual, and contextual factors can all shape the way mental spaces are visualized in the metaphorical expression of lust in this sentence. The elements interpreted by frames, such as the association between *lust* and *volcano*, can be influenced by these factors and create a unique mental space for the emotional experience being described.

5.5. Summary

Chapter 5 delved into the intricacies of MEMs within the Vietnamese language. This comprehensive exploration encompasses various metaphorical levels, including *image* *schemas (IS)*, *domains*, *frames*, and *mental spaces (MS)*. The selection elucidated how these linguistic elements are employed in Vietnamese to convey emotions, providing diverse examples to illustrate the connections between motion and emotion.

In the realm of IS, *manner* also emerges as the predominant IS, constituting 50% of the total image schemas in Vietnamese MEMs. When considering the motion domain, *self-contained motion* takes precedence, representing 51.2% of motion verbs in Vietnamese emotional expressions. This surpasses *translational motion*, which accounts for the remaining 48.8%. Notably, *self-contained motion* involves the *movement of organ*s, *visible body parts* and *invisible body parts*, such as the heart, eyes, mind and breath.

Within the emotion domain, *event-related emotions* stand out, with *sorrow* and *grief* being the predominant category at 36.4%. *Love*, belonging to cathetic emotions, closely follows, representing 18.9% of the expressions. *Sorrow/ grief* and *love* emerge as dominant emotions when conceptualized in terms of motion in Vietnamese.

Examining frames, 34.8% of emotion conceptualization is associated with nature or natural phenomena, portraying aspects of perceived reality. The data reveals 102 metaphors denoting seven types of emotions that can depict how emotions are conceptualized, showcasing the diverse ways emotions are framed in Vietnamese.

In the visualization of MS within metaphorical expressions of emotion through motion, Vietnamese MEMs feature distinctive input mental spaces, such as *bitter alcohol*, *the sagging of the guitar strings*, *a bamboo knife*, *a leech*, etc. These unique images visualized in mental spaces evoke instinctive cultural features, adding depth and cultural richness to the conceptualization of emotions in Vietnamese. For example, the metaphor involving *a leech* carries a vivid cultural resonance, as leeches are familiar creatures in the paddy fields, known for their blood-sucking tendencies. In Vietnamese, the idiom *dai như đỉa* (elastic like a leech) refers to something negative and disgusting that is stubbornly persistent and challenging to remove. In the sentence *nỗi buồn đeo đẳng, hành hạ*, the image and the associated motion *đeo đẳng* show how grief is conceptualized. *Đeo* means to wear or carry. *Đẳng* implies persistently, continuously, or tenaciously. Thus, *đeo đẳng* together conveys the idea of grief being worn or carried persistently, indicating that it is not easily shaken off or alleviated. The use of *đeo đẳng* suggests a continuous and burdensome presence of grief. *Hành hạ* means *to torment or afflict*, and in the context of grief, it underscores the emotional suffering and distress that comes with the persistent and burdensome nature of grief. The association with a leech adds a layer of vivid imagery, which aligns with the metaphorical expression of grief as something that clings to an individual, causing prolonged emotional distress. The imagery evokes the idea that grief, once experienced, becomes deeply ingrained and challenging to remove.

Upon the completion of Chapter 5, the subsequent chapter, Chapter 6, will offer a comprehensive examination and comparison of motion-motion metaphors (MEMs) in both English and Vietnamese languages. This investigation will delve into image schemas, domains, frames and mental spaces to gain a deeper understanding of these metaphor. The analysis will cover all four layers of metaphor, and particular attention will be given to the conceptualization of emotion through the lens of motion within and across the two languages.

CHAPTER 6: A COMPARISON BETWEEN ENGLISH AND VIETNAMESE MEMS

Building upon the main findings of Chapter 4 and Chapter 5, which respectively delve into the conceptualization of emotions in terms of motion in English and Vietnamese, Chapter 6 serves as the culmination of these investigations. Along with Chapter 4, which focuses on English, and Chapter 5, which centers on Vietnamese, these chapters have provided crucial insights in response to the first research question. Moreover, they have laid the groundwork for addressing the second research question of the study. Within this chapter, a comprehensive comparison between English and Vietnamese will be conducted, incorporating the examination of image schemas, domains, frames and mental spaces. This analysis will also explore the relevant aspects pertaining to the conceptualization of emotion through motion within and across both languages. By synthesizing the findings from Chapter 4 and Chapter 5, Chapter 6 aims to shed light on the similarities and differences in the utilization and conceptualization of MEMs in English and Vietnamese.

6.1. Image schemas in English and Vietnamese MEMs

Both languages utilize the IS of *manner*, *intensity*, and *verticality* to express emotions. The high percentages of manner, intensity, and verticality indicate that these image schemas play a crucial role in expressing emotions. The dominance of manner in both languages suggests that how an object moves is an essential aspect of conveying emotions. Similarly, the prominence of *intensity* indicates that the strength or degree of motion is also a significant factor in expressing emotions in both languages. The use of *verticality*, such as *going up* or *down*, is also relevant in conveying emotions in both languages. This suggests that there is a general tendency in both languages to associate emotions with the way objects move and how they are oriented in space. “It is on this level of direct interaction with the world that meaning is built. On this level, we use our sensorimotor skills to maneuver in a world where it is important to differentiate between verticality and horizontality, where motion can be the result of external force or initiated spontaneously and willfully and where some objects are hollow and can accommodate other objects, etc.,” (cf.Hills, 2012, cited in Blomberg, 2014). For example, in English, at a high intensity, anger is also conceptualized as the force that *pushes the pistons* (pistons), which can *pop the gasket*, or the destructive power of a bomb that explodes (blow up), and in Vietnamese, *anger* can be also associated with bolts and screws knocking together to cause dry and unpleasant sound *long sòng sọc*, or a grenade is about to explode (*ném cái nhìn nảy lửa*).

However, the image schemas of motion in English and Vietnamese MEMs differ in the percentage of each IS. For instance, in English, the IS of intensity and verticality have higher percentages compared to Vietnamese, suggesting that the *intensity* and *spatial orientation* of motion play a more significant role in expressing emotions in English than in Vietnamese. In contrast, Vietnamese has a higher percentage of the IS of *speed*, *part-whole*, *expansion*, *oscillation*, and *vibration*, indicating that these image schemas may play a more discernible role in expressing emotions in Vietnamese, albeit not as prominently as *manner*, *intensity*, and *verticality*. (Figure 6.1)

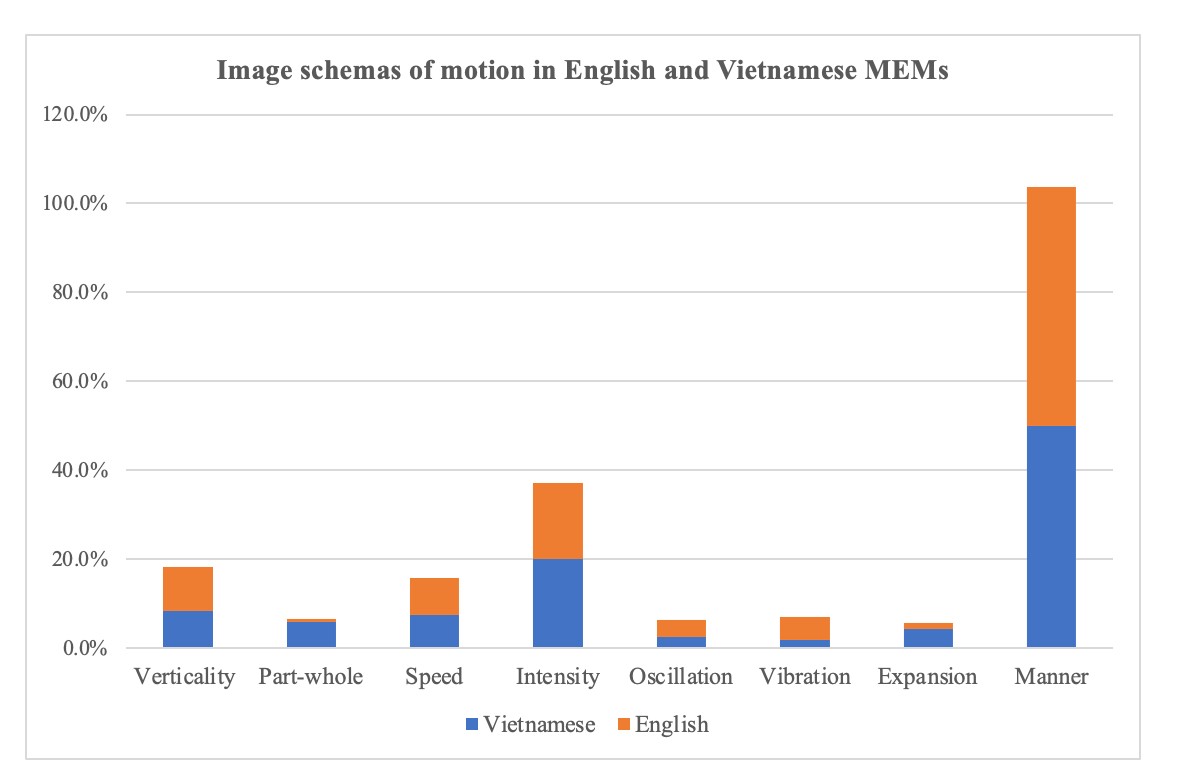


Figure 6.1. Image schemas of motion in English and Vietnamese MEMs

The motion image schema of intensity in English MEMs can be illustrated through the verb *reverberate* in the following example:

(6.1) *I can see the shock* ***reverberate*** *through his face, but he manages to smile.*

[E34, p.64]

*Reverberate,* according to *dictionary.cambridge.org* means *if a loud, deep sound* *reverberates, it continues to be heard around an area, so that the area seems to shake.* In the given example (6.1), the verb *reverberate* can evoke the image schema of intensity. Itis used metaphorically to depict the emotional state of the shock experienced by the character “I”. The verb suggests that the shock is not just a fleeting or minor emotion but rather a powerful and significant one. By using the verb *reverberate,* the author conveys the idea that the shock affects the character deeply and resonates within her/ him.

The verb *reverberate* carries the connotation of a loud,deep sound that continue to be heard and reverates throughout an area, causing the are to shake. This connotation is metaphorically applied to the emotional state of the character, emphasizing the intensity and magnitude of her/ his shock.

The association from this usage of the verb *reverberate* is the connection between motion and emotion. By employing the motion verb, the character’s emotional state is conveyed subtly. The choice of *reverberate* suggests that emotions can have physical quality and can be experienced as a powerful force that moves through an individual. The verb evokes a sense of emotional intensity that resonates and lingers, leaving a lasting impression.

A typical example to illustrate the motion image schema of part-whole in Vietnamese is the image the verb *nhấn chìm* (to *engulf)* depicts.

(6.2) *Một cơn bão âm hanh* ***nhấn chìm*** *mọi người dưới một nỗi khiếp đảm chưa từng có*. [V34, p.30]

*(A storm of sound* ***engulfed*** *everyone in such a dreadful horror ever).*

The phrase *a storm of sound engulfed everyone in such a dreadful horror ever* suggests that one of a natural force’s effects on an entity could be to move it from one place to another. The object is moved from the surface (a higher location) to the bottom in this sentence (lower location). The entity with the action *nhấn chìm* (engulf) is subjected to the strong force of *a wave of panic*. Similar to the first, the second shows that an object subject to a natural force (such as a storm) cannot avoid being affected by the force; similarly, a person feels fear in a helpless and passive situation.

From the data investigated, both languages use verbs that denote motion of manner, path, and cause. A set of specific verbs is used with hidden projection from the motion domain onto the emotion domain to convey a particular type of emotion. For instance, MEMs in both languages use the verbs *surge* (*trào lên*), *engulf* (*nhấn chìm*), and *sink* (*chìm nghỉm*) to metaphorically describe SADNESS, while *nổ tung* (*explode*) and *kích nổ* (detonate) are used to metaphorically describe ANGER with metaphorical images of *bomb*, *bullet* and *grenade*.

For instance, the analysis of data in English and Vietnamese reveals the presence of metaphorical expressions, as demonstrated in (6.3 - 6.10), where motion verbs are utilized to convey similar connotations when expressing specific emotions.

(6.3) *He was suddenly* ***engulfed*** *in a wave of panic.* [E23, p.89]

(6.4) *But she felt the bitter disappointment* ***rise*** *in her throat like bile.* [E29, p.176]

(6.5) *So when her father found out about it – she had to tell him some time – he* ***blew*** *a gasket and came here to take her home, I guess.* [E49, p.58]

(6.6) *Chiara felt her emotions* ***twist*** *inside her.* [E29, p.174]

(6.7) *Để* ***nhấn chìm*** *bọn tôi hơn nữa vào cơn sợ, lần nào chú Đàn kể xong chú Đàn cũng láo liên mắt nhìn ra cửa, rú khẽ: - Ối! Ma! Ma! Nó kìa!* [V34, p.30]

*(To* ***engulf*** *us further in fear, every time Uncle Đàn finished telling the story, he would quickly glance towards the door and whisper, “Oh, Ghost! Ghost! It’s there!”)*

(6.8) *Chỉ có một nơi nào đó sâu thẳm, tối đen mới có thể xoa dịu nỗi tủi nhục mỗi một lúc một* ***dâng lên*** *trong lòng Kía.* [V8, p.27]

*(Only in some deep, dark place can the overwhelming sense of shame gradually be alleviated that* ***rises*** *within Kía’s heart, little by little.)*

(6.9) *Vẫn run lên vì tức giận, đầu nàng như muốn* ***nổ tung****.* [V11, p.201]

*(Still trembling with anger, her head felt like it was about to* ***explode****.)*

(6.10) *Chúng tôi dong ghe đi,* ***quặn lòng*** *ngoái lại căn nhà đang quay quắt, giãy giụa trong lửa đỏ*. [V31, p.27]

(*We rowed the boat away,* ***wrenching*** *our hearts as we turned back to see the house writhing and struggling in the red flames*.)

In (6.10), the Vietnamese expression *dong ghe đi,* ***quặn lòng*** *ngoái lại căn nhà đang quay quắt, giãy giụa trong lửa đỏ (rowed the boat away,* ***wrenching*** *our hearts as we turned back to see the house writhing and struggling in the red flames)* utilizes the motion verb “quặn lòng” (wrenching our hearts) to convey a sense of intense emotional pain or grief. Similarly, in (6.6), the English expression “her emotions twist inside her” employs the motion verb “twist” to depict the twisting or contorting of emotions within oneself, also indicating a state of grief or emotional turmoil.

This comparison highlights the parallel use of motion verbs in English and Vietnamese to metaphorically convey similar connotations of grief or emotional distress. Both “wrench” and “twist” serve as metaphors for the intense and painful experience of emotions associated with grief in their respective languages.

To sum up, the comparison between English and Vietnamese image schemas of motion in conceptualizing emotion suggests that both languages have a tendency to use motion-based conceptualizations of emotions. This means that in both languages, emotions are often expressed and understood in terms of the way objects move, the intensity of motion, and spatial orientation. The analysis suggests that both English and Vietnamese utilize image schemas of motion to express emotions. However, the relative importance of each IS varies between the two languages, indicating differences in the cultural and linguistic contexts in which the metaphors are used. The comparison also highlights the universal tendency to use motion-based conceptualizations of emotions, while also acknowledging the importance of cultural and linguistic context in shaping the relative importance of each image schema.

6.2. Domains in English and Vietnamese MEMs

6.2.1. Motion domain

Firstly, both English and Vietnamese heavily rely on motion-based metaphors to express emotions. Second, the motion verbs designating the movement of the entire body are the most common for both self-contained and translational motion in emotional metaphors. Third, the movement of visible body parts is ranked second for both types of motion in MEMs. Finally, the number of verbs representing the movement of invisible body components is relatively small compared to the other types of motion verbs. (Figure 6.2)

As we can see in the Vietnamese example below, the physical motion *xâm chiếm* (*invading*) is employed to portray feelings of sadness.

(6.11) *Một nỗi buồn khó tả đang* ***xâm chiếm*** *trái tim cô, mà vì sao thì Vi cũng chịu không lý giải nổi.* [V37, p.58]

(*Her heart is being* ***invaded*** *by an indescribable sadness, but Vi is unable to explain why.)*

The action of an invader is meant by the motion verb *invade*. In this sentence, *sadness* is metaphorically represented as an intruder whose negative traits are typically obvious to anyone who thinks about them. An invader causes harm, devastation, and suffering.

In English, the translational verb *escape* is used to express the emotion of fear, as in example (6.12). The metaphorical expression in the given example illustrates the connection between motion and emotion. In this metaphor, the emotion of fear is conveyed through the motion verb escape, which is typically associated with physical movement. The translational motion escape implies a sense of urgency and the desire to flee or get away from a threatening or distressing situation.

*(6.12) My heart is trying to* ***escape*** *my body through my chest.*

[E75, p.261]

The metaphorical mapping in this example operates as follows: the source domain – motion (escape) => the target domain – emotion (fear). The mapping connects the two domains, linking the concepts of motion with the concept of fear. The concept of “escape” from a physical situation is mapped onto the concept of *fear*, indicating a strong desire to avoid or distance oneself from the perceived threat of *danger*. Furthermore, the image of the “heart” is employed to intensify the emotional impact of the metaphor. The heart, as a vital organ associated with emotions, is metaphorically portrayed as the entity attempting to escape. This intensifies the emotional experience, emphasizing the overwhelming nature of the fear being expressed. Additionally, the path of the motion, “through my chest”, adds to the vividness of the metaphor. It suggests the intensity and physicality of the emotion as if the *fear* is so strong that it is pushing the heart forcefully, attempting to break free from the confines of the body.

In terms of the manner of motion, when *anger* is conceptualized in English and Vietnamese, the verbs in metaphorical expressions expressing the emotion of anger in both languages ​​are verbs that describe the manners of rapid, decisive, high-speed movements such as *jump* (nhẩy lên) and *run* (chạy), and most of those movements are of the translational type. However, the use of motion verbs and prepositions in the two languages differ from each other. While in English, for instance, the verb *fly* (bay) along with the preposition *at* is used to express *rushing into someone*, in Vietnamese, the verb *jump* is used to express the same meaning - *nhẩy vào họng ai* (jumping into someone’s throat) or *nhẩy bổ vào mặt ai* (jumping at someone’s face).

Regarding motion events, English has a relatively even split between self-contained and translational motion in MEMs, with a slight preference for self-contained motion at 50.9%, while Vietnamese slightly favour self-contained motion at 51.2%. Secondly, in English, the number of invisible body components moving in translational motion is 6, compared to just 2 in self-contained motion, while in Vietnamese, the verbs representing the movement of visible and invisible body parts are equally represented for both types of motion. Thirdly, there is a greater emphasis on describing bodily movements or sensations in emotional metaphors in English, while in Vietnamese, there is a greater emphasis on physiological and bodily expressions. Finally, concerning the frequency of motion verbs, in English, the verbs representing the movement of organs are represented equally in both types of motion, while in Vietnamese, the movement of organs is the most frequently represented for both types of motion. (Figure 6.2)

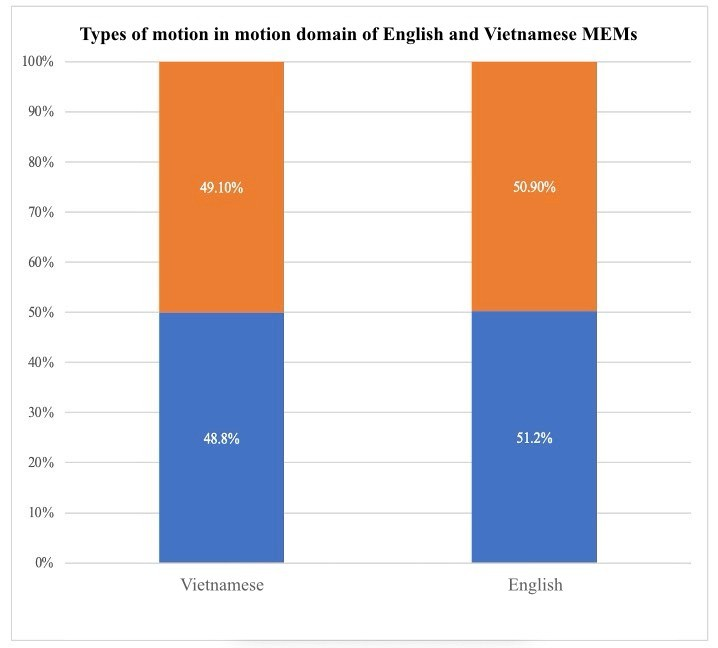


Figure 6.2. Types of motion in motion domain of English and Vietnamese MEMs

Overall, it can be inferred that both English and Vietnamese languages use the motion domain in emotional metaphors, but they differ in the way they map onto emotions and the types of motions they use. It appears that the kind of motion (translational or self-contained) is an important factor that affects the use of motion verbs in metaphorical expressions of emotion in both English and Vietnamese. For example, in English, the verbs designating the movement of the entire body and visible body parts are the most commonly used for both types of motion, while in Vietnamese, the verbs indicating the movement of organs are the most frequently represented for both types of motion. This suggests that the types of motion and the body parts associated with them influence the choice of verbs in emotional metaphors in each language. Furthermore, the percentage of self-contained and translational motion used in emotional metaphors differs in each language, as we have seen in the comparison. This may reflect the cultural and linguistic differences in the way emotions are perceived and expressed in English and Vietnamese, and how they are embodied in different types of motion. The semantic typology of motion supposely reflects how motion is experienced. (Blomberg, 2014). This cross-linguistic differentiation reflects the wayss in which motion is conceived and conceptualized (Talmy, 2000b).

In terms of the pattern in which motion events appear in an emotional expression, both English and Vietnamese MEMs follow the pattern of [figure + motion (translational/self-contained) + ground]. The *motion* is either translational or self-contained which is identified by the semantic features, according to Talmy (2000). The *figure* can be one of two tendencies: *(1) figure* refers to the entire body or a part of the experiencer’s body, and (2) the *figure* can be a specific emotion itself. However, not all expressions necessarily encompass all the components of figure, motion, path, and ground. Some expressions can be structured solely by figure and motion, such as *my hair stands up, her stomach wrenches,* *toàn thân chết đứng (body stiff with shock), trái tim nở hoa (blooming heart), etc.* In both patterns discovered, emotions are personified as moving entities or living entities*.* This can be attributed tothenatural tendency to anthropomorphize objects and things in our environment as a way to make sense of them. This tendency is believed to stem from our social and communicative nature, where people tend to project human-like attributes onto non-human entities as a way to understand and relate to them. The identification of two typical patterns in English and Vietnamese MEMs from the data resources sheds light on how both languages frame emotional expressions through the use of motion verbs. These mental structures provide a powerful tool for linking the body’s physical movements with the abstract concept of emotion.

6.2.2. Emotion domain

There are several similarities and differences in how English and Vietnamese conceptualize emotions as a target domain to be mapped onto motion, as summarized in Figure 6.3.

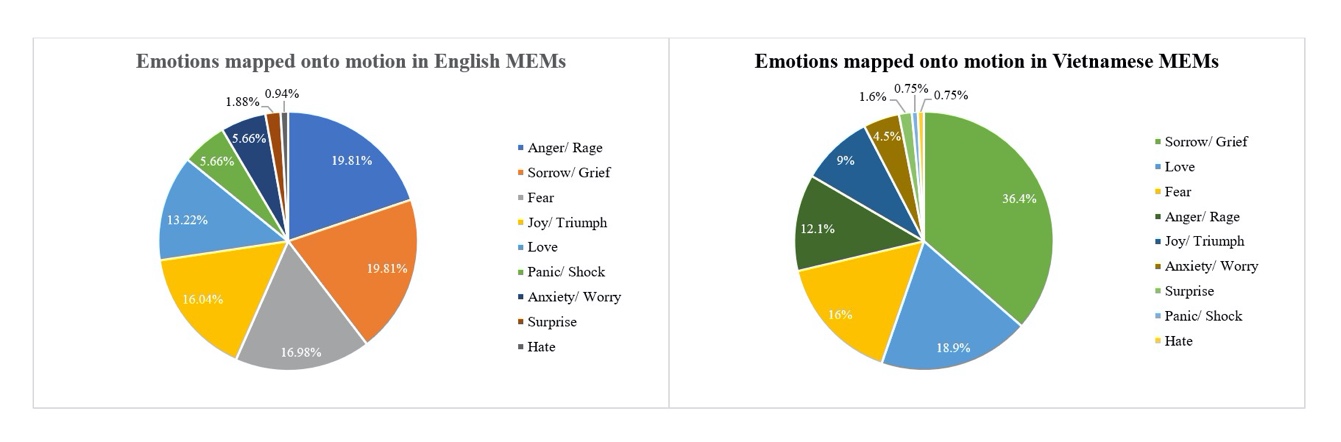


Figure 6.3. Kinds of emotions conceptualized in terms of motion in English MEMs & Vietnamese MEMs

The exploration of MEMs in both English and Vietnamese uncovers intriguing parallels and distinctions in the way emotions are metaphorically expressed through motion. In the realm of *emotions related to object properties*, both languages depict positive and negative emotions using specific motion verbs. For instance, English MEMs portray surprise through verbs like *flip* and *roll*, whereas Vietnamese MEMs utilize motion verbs to convey a similar sense of astonishment. However, differences arise in the representation of negative emotions, with English using a set of verbs like *buckle* and *engulf* to express panic, while Vietnamese employs distinct verbs for a comparable emotional state.

Moving to the category of *future appraisal*, both languages showcase a range of verbs to express negative emotions like *fear* and *anxiety*, yet the nuanced choices of motion verbs differ. English employs an extensive array of *fear*, indicating a broad spectrum of *future-related apprehensions*, while Vietnamese opt for a more concise set.

In *event-related emotions*, positive emotions such as *joy/ triumph* and negative emotions like *anger* and *sorrow* find expression in both languages, each utilizing distinct sets of motion verbs. Additionally, *cathectic emotions* demonstrate a similar pattern, with positive emotions like *love* and negative emotions like *hate* metaphorically represented through motion.

In both languages, certain basic emotions are strongly associated with motion. *Anger, fear*, and *joy/ triumph* are the three most commonly denoted emotions by a large number of motion verbs in English, while pain and fear are the most dominant emotions in Vietnamese emotional expressions utilizing motion verbs. Negative emotions such as *sadness*, *anger*, and *fear* are associated with motion in both languages, indicating that bodily movements or actions may be used to convey these emotions in certain contexts. Both languages also associate *love* and *lust* with motion in a unique way. For example, the verb *xâm chiếm* (invade) in Vietnamese can metaphorically refer to an intruder whose negative traits we do not expect to encounter appear both in the MEMs of *happiness* and *sadness*. Similarly, the verb *jump* in English can be used to denote happiness, shock and anger. The verbs *paralyze* (bất động, tê liệt) and *freeze* (đóng băng) tend to denote *fear*. In both English and Vietnamese MEMs, the verbs *seethe*, *boil*, *sôi lên*, *sôi sùng sục*, *bốc lên ngùn ngụt* are used to depict *anger*.

In the data, the most dominant emotions in English MEMs are *fear* and *joy/ triumph* within the categories of *future appraisal* and *event-related emotions*, respectively. *Fear* is notably expressed through an extensive array of 18 verbs, suggesting a diverse range of potential *future-related* apprehensions. *joy/ triumph*, on the other hand, is vividly captured by 17 distinct motion verbs. In contrast, the most dominant emotions in Vietnamese MEMs are *sorrow* and *grief* within the category of *event-related emotions*, accounting for the largest share at 36.4%. This is followed by love in the cathectic emotions category, constituting 18.9% of the expressions, and fear in future appraisal emotions, accounting for 16% of the total.

From the findings, it can be inferred that cultural and linguistic nuances influence the dominant emotions expressed through motion in each language. In English, the prevalence of *fear* suggests a wide array of potential future-related concerns, reflecting a culture that may emphasize a variety of apprehensions and uncertainties. The prominence of *joy/ triumph* implies a focused and diverse set of expressions for positive events.

While similarities exist in the general categories of emotions addressed through motion, the nuanced selection of motion verbs and the prevalence of specific emotions underscore the cultural and linguistic intricacies shaping the metaphorical expressions of emotions in English and Vietnamese. These differences offer valuable insights into the diverse ways each language conceptualizes and articulates emotional experiences through the medium of motion.

For example, when depicting the feeling of lust, English employs the motion verb “spin” (*feel more of the delicious sensations that* ***spun*** *through her when he kissed her, when he held her)* is used in English, as seen in (6.13), evoking images of passionate wind, high speed, and intense sensations*.* Incontrast,Vietnamese utilizes the verb “di chuyển” (as seen in 6.14,*a feeling of a gentle sorrow moving throughout her body),* which conveys a feeling of gentle sorrow moving throughout the body.These distinct motion verbs reveal differences in nuance between the two languages. The use of “spin” evokes a sense of intensity and vigour, whereas “di chuyển” evokes a more gentle and subtle image, reminiscent of breezes. These disparities highlight the diverse ways in which each language conceptualizes and articulates emotional experiences through the medium of motion.

*(6.13) She wanted to feel more of the delicious sensations that* ***spun*** *through her when he kissed her, when he held her when he …*[E29, p.11]

*(6.14) An nhẹ nhàng nắn bầu vú của mình và mường tượng một thứ cảm xúc như là nỗi buồn mơn man**đang* ***di chuyển*** *trên khắp**cơ thể cô, ngay khi cô còn đang ngồi trên taxi.* [V26, p.12]

*(An gently squeezed her breasts and imagined a feeling of gentle sorrow* ***moving*** *throughout her body, just as she was sitting in the taxi).*

The analysis of the two examples (6.15 and 6.16) provides insights into the unique conceptualization of emotion through the motion verbs in English and Vietnamese. These examples illustrate the expression of love and the accompanying feeling of anxiety when thinking about his beloved person. In

In both languages, the movement of the heart is utilized to convey this emotion, but with distinct motion verbs.

In English, the phrase *his heart* ***hammered*** *in his**chest* is employed, creating a vivid image and sound associated with the intense beating of the heart. This metaphorical expression captures the strong and forceful nature of the emotional experience. Interestingly, there are no direct equivalents for the verb “hammer” to denote the beating of hearts, which highlights a specific linguistic difference and a novel metaphorical expression discovered during this study.

*(6.15) She didn’t sound surprised to hear from him. Or perhaps it was just that she sounded too calm, while his heart* ***hammered*** *in his**chest.* [E2, p.60]

On the other hand, in Vietnamese, the phrase *đập thon thót (my heart* *beats fervently, throbbing in my chest)* is used. This expression conveys a sense of rhythmic pulsation and palpitations, reflecting the emotional intensity experienced. The use of “đập thon thót” effectively captures the imagery of a heart throbbing or pulsating in the chest.

(6.16) *Chưa bao giờ tôi thấy một nụ cười xinh như vậy. Tim tôi* ***đập*** *thon thót trong lồng**ngực*… [V33, p.32]

(*Never before have I seen such a beautiful smile. Throbbing in my chest, my heart* ***beats fervently***.)

The contrasting metaphorical expressions in these examples emphasize the diverse ways in which English and Vietnamese conceptualize and articulate emotions via motion verbs. The absence of a direct equivalent for “hammer” in the context of heartbeats further highlights the linguistic distinction and the discovery of a unique metaphorical expression in English.

In summary, these findings highlight how language and culture shape how emotions are metaphorically expressed through motion, emphasizing distinct cultural values and perspectives in English and Vietnamese linguistic landscapes. Each certain emotion is conceptualized via a specific image that is associated with a certain motion verb. The elementsfrom the external and internal worlds are the first similarity between the two languages’ frames for MEMs. The majority of components used to construct the source domain *motion*, as can be seen in the preceding section, include the movements of all living things. These components then map onto the target domain *emotion* through analogous properties. Thus, our everyday language, whether spoken or written, always reflects our knowledge and cognitive ability. That is why to study language in cognitive semantics approach “would be to glance through a window to human cognition” (Blomberg, 2014, p.16).

6.3. Frames in English and Vietnamese MEMs

6.3.1. Aspects of perceived reality

From the information visualized in Figure 6.4, some similarities and differences between the conceptualization of emotion in English and Vietnamese can be identified as follows.

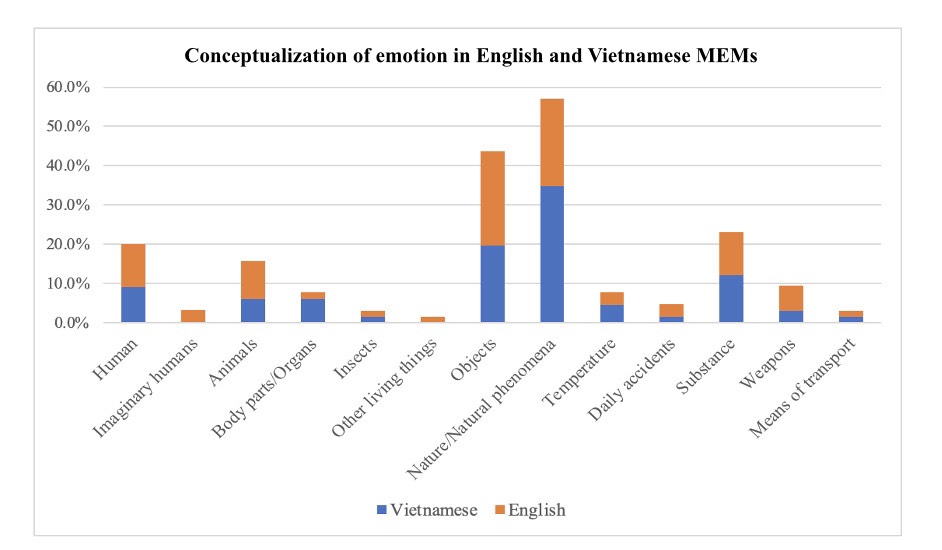


Figure 6.4. Conceptualization of emotion in English and Vietnamese MEMs

Both languages place a significant emphasis on *nature* and *natural phenomena* as a source of emotional metaphor. In English, it accounts for 22.2%, while in Vietnamese, it accounts for 34.8%. This suggests that both cultures place importance on the natural world as a source of emotional inspiration. Besides, both languages use *objects* as a means of emotional metaphor. In English, it is the most dominant category at 23.9%, while in Vietnamese, it accounts for 19.7%. This suggests that tangible, concrete objects may play an important role in both cultures’ understanding of emotions. For example, in Vietnamese, a metaphorical expression can be found like *nỗi buồn âm thầm* ***trỗi dậy*** *như những đám mây* (*sadness as a cloud*), in English, the same emotion can be depicted in metaphorical expressions like *sadness* ***swallowed*** *me* (*sadness as a fierce animal*), *sadness* ***welled up*** (sadness as a tide), or *sadness* ***enveloped*** me (sadness as an enemy).

For example, in English, *anger* can be mapped onto motion as a fierce animal, an axe, a hurricane, an earthquake, etc. It means that in the event of ANGER, the lexical items in English MEMs activate a semantic frame with something strong, fierce, dangerous, devastating and destructive, like a thunderstorm, an earthquake, an axe, etc. In Vietnamese MEMs, when a person becomes enraged or insane, they can feel the heat at its highest intensity, similar to that of a flame and a pot of boiling water. The sensation is occasionally compared to a disorder of the internal organs (such as the *liver*, *gizzards*, and *intestines*) and rising blood pressure. Anger can occasionally be compared to an electric shock that produces sparks and an explosive that can harm and destroy anything. (Table 4.3)

Table 6.1. Anger mapped onto motion in English and Vietnamese MEMs

|  |  |  |  |
| --- | --- | --- | --- |
| **English expressions** | **Mapping** | **Vietnamese expressions** | **Mapping** |
| Jump up/ Jump down someone’s throat | Anger (A fierce animal attacking a prey) | Nhảy bổ vào/ Nhảy dựng | Giận dữ (an animal attacking its opponent) |
| Fly off the handle | Anger (An axe without its head) | Đá (thúng) đụng (nia) | Giận dữ (physical force) |
| Storm out | Anger (A hurricane/ A thunderstorm) | Sôi tiết/ sôi máu/ sôi gan  Lộn tiết/ lộn mề/ lộn ruột  Ứa gan/ trào máu | Giận dữ (boiling liquid/ heat)  Giận dữ (disordered organs/ blood)  Giận dữ (disturbance of livers/ blood) |
| Flip someone’s lid | Anger (An earthquake) | Nổ tung/ nảy lửa | Giận dữ (explosives/ electrical shock) |

One notable aspect of metaphorical expressions in language is the way people draw upon natural phenomena to convey and intensify certain emotions. The use of the verb *thunder* in the context of (6.17) exemplifies this phenomenon, where the natural occurrence of *thunder* is employed metaphorically to depict and amplify the emotion of anger.

(6.17) *“Answer!”, he* ***thundered*** *at Sachiel, the sheer momentum of his anger* ***rocking*** *the priest back on his heels.* [E64, p.102]

In this context, the verb “thunder” serves as a metaphorical extension of the natural act of thunder. *Thunder*, characterized by its loud and powerful sound, is often associated with a sense of awe, fear, and the uncontrollable forces of nature. By utilizing thunder as a verb to describe the character’s anger, the author harnesses the inherent qualities of thunder to convey the intense and forceful nature of the emotion.

The metaphorical usage of *thunder* to describe anger adds depth and impact to the emotional expression. It implies that the anger is not merely a mild or moderate feeling but rather a powerful and overwhelming force, capable of shaking the recipient and demanding immediate attention and response.

On the other hand, the absence of an equivalent verb in Vietnamese to express anger through a similar natural phenomenon suggests a different approach to metaphorical expressions of emotion. Vietnamese may employ alternative linguistic strategies or metaphors to convey anger, relying on different cultural associations and linguistic conventions.

It is important to note that while Vietnamese may not have an exact equivalent verb for “thunder” to express anger, it does not mean that Vietnamese lacks ways to convey or describe anger. Different languages often have their unique vocabulary and metaphorical expressions to capture the nuances of emotion. In Vietnamese, other verbs, phrases, or idiomatic expressions can be used to depict anger, such as “hùng hùng hổ hổ”, “đá thúng đụng nia”, “mắt long sòng sọc”, “giận cá chém thớt”, etc. This linguistic variation reflects the diverse cultural perspectives and emotional frameworks inherent in different languages.

The similarity concerning the emotional images between the two languages also lies in the *physiological factor*. When people experience emotional pain, it is common for them to use images of breakage to convey the intensity of the emotional distress. One reason for this may be that emotions are processed in the same areas of the brain as physical sensations. When we experience strong emotions, the brain can activate the same neural pathways that are responsible for processing physical pain. This can lead to a somatic experience of emotional pain that feels as though it were located in the body, specifically in the heart or the gut. Another reason for using MEMs to describe *sorrow/ grief* may be that they make the experience more tangible and easier to communicate to others. It can be difficult to put into words the complex and abstract nature of emotions, but by using physical analogies, people can more easily convey the intensity and impact of their emotional state. Therefore, the most typical images in Vietnamese MEMs are *tim* ***thắt*** *lại (the heart tightens)*, *ruột đứt ra từng khúc (intestines being cut into pieces)*, *bụng như có dao* ***cứa*** *(the stomach feels as if it was being sliced by a knife)*, *xương mỏng* ***gãy*** *sụn nơi lồng ngực (fragile bones, brittle cartilage within the chest)*, and in English MEMs are *my heart* ***sank***, my heart **constrict,** *her heart* ***broke****, I* ***collapsed***, *his face* ***creased*** *with pain*, or *my heart* ***fell*** *into pieces* (as seen in example 6.18).

*(6.18) Josie could feel her heart* ***breaking****. [E38, p.149]*

Concerning the interpretation of the motion verbs used in expressing emotions, both English and Vietnamese use motion verbs to express emotions and both languages have two types of conceptual structures for doing so. In English, one structure involves a figure (a person, body part, or organ) performing a translational or self-contained motion, normally construed with path, while the other involves the figure (the emotion itself) performing a motion with respect to a ground. The identification of these structures in English sheds light on how language uses motion verbs to express emotions in a nuanced and precise manner. Similarly, Vietnamese also use motion frames to convey emotions, which are closely tied to conceptual structures that enable speakers to communicate their emotional experiences with subtlety and precision.

However, while in English, *substance* only accounts for 3.2%, it is, in Vietnamese, a more significant category at 12.1%. This suggests that materiality and tactile sensations may be more important in the conceptualization of emotions in Vietnamese culture. *Human* and *animal* are less prominent in Vietnamese emotional expressions, accounting for only 9.1% and 6.1% respectively. In contrast, in English, *human* and *material* each account for 11%. This suggests that Vietnamese emotional expressions may rely less heavily on *human* and *animal* attributes for metaphorical representations of emotions.

For example, when talking about sorrow, Vietnamese MEMs take an image of an inflated ball (containing a kind of gas – hydrogen gas) or an image of tangled knitting wool to refer to a status of being messy in emotional states as (6.19).

*(6.19) Có cái gì đó như là sự xấu hổ, nỗi tủi thân, niềm tuyệt vọng, tất cả trộn lẫn vào nhau* ***bơm*** *thành một quả bóng căng phồng trong ngực khiến tôi tức thở.*  [V35, p.154]

*(There’s something like shame, self-pity, and despair, all mixed and* ***pumped up*** *into a swollen ball in my chest that makes it hard for me to breathe.)*

In short, the comparison between the aspects of perceived reality in the process of conceptualization of emotion in English and Vietnamese suggests that both languages rely heavily on nature and objects for emotional metaphors. However, there are also differences in emphasis, with Vietnamese placing more significance on substances and less on human and animal attributes. These differences may reflect cultural and linguistic differences in the conceptualization of emotions between the two languages.

6.3.2. Conceptual structures underlying frames in English and Vietnamese MEMs

Both English and Vietnamese use objects or phenomena to conceptualize emotions and four outstanding aspects of perceived reality can emerge to frame MEMs in both languages. Conceptual structures underlying frames in both languages encompass four key factors: *symbolism, association, perception and projection.*

*Symbolism* is the first factor, where the object or phenomenon takes on symbolic meaning, representing the emotional experience in a way that goes beyond its literal characteristics. The *association* is the second factor, where the object or phenomenon becomes associated with emotional experience, creating a strong connection between the two. *Perception* is the third factor, where the object or phenomenon may be perceived differently depending on the emotional state of the observer. Finally, *projection* is the fourth factor, where the emotional experience may be projected onto the object or phenomenon as if it is a reflection of the observer’s internal state. In both languages, perception and projection can vary from person to person based on individual perceptions and experiences. These can be attributed to the natural world that we experience. It is “not the natural science, but relative to subjects and perceived from a particular point of view” (Sonesson, 2010, cited in Blomberg, 2014).

However, in Vietnamese, certain motion verbs may carry symbolic meanings associated with specific emotions, while in English, motion verbs may be associated with emotional states, particularly fleeting or fluctuating emotions.

This example illustrates a common frame that both languages share:

(6.20*) I felt a wave of pure happiness* ***surge*** *through my body. Every nerve, every corpuscle, lit up.* [E18, p.621]

Emotion is compared to *a wave*, which is a natural phenomenon or force like wind, flood, tide, and so forth that can *sweep through* an entity, as can be seen in (6.20). The waves strike the man in front of the woman hard and leave a lasting impression. The verb *sweep* and the preposition of movement *through* express the force of emotion, just like the force of nature, and demonstrate the intense intensity of the wave of emotion.

It goes without saying that we can determine the foundation upon which metaphorical expressions are created based on the lexical items they contain. *A* *boat on a rough sea*, which includes elements like *strong wind*, *big waves*, and *sudden quakes*, can be built as a frame. No one can truly understand the intensity of the man’s emotion while he is attracted to the girl without understanding the context and related phenomena of a boat sailing on a rough sea.

However, English and Vietnamese may differ in framing MEMs by associating emotions with different aspects of perceived reality. For example, in English, the motion verb *flicker* can be associated with fleeting or fluctuating emotions, as in the sentence *his eyes flicker*, which might indicate *fear*, or *a smile flickers across someone’s face*, which might indicate *joy*. On the other hand, in Vietnamese, certain motion verbs may carry symbolic meanings that are associated with specific emotions, such as the verb *đập* (to pound), which is often used to describe the beating of a heart and is associated with feelings of excitement or nervousness. Thus, while English associate emotions with the characteristics of the motion itself, Vietnamese associate emotions with the symbolic meanings of the motion itself.

If in English, the image of explosives is used to frame MEMs of anger, in Vietnamese, *vỡ tung* (burst) can be used to frame MEMs of *lust*, as in the example (6.21).

*(6.21) Anh cũng không thể nghe thấy tiếng chị đang thét lên trong im lặng tưởng rất đỗi dịu dàng. Lồng ngực như đang muốn* ***vỡ tung*** *của chị vẫn ngày ngày ôm ấp bé Tũn mỗi khi ru nó ngủ.* [V56, p.71]

*(He also cannot hear her screams in the silence that seemed so gentle. Her chest, which feels like it is about to* ***burst****, still embraces little Tun every time she rocks her to sleep.)*

The disparities in constructing MEMs between English and Vietnamese can be discussed through a compelling example. In English, the phrase “sitting frozen” conveys a sense of *sadness* or *grief*. Conversely, the Vietnamese equivalents, “ngồi trơ như đá” (sitting still like a stone) or “trơ như gỗ” (sitting still like a chunk of wood), encapsulate a similar notion of motionlessness.

The difference in these metaphorical expressions can be attributed to the influence of cultural features inherent in each nation. Cultural values, beliefs, and perceptions shape the conceptualization and representation of emotions within a given language. In the case of English, “sitting frozen” evokes an image of immobility and emotional stasis, wherein the sadness of grief manifests as a physical state of being frozen or motionless. This metaphorical construction draws upon the cultural understanding that sadness is often associated with a lack of movement and a pervasive sense of immobility. The concept of freezing, which is closely tied to the presence of ice and snow in Western climates, can evoke a sense of emotional immobility and rigidity. The metaphorical connection between coldness and emotional states may be rooted in the cultural experience of enduring harsh winters and the physical sensations associated with cold weather. Thus, the metaphorical usage of “frozen” in English draws upon these contextual associations, utilizing the perceived reality of coldness to conceptualize and express emotional states.

On the other hand, Vietnamese equivalents employ metaphors rooted in the cultural and linguistic fabric of Vietnam. “Trơ như đá” (still like a stone” and “trơ như gỗ” (still like a chunk of wood) reflect the cultural significance placed on stability and endurance. In Vietnamese culture, stones and chunks of wood are often regarded as enduring and unyielding entities. By employing these metaphors, the Vietnamese language encapsulates the emotional experience of sadness or grief as a state of unwavering stillness. This reflects the cultural inclination to associate emotional resilience and steadfastness with the metaphorical portrayal of sitting motionless like stone or wood. The prevalent use of “wood” and “stone” as perceived realities in motion-emotion metaphors can be attributed to cultural and environmental factors specific to Vietnam as an Eastern country. Wood and stone, being abundant natural resources in Vietnam, hold cultural significance and are commonly associated with stability, durability and resilience. The metaphorical usage of “wood” and “stone” in Vietnamese MEMs, such as “ngồi trơ như đá” (sitting still like a stone) or “ngồi trơ như khúc gỗ” (sitting still like a chunk of wood), draws upon these cultural associations.

The choice of perceived realities in MEMs is influenced by the cultural and environmental contexts in which a language is embedded. The availability and prominence of certain elements in a culture’s surroundings, such as ice and snow in Western climates or wood and stone in Vietnamese landscapes, shape the metaphorical representations of emotions. Therefore, the differences in constructing MEMs between English and Vietnamese can be understood as a manifestation of the cultural features and beliefs that underpin the respective languages. These cultural features influence the metaphorical representations of emotions, thereby shaping the ways in which sadness and grief are conceptualized and expressed in each language. “The life-world as the ground is given a soil out of which everything is generated and nourished. This soil includes one’s forebears and culture. We human beings constitute and reconstitute ourselves through cultural traditions, which we experience as our development in a historical time that spans the generations” (Thompson, 2007, p.35-36).

6.4. Mental spaces

The mechanism of conceptual blending, which encompasses *input space*, *generic space* and *blended space*, as proposed by Fauconnier and Turner (1998, 2002), is a shared aspect in both English and Vietnamese MEMs.

In this process, mental spaces are dynamically constructed during discourse, integrating relevant concepts from input spaces. Frames are utilized in both languages to structure and interpret emotional experiences in physical and emotional dimensions.

The interaction between these frames creates mental spaces that facilitate the comprehension of metaphorical expressions of emotions. In both languages, the mapping between frame elements and mental spaces is crucial for creating a coherent understanding of the metaphor.

The following examples (6.22) and (6.23) will demonstrate how the mechanism of conceptual blending is shared at the level of mental spaces between the two languages.

*(6.22) Her stomach* ***burned*** *with furious anger. It* ***boiled*** *up her throat and into her mouth,* ***breaking*** *free with a shattering scream. “Fuck you! Get away from me!”* [E59, p.238]

*(6.23) Có cái gì đó đang* ***thiêu đốt*** *ruột gan Vi, những ngón tay bải hoải, muốn rụng ra từng đốt…*[V8, p.83]

*(Something is* ***burning*** *Vi’s guts, her restless fingers wanting to shed each joint…)*

In the English example, the *input space* involves the experience of intense anger. The *generic space* encompasses the concept of fire as a metaphorical representation of emotions. The blending of these spaces results in a mental space where the anger is metaphorically depicted as fire, manifesting through the burning sensation in the stomach, boiling up the throat, and being released with a scream.

In the Vietnamese example, the *input space* involves an experience of a burning sensation as well. The *generic space* also includes the metaphorical image of fire denoting emotions. The blending of these spaces creates a mental space where the intense emotion experienced by Vi is represented as something burning in her guts, causing her restless fingers to desire detachment from each joint.

Both English and Vietnamese employ the mechanism of conceptual blending, involving *input spaces*, *generic spaces*, and *blended spaces*, to convey emotions metaphorically.

In the mechanism of conceptual blending, both languages use motion verbs to structure the emotional experience. For example, the English metaphor *love as a rollercoaster* used the motion frame to structure the emotional experience of love in terms of its ups and downs, twists and turns, and changes in direction. Similarly, the Vietnamese metaphor *lust as a volcano* uses the verb *erupt* to structure the metaphorical expression and convey a sense of intensity and suddenness to the experience of lust.

Secondly, both languages share the same feature in the *embodiment*. Every emotion is accompanied by a typical set of responses from the body and brain. For example, the word *tranquillity* typically evokes a sense of calmness, peace, and serenity. It suggests a state of being free from disturbance or turmoil, where everything is still and quiet. When we think of tranquillity, we might imagine a peaceful scene in nature, such as a calm lake or a quiet forest, with only the sound of birds and the gentle rustle of leaves. We might also picture a cosy and comfortable space, like a quiet reading room or a bedroom, where we can relax and unwind. The word tranquillity suggests a feeling of inner calm and a sense of well-being. It can be a desirable state to strive for in our daily lives, especially in the midst of stress and chaos. Thus, anything that can evoke the feeling of tranquillity will become the image in the schema denoting happiness. In Vietnamese, for instance, the most typical images for the target domain consist of *a calm lake on an autumn morning* (*lòng tôi dậy một cảm giác êm đềm*), *a beautiful room filled with sunbeams* (as in *niềm dịu dàng tràn ngập khắp căn phòng*), *a flower* ***swaying*** *in the breeze*, or images are also common in English MEMs when expressing happiness, such as *a smile* ***flickers***, *heart* ***blooms***, ***float across*** *the room*, or ***float*** *on air*.

Thirdly, in both languages, *fear* is conceptualized as a physical force that exerts onto the experiencer or the self and makes them paralyzed (*she was* ***paralyzed*** *with fear*), shrunk (*my heart was* ***shrunk*** *with horror*, *he* ***shrank*** *back in fear*), froze (*he* ***froze*** *with terror*, *his blood* ***froze*** *in his veins*), *quake* (*she’s* ***quaking*** *with fear*), pound (*his heart* ***pounded***), shake (*his body* ***shook*** *with fear*), lurch (*her heart* ***lurched***), quiver (*fear made his eyelids* ***quiver***), shiver (*his heart* ***shivers*** *inside*), cramp (*her belly* ***cramped***).

Last but not least, in both English and Vietnamese MEMs, emotions can currently be conceptualized as an active agent that performs actions and at other times a passive object under the figure’s control. In Vietnamese, for instance, we can use the expressions *nỗi nhớ* ***hành hạ*** (*the longing tortures*) or ***cõng*** *nỗi buồn đem đi (carrying the sadness)*, where *nỗi nhớ* (the longing/ nostalgia) is like a cruel man who persecutes someone and *nỗi buồn* (sorrow) is like a baby who is carried on someone’s back. In English, we can say *I overcame sadness* and *despair swallowed me*, with *sorrow* acting as a ferocious animal that we must overcome to prevent an attack and *despair* acting as a carnivore that can eat a weaker animal.

Nevertheless, there are also certain differences between the two languages. The cultural, individual, and contextual factors that influence the interpretation of emotional experiences and the construction of mental spaces may vary between the two languages. For example, motion verbs tend to be attached to the movement of a body part in Vietnamese MEMs, where the lexical items in the motion domain primarily contain words for body parts. For example, *dựng mắt* is a Vietnamese expression to denote the feeling of *surprise*, but it is impossible for us to find a similar metaphorical phrase to it in English. *Lòng* ***thắt*** *lại (heart constricts/ tightens)*, *đau đến* ***xé*** *lòng (painful to the point of tearing one’s heart apart)*, *ruột* ***đứt*** *ra từng khúc (intestines tearing apart in pieces)*, *lòng bất giác* ***trĩu******xuống (****heart**sinks involuntarily)*, *chiếc muỗng* ***khuấy vào tâm hồn*** *(the spoon stirring into the soul)*, *bụng* ***thấp tha thấp thỏm*** *(stomach churns and twists)*, ***ứa*** *gan (liver overflows)*, ***sặc*** *tiết (blood spurting/ gushing)*, ***lộn*** *mề (gizzard churning)*, *trái tim* ***gào thét*** *trong câm lặng (the heart screams silently)*, *lòng dạ* ***rối tung*** *(the heart thrown into chaos)*, *hồn vía* ***bay tuốt lên mây*** *(the soul flies up to the clouds)*, etc., are some of the illustrations for what can be found in Vietnamese MEMs, but no equivalents in English. *Hùng hùng hổ hổ (an onomatopoeic expression often used to convey a sense of ferocity, similar to the sound of roaring or thundering)* is another example of a Vietnamese MEM of anger. Since Vietnamese people were young children, listening to the stories that our parents, grandparents, or teachers told them, the images of “hổ, cáo, báo, chồn” have been imprinted in their almost Vietnamese minds. As a result, when hearing the term *hùng hổ*, (denoting a strong, fiery, and aggressive way of walking), a Vietnamese person can immediately picture a dangerous, carnivorous animal like a tiger, bear, fox, or ratel in our conceptually integrated minds. When describing FEAR, while English says heart **leapt** **into** the throat, Vietnamese says *tim nhẩy a khỏi lồng ngực (heart* ***jumps out of*** *chest).*

Another illustration of the uniqueness of emotional expressions found in Vietnamese MEMs is the phrase *lòng đang* ***chao*** *(the heart is stirring)* appears in the sentences *Điền chê ngủ ghe chòng chành quá chừng. Tôi biết lòng nó đang* ***chao*** *(Điền complains that sleeping in the boat is too unstable because the boat wobbles and shakes too much. I know his heart is stirring.),* an excerpt from the well-known Vietnamese novel “Cánh đồng bất tận” (Nguyễn Ngọc Tư, 2021, p.16). The verb *chao* in the Vietnamese word *chao đảo* which means *not maintaining equilibrium and stability*, literally conjures up the image of a boat on the water when there is a strong wind and turbulent motions. The word *chao* has a figurative meaning that alludes to the feelings that an emerging young man experiences as he learns to experience love. When we read this information, our minds immediately conjure up an image of a basic boat floating on a narrow canal in the Southwest of Vietnam. Due to the strong wind, the small boat occasionally *chao đảo*, or *chòng chành* *(to wobble, i.e., shake or move from side to side in a way that shows poor balance*). Of course, each person’s mental space will contain distinctive areas where they can reflect on the past, think of the present, or even veer off into uncharted territory in the mental world. We can also detect multi-dimensional and crossed mental spaces in Vietnamese data when metaphorical expressions are used to represent motion-based emotions, which is hardly found in English data.

These differences observed between English and Vietnamese mental spaces in motion-emotion metaphors may stem from unique cultural perspectives, individual interpretations and diverse contextual influences. These nuances emphasize the intricate nature of how mental spaces are constructed and understood, shedding light on the dynamic interplay between language, culture and individual experiences in the conceptualization of emotions through motion. These differences highlight the intricate nature of conceptual blending.

In English, the dominant use of the verb “freeze” to convey intense grief reflects the influence of cold climates in regions where English is spoken, such as some Western countries. This connection indicates that the mental spaces of English speakers are affected and immersed by the common environmental phenomena associated with winter, such as snow and ice. This can be observed in example (6.24).

(6.24) *My heart* ***freezes****. I’m too late. She’s been shot. She’s been knifed. [E34, p.317]*

In contrast, Vietnamese utilizes the phrase *“chôn chân một chỗ” (rooted in one place),* as seenin example (6.25) *to convey utmost pain.* Although the verb denotes immobility, it evokes a sense of extreme suffering. In this case, the mental spaces of Vietnamese speakers incorporate the concept of being rooted or immobile to depict intense pain.

(6.25) *Mọi việc xảy ra nhanh quá, Liêu đứng như bị* ***chôn chân*** *một chỗ. Hai chị em Nhi ôm chặt lấy Liêu, khóc oà lên.* [V8, p.129]

*(Everything happened too quickly, Lieu stands as if rooted in one place. The two sisters, Nhi, hold Lieu tightly, bursting into tears.)*

Furthermore, Vietnamese exhibits mental spaces that incorporate uniquely individual experiences through the usage of the verb *se thắt (tighten)* and *guộn (churn)* as in example (6.26) to depict emotions of *pain, sadness, and distress.*

(6.26) *Tim cô* ***se thắt****, máu trong lồng ngực* ***guộn*** *lên từng đợt. Đêm ấy, không trăng. [V12, p.96]*

*(Her heart* ***tighten****s, and blood in her chest* ***churns*** *in waves. That night, there was no moon.)*

In a nutshell, while there are some similarities and differences in the mental spaces that can be visualized between English and Vietnamese MEMs, both languages utilize frames to structure and interpret emotional experiences in terms of physical and emotional dimensions. The interplay between these frames creates mental spaces that allow individuals to understand the metaphorical expression of emotion. The mapping between the elements of the frames and the mental spaces is crucial for creating a coherent understanding of the metaphor, and cultural, individual, and contextual factors may influence the interpretation of emotional experiences and the construction of mental spaces in different ways. When examining mental spaces in the metaphorical expression of emotion in terms of motion, it is crucial to consider various influencing factors, including cultural, individual and contextual elements. These factors contribute to the distinct associations individuals make and their embodiment of emotional experiences. The choice of specific verbs reflects cultural associations, and environmental influences, highlighting the intricate and dynamic nature of constructing and understanding mental spaces.

6.5. Summary

Chapter 6 delved into the intriguing realm of motion-emotion metaphors, comparing the distinctions and commonalities between English and Vietnamese at the levels of image schemas, domains, frames, and mental spaces.

When examining ***image schemas,*** both languages revealed a tendency to express and comprehend emotions based on the movement of objects, the intensity of motion, and spatial orientation. This analysis suggests that both English and Vietnamese employ motion-related image schemas to convey emotions. However, the relative significance of each image schema varies.

Moving on to ***domains***, both English and Vietnamese utilize the motion domain in emotional metaphors, although they differ in how they map onto emotions and the types of motions employed. Notably, the nature of motion, whether translational or self-contained, plays a pivotal role in the use of motion verbs to express emotion in both English and Vietnamese. Each specific emotion is conceptualized through a distinct image associated with a certain motion verb. The components from both external and internal worlds form a common ground in the frames for MEMs. As demonstrated in the preceding section, the movements of all living things serve as key components that map onto the target domain *emotion* through analogous properties.

Shifting to ***frames***, the choice of perceived realities in MEMs is influenced by the cultural and environmental contexts embedded in a language. Both English and Vietnamese place a significant emphasis on nature and natural phenomena as sources of emotional metaphor. The availability and prominence of specific elements within a culture’s surroundings, such as ice and snow in Western climates or wood and stone in Vietnamese landscapes, shape the metaphorical representations of emotions. Hence, the differences in constructing MEMs between English and Vietnamese can be understood as manifestations of the cultural features and beliefs underpinning each language.

In terms of ***mental spaces***, the mechanism of conceptual blending, encompassing *input space*, *generic space* and *blended space*, as proposed by Fauconnier and Turner (1998, 2002), emerged as a shared aspect in both English and Vietnamese MEMs. Through a range of examples, the chapter explored how these different metaphorical levels manifest in both languages to express emotional states and experiences. The chapter also unveiled the cultural and linguistic factors that shape these metaphors, influencing their usage and comprehension. Within the mechanism of conceptual blending, both languages employ motion verbs to structure the emotional experience. Additionally, they share the notion of *embodiment*, as each emotion is accompanied by characteristic bodily and cognitive responses. In both English and Vietnamese MEMs, emotions can currently be conceptualized as an active agent at times, performing actions, and as a passive object under the figure’s control at other times.

The chapter presented a comprehensive and enlightening exploration of the intricate relationship between language, culture, and the expression of emotions through metaphor. While it is true that metaphor is a universal aspect of language, employed across different languages and cultures to convey emotions, the specific ways in which emotions are conceptualized through motion can vary. The observed differences between English and Vietnamese in the mental spaces of MEMs highlight the intricate nature of conceptual blending. These variations can be attributed to unique cultural perspectives, individual interpretations, and diverse contextual influences. They shed light on the dynamic interplay between language, culture, and individual experiences in the conceptualization of emotions through motion.

CHAPTER 7: CONCLUSION

7.1. Recapitulation

In *Chapter 1*, the study is introduced and the relevant background information is provided. Chapter 1 begins by presenting the problem statement and discussing the rationale for conducting the study. The research aims, objectives, research questions, scope and significance of the study are also outlined.

Moving on to *Chapter 2*, a comprehensive literature review is presented. This chapter explores cognitive semantics within the framework of cognitive linguistics, which offers insights into conceptual structures and the process of conceptualization. The relationship between language and the mind is examined, considering embodiment, interaction, and construal. The chapter highlights the importance of semantic structure in understanding conceptual structure, with a focus on lexicalization patterns and the differentiation between traditional metaphor and conceptual metaphor. Various aspects of motion in languages, including definitions, types, motion events, and related lexical expressions, are discussed. To establish the conceptual framework for the study, Kövecses’ (2017) theory is introduced, which consists of *image schemas, domains, frames,* and *mental spaces*. The chapter visually represents these levels, setting the stage for the exploration and analysis of motion-emotion metaphors (MEMs) from a cognitive semantics perspective in the upcoming chapters. In addition, a review of previous studies is conducted to identify universal approaches to analyzing motion, particularly in the context of conceptualizing emotions. This review also helps identify research gaps that the current study aims to address. By synthesizing the reviewed literature, the writer gains a comprehensive understanding of the relevant issues related to cognitive semantics, motion and emotion in language, motion-emotion metaphors, and multi-levels of metaphors. The achievements of previous scholars and researchers in the field provide a foundation for the writer to either adopt suitable theories or develop a specific research framework for the current study. These core issues and the conceptual framework established in Chapter 2 will serve as the basis for analyzing the findings and facilitating the discussion in the subsequent chapters of the study.

*Chapter 3, Research methodology*, provides an in-depth exploration of the methodology employed in the study. Qualitative research is identified as the primary approach, complemented by descriptive and comparative methods. The chapter offers comprehensive insights into the data collection and processing procedures, as well as the criteria used for selecting the data. The research questions and objectives guide the investigation, which involves the analysis of 123 English phrases and 118 Vietnamese phrases extracted from 150 literary works. The presentation of the methodology serves two purposes. Firstly, it establishes a solid foundation for the subsequent chapters by outlining the research methods utilized. Secondly, it introduces the conceptual and analytical framework for motion-emotion metaphors (MEMs) in both English and Vietnamese. Drawing from Kövecses’ (2017) framework and other relevant theories, this framework enables a comprehensive exploration of emotions conceptualized in terms of motion.

Moving on to *Chapter 4,* titled *Emotions conceptualized via motion in English*, the focus is on examining image schemas, domains (specifically motion and emotion domains), frames, and mental spaces within English MEMs. The objective is to discern the prominent features and characteristics of MEMs in the English language. By closely analyzing 424 selected examples from an authentic dataset, a nuanced understanding of the four levels of metaphor emerges. This analysis deepens the comprehension of the intricate interplay between motion and emotion, shedding light on how emotions are conceptually framed through the use of 102 English motion verbs. Within English MEMs, the IS of motion is systematically categorized into eight distinct types, with *manner* being the most prominent. Simultaneously, the conceptualization of emotions in English MEMs, when examined through frames, is organized into 13 categories, where the attributes of objects play a significant role. Additionally, this section presents 105 English metaphorical expressions that encompass eight types of emotions. The demarcation between frames and mental spaces appears elusive, as these elements intricately intertwine during the mapping of the two domains. The interpretation process poses a challenge in visualizing precise *input mental spaces, generic mental spaces,* and *blended mental spaces*, as these associations exhibit considerable variation across individuals and cultural contexts.

The dominance of *manner* in English suggests that English speakers may place significant emphasis on how actions or emotions are expressed, reflecting a cultural inclination towards valuing nuances and subtleties in behaviour expressions. The observation that the attributes of *objects* contribute significantly to emotional conceptualization within English MEMs hints at a cultural tendency to associate emotions with tangible or concrete entities. This implies that English speakers draw on concrete objects and their characteristics to understand and express emotions. The elusiveness of distinct boundaries between frames and mental spaces may indicate a cultural openness to fluid and interconnected representations of emotions. English speakers may not rigidly compartmentalize emotional experiences, allowing for more dynamic and intertwined cognitive processes in understanding emotions. The presentation of 95 English metaphorical expressions for eight types of emotions underscores the richness and diversity in the metaphorical repertoire of the English language. This variability suggests that English speakers have a nuanced and varied way of expressing and understanding emotions, reflecting a culturally rich and dynamic perspective on emotional experiences.

*Chapter 5,* titled *Emotions conceptualized via motion in Vietnamese*, focuses on exploring the intricacies of MEMs within the Vietnamese language. The chapter also delves into four levels of metaphor, including image schemas, domains, frames, and mental spaces, to comprehend how 132 motion verbs are employed in Vietnamese to convey emotions. The chapter highlighted that *manner* image schema emerges as the predominant image schema in Vietnamese MEMs, constituting 50% of the total IS. When considering the motion domain, *self-contained* motion takes precedence, representing 51.2% of motion verbs in Vietnamese emotional expressions, surpassing *translational* motion at 48.8%. *Self-contained* motion involves the *movement of organs, visible body parts*, and *invisible body parts* like the *heart, eyes, mind,* and *breath*. Within the emotion domain, *event-related* emotions stand out, with *sorrow* and *grief* being the predominant category. *Love*, belonging to *cathectic emotions*, is closely followed. The chapter also examines frames and reveals that 34.8% of emotion conceptualization in Vietnamese is associated with nature or natural phenomena, portraying aspects of perceived reality. The data showcases 102 metaphors denoting seven types of emotions, illustrating the diverse ways emotions are framed in Vietnamese.

*Chapter 6,* titled *A comparison between English and Vietnamese MEMs*, further explored the realm of motion-emotion metaphors by comparing the two languages at the levels of IS, domains, frames, and mental space. The chapter finds that both English and Vietnamese express and comprehend emotions based on movement of objects, intensity of motion, and spatial orientation, indicating the use of motion-related IS in both languages. However, the relative significance of each image schema varies. In terms of domains, both languages employ the motion domain in emotional metaphors, but they differ in how they map onto emotions and the types of motion used. Translational and self-contained motions play pivotal roles in expressing emotions in both English and Vietnamese, with each specific emotion conceptualized through a distinct image associated with a certain motion verb.

Regarding frames, the choice of perceived realities in MEMs is influenced by the cultural and environmental contexts embedded in each language. Both English and Vietnamese place significant emphasis on nature and natural phenomena as sources of emotional metaphor, reflecting the cultural features and beliefs underlying each language. The mechanism of *conceptual blending*, encompassing *input space, generic space*, and *blended space*, emerges as a shared aspect in both English and Vietnamese MEMs within the mental spaces. Both languages employ motion verbs to structure the emotional experience and share the notion of embodiment, where emotions are accompanied by characteristic bodily and cognitive responses. Although metaphor is a universal tool of language used to express emotions, the specific manner in which emotions are conceptualized using motion can differ. The differences observed in the mental spaces of MEMs between English and Vietnamese emphasize the complex process of conceptual blending. These variations can be attributed to distinct cultural viewpoints, individual understandings, and diverse contextual factors. They provide insight into the dynamic relationship between language, culture, and personal experiences when it comes to conceptualizing emotions via motion.

7.2. Concluding remarks

After addressing the research questions posed in Chapter 1 and comparing the findings with previous studies, several significant observations can be drawn from this study as follows.

Firstly, this study has partially filled the research gap by examining the intricate relationship between motion and emotion in the form of metaphors.

In comparison to previous studies, this study provides valuable insights into how motion can metaphorically convey emotions and the process of conceptualizing emotions in English and Vietnamese from a dimensional perspective. This is accomplished by employing the conceptual framework based on Kövecses’ (2017) framework and other foundational theories such as Talmy’s (2000) motion theory and Robinson’s (2009) emotion classification. The implementation of a multi-layer analytical framework allows for a more comprehensive examination of MEMs in both languages, revealing cognitive processes underlying human understanding within and across languages and cultures.

Furthermore, the study highlights the crucial role of specific motion verbs in metaphorically expressing emotions, with English emphasizing *whole-body movements* and Vietnamese placing notable importance on organ movements. This discovery represents a novel contribution compared to previous studies in the field.

The exploration of frames demonstrates that both languages associate emotions with diverse categories, reflecting cultural and linguistic distinctions. English prominently employs *objects,* *nature* and *natural phenomena* while the Vietnamese emphasizes *nature* and *natural phenomena* followed by *objects* and *substance*. This exploration also presents a new contribution to the field.

Additionally, the study emphasizes the interplay between frames and mental spaces in the interpretation and conceptualization of emotions. The dynamic synergy between the motion frame and the emotional frame gives rise to cognitive landscapes where emotional experiences unfold. These mental spaces facilitate the projection of elements from the source domain (motion) to the target domain (emotions), resulting in nuanced understandings of emotions.

Significantly, the study uncovers new metaphors, such as *Love as a drunk man*, *Love as a bird*, *Love as a string*, *Sadness as dust*, *Pain as fossilization, Pain as a dry leaf, Pain as a bamboo knife, Depression as a King, Regretness as a seed which is sprouting, Sadness as wild grass, Anger as a lump of food hard to swallow, Anger as nausea, Anger as a topsy-turnvydom of the intestine, Happiness as an intruder, Happiness as a petal, Happiness as a mother’s flow of milk, Happiness as a volcano, Worry as a heavy burden, Worry as tangled wool roll, Fear as an electrical shock, Fear as a leech, Fear as a brutal hand, Shock as a bullet flying* *by*, etc., which expanded our understanding of motion-emotion metaphors. These metaphors contribute depth and richness to the conceptual mappings in both languages. Certain motion verbs, such as *hammer* and *thunder*, which are typically used as nouns in English, have emerged as novel findings in their capacity to metaphorically convey emotion.

Overall, this research significantly advances our understanding of motion-emotion metaphors in English and Vietnamese and their cognitive underpinnings, making a valuable contribution to the field of cognitive semantics and paving the way for further exploration and research in this area. The findings in this study offer insights into the unique ways in which these languages conceptualize emotions, influenced by cultural norms, linguistic expressions and shared human experiences.

7.3. Implications

As put forward at the beginning, the findings of this study will be applied in teaching and learning English as a foreign language as well as translation for the following reasons.

First, metaphors are pervasive in language and life. Metaphorical expressions are an essential aspect of learning and translating English because they add richness and depth to the language. A metaphor is a figure of speech that describes one thing in terms of another, often in a non-literal way. For example, *jump down someone’s throat*in the below sentence is a metaphoric phrase that conveys the emotion of anger, which we can say *nhảy bổ vào họng ai* in Vietnamese.

In addition, metaphors can convey complex ideas. They can be used to express abstract concepts, emotions, and ideas in a way that is more easily understood than a straightforward description. For instance, the phrase *escape someone’s grief* in the sentence below indicates a high level of melancholy through the motion verb *escape* while also subtly making a comparison between grief and an adversary or creature that we usually escape.

Third, metaphors provide cultural insight. They often reflect cultural beliefs, values, and traditions, and understanding them can provide insight into the culture that produced them. For instance, the metaphor *nỗi khổ đau là bão giông* (grief as a storm) is deeply embedded in Vietnamese culture and reflects the working features of fishermen by the sea whose lives are always in danger of natural disasters and they normally suffer from damage by seasonal storms.

In truth, metaphorical expressions can be hard to translate precisely, especially when the metaphor is exclusive to a certain culture, and sometimes an individual cannot determine the appropriate phrases for the target language. Finding a word in the target language that expresses the same notion as the metaphor in the target language requires comprehension of the metaphor’s meaning. For example, it is impossible for us to translate *roll someone’s eyes* into *cuộn tròn mắt lên* to denote the feeling of surprise, but we can take an equivalent in Vietnamese as *dựng mắt*. Another example is the phrase *storm out*. In Vietnamese, we only take a similar phrase *hùng hổ* or *hùng hùng hổ hổ* to translate it.

Moreover, within cognitive linguistics approaches, frames represent a specific kind of cognitive structuring device grounded in experience. They furnish the foundational knowledge and rationale for the potential semantic and syntactic behaviour of specialized language units. This encompasses a description of conceptual relationships and a term’s combinatory potential. Frame Semantics (Fillmore 1976, 1982, 1985; Fillmore and Atkins 1992) and its practical implementation, the FrameNet Project (Fillmore and Atkins 1998; Fillmore et al.2003; Ruppenhofer et al. 2006), assert that a genuine understanding of word meanings in a language necessitates prior knowledge of the semantic frames or conceptual structures that underlie their usage. Also, frames can evolve and change over time as individuals gain new experiences and perspectives.

As a result, the interpretation of metaphorical expressions may also vary for the same individual in different stages of their life or different contexts. It is important to recognize that frames are subjective and can vary among individuals and contexts, which can impact how metaphors are interpreted and comprehended. When communicating, it is crucial to be aware of these potential variations and consider the diversity of frames that may be at play to ensure effective communication and avoid misinterpretation.

Regarding MEMs, we would like to suggest that for learners and translators to have a better and deeper grasp of figurative expressions, they should base their knowledge on the four levels of metaphors, including ***image schemas, domains, frames, and mental spaces.*** The study’s implications extend to language teaching and translation between English and Vietnamese, providing valuable resources for learners and practitioners.

7.4. Limitations and suggestions for further study

7.4.1. Limitations

It is important to acknowledge and address potential limitations in a study. Despite the researcher’s effort in studying motion-emotion metaphors in English and Vietnamese, it is impossible to avoid the following limitations.

The first limitation is the limited sample size. While exploring 75 novels and stories in English and the same number of the same genres in Vietnamese may provide valuable insights, it could be considered a relatively small sample size for drawing generalizable conclusions about motion-emotion metaphors in these languages. The findings may not be representative of the entire corpus of literature in both languages, and the generalizability of the results could be limited. Besides, the most common examples are taken from literary works published from 2000 onward; lexical elements in MEMs may only be representative for a limited time. As a result, we might not have a comprehensive understanding of all the occurrences that MEMs can cause.

The second limitation is potential methodological issues. Analyzing metaphors based on multiple levels, including image schemas, domains, frames and mental spaces, can be complex and subjective. The identification and analysis of metaphorical expressions may involve interpretation and subjective judgment, which could introduce potential biases or inconsistencies in the results. One notable constraint in this study is the inherent difficulty in seamlessly integrating the four metaphorical levels, namely image schemas, domains, frames, and mental spaces, to comprehensively analyze a metaphor. Consequently, each level is examined in isolation, and it appears challenging to discern the distinctions between mental spaces in Vietnamese and English MEMs within the current framework. Furthermore, the complexity is compounded by the intricate nature of mental spaces, which encompass input space, generic space and blended space. The visualization and interpretation of these mental spaces are inherently subjective, and influenced by individual experiences, embodiment and cultural backgrounds. This inherent variability adds another layer of intricacy to the analysis, contributing to the challenges of precisely capturing and comparing the nuances of mental spaces between Vietnamese and English MEMs.

The final limitation is about scope and depth of analysis. Analyzing motion-emotion metaphors based on four levels of metaphor by Kövecses (2017) may require significant time and effort, and the scope and depth of analysis may vary depending on the resources available. The study may need to make choices about which aspects of the metaphorical expressions to focus on, potentially limiting the comprehensiveness of the analysis.

7.4.2. Suggestions

Further research could expand the investigation to other languages and cultures, deepening human understanding of the universality and cultural specificity of motion-emotion metaphors. Additionally, exploring the impact of these metaphors on cognitive processes, emotional experiences, and cross-cultural communication would be fruitful avenues for future inquiry.

Firstly, understanding the relationship between mental spaces and frames within a MEM framework can shed light on how our cognitive processes shape our perception and interpretation of our experiences. It highlights how our cognitive structures, in the form of frames, interact to create mental spaces that allow us to make meaning out of our world. Further research in this area may continue to uncover insights into the intricacies of mental spaces and frames in shaping our cognition and perception of reality.

Secondly, language enthusiasts and academics can learn more about the many intriguing aspects of how motion and emotion are related in metaphorical terms. How image schemas affect the way a metaphor is framed in terms of motion can be a helpful recommendation for those who enjoy MEMs.

Thirdly, a cross-cultural examination is also an interesting topic to be explored. A further study can investigate how MEMs vary across different cultures and languages. This could involve studying how different cultures and linguistic communities conceptualize emotions in terms of motion, and how these conceptualizations are reflected in language, gestures, and other cultural practices.

Fourthly, a further study can focus on applied contexts, such as exploring the application of MEMs in various domains, such as marketing, advertising, and communication. This could involve investigating how MEMs are used in advertising campaigns, product design, and other forms of communication to evoke emotional responses and influence consumer behaviour. Studying the applied use of these metaphors could provide practical implications for fields such as marketing and communication, and shed light on the role of MEMs in persuasion and influence.

Lastly, further research can be a study on MEMs of a specific emotion and their relationship with image schemas, domains, frames, and mental spaces. The study can provide valuable insights into the cognitive and conceptual basis of emotions. By examining how these cognitive processes are associated with specific emotions such as love, anger, happiness, and sadness, we can gain a deeper understanding of how emotions are conceptualized and experienced by individuals.

RESEARCHER’S ARTICLES RELATED TO THE DISSERTATION

1. Nguyen Thị Thùy Linh (2018)*.* Emotion Expressed and Described through Metaphors Containing Motion Verbs. *Kỷ Yếu Hội Thảo Quốc Tế “2018 International Graduate Research Symposium Proceedings”, 2018, trang 380 - 395. NXB Đại Học Quốc Gia Hà Nội.*
2. Nguyễn Thị Thùy Linh (2020). Ẩn dụ ý niệm “Cảm xúc là chuyển động” thông qua những biểu đạt về cảm xúc trong một tác phẩm văn học Việt Nam*. Tạp chí Khoa học – Trường Đại học Mở Hà Nội, số 69, trang 74 – 84. ISSN 0866 – 8051.*
3. Nguyễn Thị Thùy Linh (2020). Motion-emotion relationship in motion-emotion metaphors. *2020 International Graduate Research Symposium & 10th East Asia Chinese Teaching Forum, pp.701-712, ISBN: 978-604-315-161-9*
4. Nguyễn Thị Thùy Linh (2021). Emotion in motion: expressions of FEAR in English and Vietnamese containing movement. *Tạp chí Khoa học – Trường Đại học Mở Hà Nội, số 75, trang 76-84. ISSN 0866 – 8051.*
5. Nguyễn Thị Thùy Linh (2021). Yếu tố “chuyển động” trong những ẩn dụ biểu đạt cảm xúc “tức giận” có chứa động từ chuyển động trong tiếng Anh và tiếng Việt*.* *Tạp chí Ngôn ngữ & Đời sống, số 12 (320) 2021. ISSN 0868-3409*
6. Nguyễn Thị Thùy Linh (2022). Book Review: “Metaphor and emotion: language, culture, and body in human feeling*”. Tạp chí Ngôn ngữ & Đời sống, số 11B (333) 2022. ISSN 0868-3409*
7. Nguyễn Thị Thùy Linh (2023). Lược đồ hình ảnh trong các diễn đạt ẩn dụ chuyển động-cảm xúc biểu thị nỗi buồn nhìn từ góc độ tri nhận. *Tạp chí Ngôn ngữ & Đời sống, số 4 (338)-2023, Tháng 4/2023. ISSN 0868-3409*
8. Nguyễn Thị Thùy Linh (2024). Domain in English motion-emotion metaphors from the cognitive semantics perspective. *Tạp chí Ngôn ngữ & Đời sống, số 6B(355)-2024, trang 42-54, tháng 6/2024. ISSN 0868-3409*

REFERENCES

**In English**

1. Agus, C. (2013). Conceptual metaphor related to emotion. *Journal Pendidikan Bahasa dan Sastra, 13*(2), 204-211. *doi:10.17509/bs\_jpbsp.v13i2.292*
2. Ahmad, K. (Ed.) (2011). *Affective computing and sentiment analysis: Emotion, metaphor and terminology*. Dordrecht, Netherlands: Springer.
3. AI-Qarni, S. M. (2010). *Conceptualization and lexical realization of motion verbs in standard written Arabic: A semantic-syntactic study.* (Doctoral dissertation), King Abdulaziz University, Jeddah, Saudi Arabia.
4. Andersen, P. A., & Guerrero, L. K. (1998). Communication and emotion: Basic concepts and approaches. In P. A. Andersen & L. K. Guerrero (Eds.), *Handbook of communication and emotion: Research, theory, applications and contexts* (pp. 5-27). Boston, MA: Academic Press.
5. Antonopoulou, E. (1987). *Prototype theory and the meaning of verbs, with special reference to modern Greek verbs of motion.* (Doctoral dissertation), University of London, London, UK. Retrieved from <https://eprints.soas.ac.uk/29355/1/10731450.pdf>
6. Athanasiadou, A., & Tabakowska, E. (Eds.). (1998). *Speaking of emotions: Conceptualization and expression*. Berlin, Germany: Mouton de Gruyter.
7. Bányai, E. (2013). “Az affektív pszichológia tárgya, szemlélete és alapfogalmai” in *Affektív pszichológia – az emberi késztetések és érzelmek világa.* Éva Bányai and Katalin Varga (Eds.). Budapest: Medicina Könyvkiadó Zrt., pp. 27-69.
8. Barcelona, A. (2003a). Introduction. The cognitive theory of metaphor and

metonymy. In A. Barcelona (Ed.), *Metaphor and metonymy at the crossroads: A cognitive perspective* (pp. 1-30). Berlin, Germany: Mouton de Gruyter.

1. Barcelona, A. (2003b). On the plausibility of claiming a métonymie motivation for conceptual metaphor. In A. Barcelona (Ed.), *Metaphor and metonymy at the crossroads: A cognitive perspective* (pp. 31-58). Berlin, Germany: Mouton de Gruyter.
2. Beavers, J., Levin, B., & Tham, S. W. (2010). The typology of motion expressions revisited. *Journal of Linguistics, 46*(2), 331-377. doi:10.1017/S0022226709990272
3. Black, M. (1993). More about metaphor. In A. Ortony (Ed.), *Metaphor and thought* (2nd ed., pp. 19-41). Cambridge, UK: Cambridge University Press
4. Blomberg, J., & Zlatev, J. (2014). Actual and non-actual motion: why experientialist semantics needs phenomenology (and vice versa). *Phenomenology and the Cognitive Sciences, 13*(3), 395-418. doi:10.1007/s11097-013-9299-x
5. Boroditsky, L., & Ramscar, M. (2002). The roles of body and mind in abstract thought. *Psychological Science, 13*(2), 185-189. doi:10.1111/1467-9280.00434
6. Boyd, R. (1993). Metaphor and theory change: What is ‘metaphor’ a metaphor for? In A. Ortony (Ed.), *Metaphor and thought* (2nd ed., pp. 481-532). Cambridge, UK: Cambridge University Press.
7. Brandt, L. (2009). Subjectivity in the act of representing: The case for subjective motion and change. *Phenomenology and the Cognitive Sciences, 8*(4), 573-601. doi:10.1007/s11097-009-9123-9
8. Callies, M., & Zimmermann, R. D. (Eds.). (2002). *Cross-cultural metaphors: Investigating domain mappings across cultures*. Marburg, Germany: Philipps-Universität Marburg.
9. Cameron, L., & Low, G. (1999). Metaphor. *Language Teaching, 32*(2), 77-96. doi:10.1017/S0261444800013781
10. Campos, J., Frankel, C., & Camras, L. (2004). On the nature of emotion regulation. *Child Development*, *75*, 377–394.
11. Casanto, D. (2009). When is a linguistic metaphor a conceptual metaphor? In V. Evans & S. p. Pourcel (Eds.), *New directions in cognitive linguistics* (pp. 127-146). Philadelphia, PA: John Benjamins.
12. Cohman, A. M. (2005). *Oxford Dictionary of Psychology*.
13. Croft, W. & Cruse, D.A. (2004). *Cognitive Linguistics*. Cambridge University Press.
14. Csillag, A. (2016). Metaphors of happiness in English and Russian. *Romanian Journal of English Studies, 13*(1), 91-98. doi:10.1515/rjes-2016-0012
15. Damasio, A. (1999). *The feeling of what happens: Body and emotion in the making of consciousness*. New York, NY: Harcourt Brace & Company.
16. Dancygier, B. and Sweetser, E. (2014). *Figurative Language*. Cambridge University Press
17. Darwin, C. (1965). *The Expression of the Emotions in Man and Animals*. Chicago: University of Chicago Press.
18. Dewey, J. (1894). The theory of emotion: (I) Emotional attitudes. *Psychological Review, 1*(6), 553-569. doi:10.1037/h006905
19. Dörnyei, Z. (2007). *Research Methods in Applied Linguistics*. Oxford University.
20. Ekman, P. (1992). “Are There Basic Emotions?” *American Psychologist* 99:550-553.
21. Ekman, P. (1993). Facial expression and emotion. *American Psychologist*, *48*(4), 384–392. [https://doi.org/10.1037/0003-066X.48.4.384](https://psycnet.apa.org/doi/10.1037/0003-066X.48.4.384" \t "_blank)
22. Ekman, P. (1994). “All emotions are basic” in *The Nature of Emotion: Fundamental Questions.* Paul Ekman and Richard J. Davidson (Eds.). New York: Oxford University Press, pp. 15-19.
23. Ekman, P. (2003). *Emotions revealed: Recognizing faces and feelings to improve communication and emotional life*. New York, NY: Times Books.
24. Emanatian, M. (1995). Metaphor and the expression of emotion: The value of cross-cultural perspectives. *Metaphor and Symbolic Activity, 10*(3), 163-182. doi:10.1207/s15327868ms1003\_2
25. Evans, Vyvyan, and Melanie, G. (2006). *Cognitive Linguistics. An Introduction*. Edinburgh: Edinburgh University Press.
26. Fauconnier, G. (1994). *Mental Spaces*. New York, NY: Cambridge University Press.
27. Fauconnier, G. (1997). *Mappings in Thought and Language*. Cambridge, UK: Cambridge University Press.
28. Fauconnier, G. and Turner, M. (2002). *The Way We Think*. New York, NY: Basic Books.
29. Férez, P. C. (2008). *Motion in English and Spanish: A perspective from cognitive linguistics, typology and psycholinguistics.* (Doctoral dissertation), The University of Murcia, Murcia, Spain.
30. Fillmore, C. (1975). An Alternative to Checklist Theories of Meaning. *Proceedings of the First Annual Meeting of the Berkeley Linguistic Society (BLS)*, 123–131.
31. Fillmore, C. (1985). Frames and the Semantics of Understanding. *Quaderni di Semantica* 6. 222–254.
32. Freddi, S., Cretenet, J., & Dru, V. (2013). Vertical metaphor with motion and judgment: A valenced congruency effect with fluency. *Psychological Research, 78*, 736-748. doi:10.1007/s00426-013-0516-6
33. Fredrickson, B. L. (1998). What good are positive emotions? *Review of General Psychology, 2*(3), 300-319. doi:10.1037/1089-2680.2.3.300
34. Fredrickson, B. L. (2003). The value of positive emotions: The emerging science of positive psychology is coming to understand why it’s good to feel good. *American Scientist, 91*(4), 330-335. doi:10.1511/2003.4.330
35. Frijda, N. H., Markam, S., Sato, K., & Wiers, R. (1995). Emotions and emotion words. In J. A. Russell, J.-M. Fernández-Dols, A. S. R. Manstead, & J. C. Wellenkamp (Eds.), *Everyday conceptions of emotion: An introduction to the psychology, anthropology and linguistics of emotion* (pp. 121-144). Dordrecht, Netherlands: Springer Science+Business Media.
36. Geeraerts, D., & Grondelaers, S. (1995). Looking back at anger: Cultural traditions and metaphorical patterns. In J. R. Taylor & R. E. MacLaury (Eds.), *Language and the cognitive construal of the world* (pp. 153-179). Berlin, Germany: Mouton de Gruyter.
37. George, W. S. (2007). *A corpus-based synchronic comparison and diachronic interpretation of lexicalized emotion metaphors in English and Chinese.* (Doctoral dissertation), Lingnan University, Lingnan, China.
38. Gevaert, C. (2005). The ANGER IS HEAT question: Detecting cultural influence on the conceptualization of anger through diachronic corpus analysis. In N. Delbecque, J. van der Auwera, & D. Geeraerts (Eds.), *Perspectives on Variation: Sociolinguistic, historical, comparative* (pp. 195-208). Berlin, Germany: Mouton de Gruyter.
39. Gibbs, R. W., Jr., & Steen, G. J. (Eds.). (1999). *Metaphor in cognitive linguistics*. Philadelphia, PA: John Benjamins.
40. Gibbs, R.W. (2006) *Embodiment and Cognitive Science*, Cambridge and New York: Cambridge University Press.
41. Gibbs, R.W. and Coulston, H. (2012) *Interpreting Figurative Meaning,* Cambridge and New York: Cambridge University Press.
42. Glucksberg, S. (1999). Metaphor. In R. A. Wilson & F. C. Keil (Eds.), *The MIT Encyclopedia of the cognitive sciences* (pp. 535-537). Cambridge, MA: The MIT Press.
43. Goatly, A. (2011). Metaphor as resource for the conceptualization and expression of emotion. In K. Ahmad (Ed.), *Affective computing and sentiment analysis: Emotion, metaphor and terminology* (pp. 13-26). Dordrecht, Netherlands: Springer.
44. Goffman, E. (1967). *Interaction Ritual: Essays on Face-to-Face Behaviour*. Pantheon Books
45. Grady, Joseph. 1997. *Foundations of meaning: primary metaphors and primary scenes*. University of California, Berkeley: Ph.D. Dissertation.
46. Harris, L. T. (2018). Movement and manipulation: The how and why of emotion communication. In A. S. Fox, R. C. Lapate, A. J. Shackman, & R. J. Davidson (Eds.), *The nature of emotion: Fundamental questions* (2nd ed., pp. 257-260). Oxford, UK: Oxford University Press.
47. Herskovits, A. (1986). *Language and Spatial Cognition: An Interdisciplinary Study of Prepositions in English.* Cambridge, UK: Cambridge University Press.
48. Houwer, J. D., & Hermans, D. (Eds.). (2010). *Cognition and emotion: Reviews of current research and theories*. New York, NY: Psychology Press.
49. Huber, J. (2017). *Motion and the English verbs: A diachronic study*. Oxford, UK: Oxford University Press.
50. Imre, A. (2010). Metaphor in cognitive linguistics. *Eger Journal of English Studies, 10*, 71-81. Retrieved from <http://connection.ebscohost.com/c/articles/77418974/metaphors-cognitive-linguistics>.
51. Izard, C. E. (1972). *Patterns of emotions: A new analysis of anxiety and depression.* San Diego, CA: Academic Press.
52. Jacobsson, G. r. (2015). *Motion-emotion metaphors in English, Swedish and Spanish: A cross-linguistic comparison.* (Master’s thesis), Lund University, Lund, Sweden.
53. James, W. (1884). What is an emotion? *Mind, 9*(34), 188-205. doi:10.1093/mind/os-IX.34.188
54. James R. Hurford et al. (2007). *Semantics*. Cambridge University Press.
55. John I. Saeed (2003). *Semantics.* Willey Press.
56. Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination and reason*. Chicago, IL: The University of Chicago Press.
57. Kagan, J. (1994). On the nature of emotion. *Monographs of the Society for Research in Child Development*, *59*, No. 2/3, 7–24.
58. Kagan, J. (2010). Some plain words on emotion. *Emotion Review, 2*(3), 221-224. doi:10.1177/1754073910361976
59. Kahn, E. (1975). *Frame semantics for motion verbs with application to metaphor.* Paper presented at the First Annual Meeting of the Berkeley Linguistics Society (pp. 246-256).
60. Keltner, D., Oatley, K., & Jenkins, J. M. (2014). *Understanding emotions* (3rd ed.). Hoboken, NJ: Wiley.
61. Khương, L. Q., & Toàn, L. N. (2018). The lexicalization patterns of manner motion events in Vietnamese. *English Linguistics Research, 7*(4), 1-14. doi:10.5430/elr.v7n4p1
62. Klausner, T. and Croft, W. (1999). *Cognitive linguistics*. Water de Cruyter: Berlin New York.
63. Kövecses, Z. (1990). *Emotion concepts*. New York, NY: Spirnger-Verlag.
64. Kövecses, Z (1986). *Metaphors of Anger, Pride, and Love: A Lexical Approach to the Structure of Concepts*. Amsterdam/Philadelphia: Benjamins.
65. Kövecses, Z. (2005). *Metaphor in Culture: universality and variation*. Cambridge: Cambridge University Press.
66. Kövecses, Z. (1995). *The container metaphor for anger in English, Chinese, Japanese and Hungarian.* In Z. Radman (Ed.), From a metaphorical point of view: a multidisciplinary approach to the cognitive content of metaphor. Berlin: Mouton de Gruyter.
67. Kövecses, Z. (1995b). Anger: Its language, conceptualization, and physiology in the light of cross-cultural evidence. In J. R. Taylor & R. E. MacLaury (Eds.), *Language and the cognitive construal of the world* (pp. 181-196). Berlin, Germany: Mouton de Gruyter.
68. Kövecses, Z. (1995c). Introduction: Language and emotion concepts. In J. A. Russell, J.-M. Fernández-Dols, A. S. R. Manstead, & J. C. Wellenkamp (Eds.), *Everyday conceptions of emotion: An introduction to the psychology, anthropology and linguistics of emotion* (pp. 3-16). Dordrecht, Netherlands: Springer Science+Business Media.
69. Kövecses, Z. (1995d). Metaphor and the folk understanding of anger. In J. A. Russell, J.-M. Fernández-Dols, A. S. R. Manstead, & J. C. Wellenkamp (Eds.), *Everyday conceptions of emotion: An introduction to the psychology, anthropology and linguistics of emotion* (pp. 49-72). Dordrecht, Netherlands: Springer Science+Business Media.
70. Kövecses, Z. (1998). Are there any emotion-specific metaphors? In A. Athanasiadou & E. Tabakowska (Eds.), *Speaking of emotions: Conceptualization and expression* (pp. 127-153). Berlin, Germany: Mouton de Gruyter.
71. Kövecses, Zoltán (2000). *Metaphor and Emotion. Language, Culture, and Body in Human Feeling.* Cambridge: Cambridge University Press.
72. Kövecses, Z. (2002). Emotion concepts: Social constructionism and cognitive linguistics. In S. R. Fussell (Ed.), *The verbal communication of emotions: Interdisciplinary perspectives* (pp. 109-124). Mahwah, NJ: Lawrence Erlbaum.
73. Kövecses, Z. (2003). The scope of metaphor. In A. Barcelona (Ed.), *Metaphor and metonymy at the crossroads: A cognitive perspective* (pp. 79-92). Berlin, Germany: Mouton de Gruyter.
74. Kövecses, Z. (2008a). Conceptual metaphor theory: Some criticisms and alternative proposals. *Annual Review of Cognitive Linguistics, 6*(1), 168-184. doi:10.1075/arcl.6.08kov
75. Kövecses, Z. (2008b). Metaphor and emotion. In R. W. Gibbs, Jr. (Ed.), *The Cambridge Handbook of Metaphor and Thought* (pp. 380-396). Cambridge, UK: Cambridge University Press.
76. Kövecses, Z. (2002). *Metaphor and emotion: language, culture and body in human feeling*. Cambridge: Cambridge University Press.
77. Kövecses, Z. (2010). *Metaphor: A Practical Introduction*. Oxford University Press
78. Kövecses, Z. (2017). Conceptual metaphor theory. In E. Semino & Z. Demjén (Eds.), *The Routledge handbook of metaphor and language* (pp. 13-27). New York, NY: Routledge.
79. Krone, K. J., & Morgan, J. M. (2000). Emotion metaphors in management: The Chinese experience. In S. Fineman (Ed.), *Emotion in organizations* (2nd ed., pp. 83-100). Thousand Oaks, CA: Sage.
80. Lakoff, G. (1993). The contemporary theory of metaphor. In A. Ortony (Ed.), *Metaphor and thought* (pp. 202-251). Cambridge, UK: Cambridge University Press.
81. Lakoff, G. and Johnson, M. (1980), Metaphors we live by, The University of Chicago Press.
82. Lakoff, G., & Johnson, M. (2003). *Metaphors we live by* (2nd ed.). Chicago, IL: The University of Chicago Press.
83. Lakoff, G. (1987), Woman, Fire and Dangerous Things, The University of Chicago Press.
84. Langacker Ronald, W. (1987). *Foundation of Cognitive Grammar.* Standford University Press.
85. Langer, T. (2015). Metaphors in economics: Conceptual mapping possibilities in the lectures of economics. *Procedia Economics and Finance, 25*, 308-317. doi:10.1016/S2212-5671(15)00741-8
86. Lascaratou, C. (2007). *The language of pain: Expression or description?* Philadelphia, PA: John Benjamins.
87. LeDoux J. (1996). *The Emotion Brain*. Simon & Schuster Paperbacks, Rockefeller Center, 1230 Avenue of the Americas, New York 1002
88. Leighton, S. R. (1988). Modern theories of emotion. *The Journal of Speculative Philosophy, 2*(3), 206-224. doi:10.2307/2566824
89. Li, H. (2019). Research on motion-emotion metaphor and its social cognitive mechanism – a case study of Chinese Mandarin, Yi Language and English. *Forum for Linguistic Studies, 1*(1), 91-100.
90. Lindquist, H. (2009). Metaphor and metonymy. In H. Lindquist (Ed.), *Corpus linguistics and the description of English* (pp. 111-130). Edinburgh, UK: Edinburgh University Press.
91. Ly Ngoc Toan (2019). *A Cognitive Study of Lexical Expressions Denoting Motion in English and Vietnamese* (*Ph.D. Thesis*)
92. Liu, X., & Zhao, G. (2013). A comparative study of emotional metaphors between English and Chinese. *Theory and Practice in Language Studies, 3*(1), 155-162. doi:10.4304/tpls.3.1.155-162
93. Lutz, C. (1986). Emotion, thought, and estrangement: Emotion as a cultural category. *Cultural Anthropology, 1*(3), 287-309. doi:10.1525/can.1986.1.3.02a00020
94. Lyons, W. (1980). *Emotion*. Cambridge University Press.
95. Maiese, M. (2011). *Embodiment, emotion, and cognition*. Basingstoke, UK: Palgrave Macmillan.
96. Mani, I., & Pustejovsky, J. (2012). *Interpreting motion: Grounded representations for spatial language*. Oxford, UK: Oxford University Press.
97. Mashak, S. P., Pazhakh, A., & Hayati, A. (2012). A comparative study on basic emotion conceptual metaphors in English and Persian literary texts. *International Education Studies, 5*(1), 200-207. *doi:10.5539/ies.v5n1p200*
98. Mathews, A., & MacLeod, C. (1994). Cognitive approaches to emotion and emotional disorders. *Annual Review of Psychology, 45*(1), 25-50. *doi:10.1146/annurev.ps.45.020194.000325*
99. Matlock, T. (2010). Abstract motion is no longer abstract. *Language and Cognition, 2*(2), 243-260. doi:10.1515/langcog.2010.010
100. Matsuki, K. (1995). Metaphors of anger in Japanese. In J. R. Taylor & R. E. MacLaury (Eds.), *Language and the cognitive construal of the world* (pp. 137-151). Berlin, Germany: Mouton de Gruyter.
101. Matsumoto, Y. (2009). Subjective motion and English and Japanese verbs. *Cognitive Linguistics, 7*(2), 183-226. doi:10.1515/cogl.1996.7.2.183
102. Mesquita, B., Frijda, N. H., & Scherer, K. R. (1997). Culture and emotion. In J. W. Berry, P. R. Dasen, & T. S. Saraswathi (Eds.), *Handbook of cross-cultural psychology: Basic processes and human development* (2nd ed., Vol. 2, pp. 255-297). Boston, MA: Allyn & Bacon.
103. Minsky, M. (1975). *A Framework for Representing Knowledge*. In P. H. Winston (Ed.), *The Psychology of Computer Vision* (pp. 211-277). McGraw-Hill.
104. Modell, A. H. (2004). Emotion, metaphor and the evolution of the mind. In S. D. Risio & F. F. Orsucci (Eds.), *Bioethics in complexity* (pp. 51-64). London, UK: Imperial College Press.
105. Murray, E. A. (2018). From emotion to motion: Making choices based on current states and biological needs. In A. S. Fox, R. C. Lapate, A. J. Shackman, & R. J. Davidson (Eds.), *The nature of emotion: Fundamental questions* (2nd ed., pp. 365-369). Oxford, UK: Oxford University Press.
106. Musolff, A., & Zinken, J. (2009a). A discourse-centred perspective on metaphorical meaning and understanding. In A. Musolff & J. Zinken (Eds.), *Metaphor and discourse* (pp. 1-8). Basingstoke, UK: Palgrave Macmillan.
107. Musolff, A., & Zinken, J. (Eds.). (2009b). *Metaphor and discourse*. Basingstoke, UK: Palgrave Macmillan.
108. Naigles, L. R., Eisenberg, A. R., Kako, E. T., Highter, M., & McGraw, N. (1998). Speaking of motion: Verb use in English and Spanish. *Language and Cognitive Processes, 13*(5), 521-549. doi:10.1080/016909698386429
109. Nook, E. C., & Somerville, L. H. (2019). Emotion concept development from childhood to adulthood. In M. Neta & I. J. Haas (Eds.), *Emotion in the mind and body* (pp. 11-42). Cham, Switzerland: Springer.
110. Oatley, K. (2004). *Emotions – A Brief History*. Blackwell Publishing Ltd.
111. Ortony, A. (1975). *Why metaphors are necessary and not just nice.* Educational Theory.
112. Ortony, A. (Ed.). (1979). *Metaphor and thought*. New York: Cambridge University Press.
113. Ortony, A. (1988). Are emotion metaphors conceptual or lexical? *Cognition and Emotion, 2*(2), 95-104. doi:10.1080/02699938808408066
114. Ortony, A., Clore, G. L., & Collins, A. (1988). *The cognitive structure of emotions*. Cambridge, UK: Cambridge University Press.
115. Ortony, A., & Fainsilber, L. (1987). *The role of metaphors in descriptions of emotions.* Paper presented at the Theoretical Issues in Natural Language Processing (pp. 181-184). doi:10.3115/980304.980346
116. Ortony, A., & Turner, T. J. (1990). What’s basic about basic emotions? *Psychological Review, 97*(3), 315-331. doi:10.1037/0033-295X.97.3.315
117. Özçalışkan, Ş. (2003). *Metaphorical motion in crosslinguistic perspective. A comparison of English and Turkish*. Metaphor and Symbol, 18 (3), 189- 228.
118. Özçalişkan, Ş. (2004). *Encoding the manner, path, and ground components of a metaphorical motion event*. Annual Review of Cognitive Linguistics, 2, 73–102. 17.
119. Özçalışkan, Ş. (2007). Metaphors we move by Children's developing understanding of metaphorical motion in typologically distinct languages. *Metaphor and Symbol, 22*(2), 147-168. doi:10.1080/10926480701235429
120. Özçalışkan, Ş., & Stites, L. J. (2013). Moving across metaphorical spaces over developmental time. In R. Caballero & J. E. Díaz Vera (Eds.), *Sensuous cognition: Explorations into human sentience: Imagination, (e)motion and perception* (pp. 221-250). Berlin, Germany: Mouton de Gruyter.
121. Özçalskan, S. (2003). Metaphorical motion in crosslinguistic perspective: A comparison of English and Turkish. *Metaphor and Symbol, 18*(3), 189-228. doi:10.1207/S15327868MS1803\_05
122. Palmer, G. B. & Occhi, D.J. (1999). *Languages of sentiment-Cultural constructions of emotional substrates.* Volume 18. John Benjamins Publishing Company
123. Paju, L. (2016). *Motion-emotion metaphors in Estonian: A cross-linguistic comparison with Finnish, English and Swedish.* (Master’s thesis), Lund University, Lund, Sweden.
124. Paterson, H. M. (2002). *The perception and cognition of emotion from motion.* (Doctoral dissertation), University of Glasgow, Glasgow, UK. Retrieved from <http://theses.gla.ac.uk/1072/>
125. Patowari, J. (2015). A comparative analysis of emotion conceptual metaphor in English and Bangla. *Language in India, 15*(11), 264-274.
126. Plutchik, R., & Kellerman, H. (Eds.). (1980). *Emotion: Theory, research, and experience: Theories of emotion* (Vol. 1). New York, NY: Academic Press.
127. Plutchik, R., & Kellerman, H. (Eds.). (1983). *Emotion: Theory, research, and experience: Emotions in early development* (Vol. 2). New York, NY: Academic Press.
128. Ponterotto, D. (2012). *Happiness is moving up: conceptualizing emotions through motion verbs*. Paper presented at the 4th UK Cognitive Linguistics Conference (pp. 265-283). London, UK: UK Cognitive Linguistics Association.
129. Ponterotto, D. (2017). Motion for emotion: An empirical cross-linguistic study of conceptual construals. *Language and Cognition, 9*(3), 383-411. doi:10.1017/langcog.2016.9
130. Pourcel, S. p. (2009). Motion scenarios in cognitive processes. In V. Evans & S. p. Pourcel (Eds.), *New directions in cognitive linguistics* (pp. 371-394). Philadelphia, PA: John Benjamins.
131. Prinz, J. (2004). Which emotions are the basics? In D. Evans & P. Cruse (Eds.), *Emotion, evolution, and rationality* (pp. 69–87). Oxford, UK: Oxford University Press.
132. Racine, T. P., Wereha, T. J., & Leavens, D. A. (2012). Primates, motion and emotion: To what extent nonhuman primates are intersubjectivity and why? In A. Foolen, U. M. Lüdtke, T. P. Racine, & J. Zlatev (Eds.), *Moving ourselves, moving others: Motion and emotion in intersubjectivity, consciousness and language* (pp. 221-242). Philadelphia, PA: John Benjamins.
133. Rakić, J. (2014). Emotion in motion: Conceptualisation of fear in English in terms of movement and location. *Filolog, 9*(9), 63-80. doi:10.7251/fil1409063r
134. Robinson, D. L. (2009). ["Brain function, mental experience and personality"](http://www.visio-moralis.co.uk/mind_and_brain/publications/pdf_files/NJPemotionsPaper.pdf). *The Netherlands Journal of Psychology. pp. 152–167*
135. Russell, J.A. (1980). *A circumplex model of effect*. J Pers Soc Psycho, 39 (6) (1980), pp.1161-1178
136. Rull, J. C. P. (2001). The conceptualization of emotions as locations in English. *Revista Española de Lingüística Aplicada, 14*, 353–363. Retrieved from <https://dialnet.unirioja.es/servlet/articulo?codigo=871320>.
137. Sandström, K. (2006). *When motion becomes emotion: A study of emotion metaphors derived from motion verbs.* (Master’s thesis), Luleå University of Technology, Luleå, Sweden. Retrieved from <http://www.diva-portal.org/smash/record.jsf?pid=diva2%3A1027700&dswid=-7002>
138. Shiota, M. N., & Keltner, D. (2005). What do emotion words represent? *Psychological Inquiry, 16*(1), 32-37.
139. Slobin, D. I. (1996). Two ways to travel: Verbs of motion in English and Spanish. In M. Shibatani & S. Thompson (Eds.), *Grammatical constructions* (pp. 195-219). London, UK: Clarendon Press.
140. Slobin, D. (2006). *What makes the manner of motion salient? Explorations in linguistic typology, discourse and cognition*. In M. Hickman & S. Robert (Eds.), Space across languages: linguistic systems and cognitive categories (pp. 59-81). Amsterdam: John Benjamins.
141. Solomon, R. C. (2003). *What is an emotion? Classic and contemporary readings* (2nd ed.). Oxford, UK: Oxford University Press.
142. Soriano, C. (2003). Some anger metaphors in Spanish and English: A contrastive review. *International Journal of English Studies, 3*(2), 107-122.
143. Soriano, C. (2015). Emotion and conceptual metaphor. In H. Flam & J. Kleres (Eds.), *Methods of exploring emotions* (pp. 206-214). New York, NY: Routledge.
144. Steen, G. (2008). The paradox of metaphor: Why do we need a three-dimensional model of metaphor? *Metaphor and Symbol, 23*(4), 213-241. doi:10.1080/10926480802426753
145. Steunebrink, B. R. (2010). *The logical structure of emotions.* (Doctoral dissertation), Utrecht University, Utrecht, Netherlands. Retrieved from <http://dspace.library.uu.nl/handle/1874/43581>
146. Sullivan, K. (2013). *Frames and constructions in Metaphoric Language*. John Benjamins Publishing Company
147. Talmy, L. (1988). Force dynamics in language and cognition. *Cognitive Science, 12*(1), 49-100. doi:10.1207/s15516709cog1201\_2
148. Talmy, L. (1991). *Path to realization: A typology of event conflation*.
149. Talmy, L. (2000). *Toward a Cognitive Semantics. Volume II: Typology and process in concept structuring.* Cambridge, Mass.: MIT Press.
150. Thamm, R. A. (2006). The classification of emotions. In J. E. Stets & J. H. Turner (Eds.), *Handbook of the sociology of emotions* (pp. 11-37). New York, NY: Springer.
151. Tissari, H. (2010). English words for emotions and their metaphors. In M. E. Winters, H. Tissari, & K. Allan (Eds.), *Historical cognitive linguistics* (pp. 298-332). New York, NY: Walter de Gruyter.
152. Tissari, H. (2017). Current emotion research in English linguistics: Words for emotions in the history of English. *Emotion Review, 9*(1), 86-94. doi:10.1177/1754073916632064
153. Türker, E. (2013). A corpus-based approach to emotion metaphors in Korean: A case study of anger, happiness, and sadness. *Review of Cognitive Linguistics, 11*(1), 73-144. doi:10.1075/rcl.11.1.03tur
154. Wierbicka, A. (1999). *Emotions across languages and cultures: Diversity and universals*. Cambridge, UK: Cambridge University Press.
155. Wierzbicka, A. (1992). Defining emotion concepts. *Cognitive Science, 16*(4), 539-581. doi:10.1016/0364-0213(92)90031-O
156. Wierzbicka, A. (1999). *Emotions across languages and cultures: Diversity and universals*. Cambridge, UK: Cambridge University Press.
157. Wierzbicka, A. (2010). The “history of emotions” and the future of emotion research. *Emotion Review, 2*(3), 269-273. doi:10.1177/1754073910361983
158. Wierzbicka, A. (1995). “Everyday conceptions of emotion: A semantic perspective” in *Everyday conceptions of emotion*. James A. Russell, José-Miguel Fernández-Dols, Antony S.R. Manstead and Jane C. Wellenkamp (Eds.). Kluwer: Dordrecht, pp. 17-47.
159. Yu, N. (1995). Metaphorical expressions of anger and happiness in English and Chinese. *Metaphor and Symbolic Activity, 10*(2), 59-92. doi:10.1207/s15327868ms1002\_1
160. Yu, N. (1998). *The contemporary theory of metaphor: A perspective from Chinese*. Philadelphia, PA: John Benjamins.
161. Yu, N. (2008). The relationship between metaphor, body and culture. In R. M. Frank, R. Dirven, T. Ziemke, & E. Bernárdez (Eds.), *Body, language and mind: Sociocultural situatedness* (Vol. 2, pp. 387-407). Berlin, Germany: Mouton de Gruyter.
162. Zinken, J. (2007). Discourse metaphors: The link between figurative language and habitual analogies. *Cognitive Linguistics, 18*(3), 445-466. doi:10.1515/COG.2007.024
163. Zlatev, J. (2012). Prologue: Bodily motion, emotion and mind science. In A. Foolen, U. M. Lüdtke, T. P. Racine, & J. Zlatev (Eds.), *Moving ourselves, moving others: Motion and emotion in intersubjectivity, consciousness and language* (pp. 1-28). Philadelphia, PA: John Benjamins.
164. Zlatev, J., Blomberg, J., & Magnusson, U. (2012). *Metaphor and subjective experience: A study of motion-emotion metaphors in English, Swedish, Bulgarian, and Thai*. In A. Foolen, U. Lüdtke, T. Racine & J. Zlatev (Eds). *Moving, Moving Others: Motion and emotion in intersubjectivity, consciousness and language*. Amsterdam: Benjamins.

**In Vietnamese**

1. Hoàng Tuyết Minh (2014). Bước đầu áp dụng hướng tiếp cận động lực học để phân tích các sự tình chuyển động trong tiếng Việt. *Tạp chí Ngôn ngữ, 5/2014*
2. Hoàng Tuyết Minh (2017). Prototypes of high-speed movement in English and Vietnamese: A contrastive study from the socio-cultural perspective (Điển dạng của chuyển động tốc độ cao trong tiếng Anh và tiếng Việt: Một nghiên cứu đối chiếu dưới góc nhìn văn hoá – xã hội). *Tạp chí Ngôn ngữ & Đời sống (pp.86-92)*
3. Hoàng Tuyết Minh (2019). Động từ chuyển động có hướng trong tiếng Việt dưới góc nhìn của ngôn ngữ học tri nhận, Hội thảo Ngữ học toàn quốc 2019: *Ngôn ngữ Việt Nam trong bối cảnh giao lưu, hội nhập và phát triển,* Bình Dương, 6/2019, Nxb Dân trí, Hà Nội. Kỷ yếu Hội thảo Ngữ học toàn quốc 2019 – ISBN 978-604-88-7739-2
4. Lê Văn Thanh (2015). Bước đầu khảo sát hiện tượng ý niệm hóa cảm xúc thông qua các động từ chuyển động. *Tạp chí Ngôn Ngữ và Đời Sống. Số 5 (235)-2015.*
5. Ly Lan (2012). *Ngữ nghĩa và cơ sở tri nhận của các từ biểu đạt tình cảm trong tiếng Anh (liên hệ với tiếng Việt),* Luận án tiến sĩ Ngôn ngữ học so sánh đối chiếu, Viện KHXH VN.
6. Lý Ngọc Toàn & Lê Hương Hoa (2013). *Kiểu hình của động từ chuyển động trong tiếng Việt có sự liên hệ với tiếng Anh*. Tạp chí Đại Học Thủ Dầu Một, số 5 (12)/ 2013.
7. Lý Toàn Thắng (2009). *Ngôn ngữ học tri nhận*: NXB Phương Đông.
8. Nguyễn Đình Hòa (1979). *Vietnamese Verbs*. New York: Barron’s Education series.
9. Nguyễn Kim Thản (1977). *Động từ trong tiếng Việt*. NXB Khoa học xã hội.
10. Nguyễn Lai (2001). *Nhóm từ chỉ hướng vận động*. NXB Khoa học xã hội.
11. Trần Văn Cơ (2009). *Khảo Luận: Ẩn dụ tri nhận*. NXB Lao động -Xã hội.
12. Trần Thế Phi (2016). *Ẩn dụ ý niệm cảm xúc trong thành ngữ tiếng Việt (đối chiếu với thành ngữ tiếng Anh)*, Tóm tắt Luận án tiến sĩ Ngôn ngữ học so sánh đối chiếu, ĐH KHXH & Nhân Văn, ĐH Quốc Gia TP Hồ Chí Minh.
13. Vũ Đức Nghiệu (2007). Những đơn vị từ vựng biểu thị tâm lí, ý chí, tình cảm qua miêu tả các trạng thái của bộ phận cơ thể người trong tiếng Việt, *Tạp chí Khoa học, Đại Học Quốc Gia Hà Nội, tập 23, S.3, 156-163.*

**Material sources**

**English literary works**

E1. Abdulla, V. & Asher, R.E. (2004, p68). *Wind Flowers*. Publisher: Penguin

E2. Adichie, C.N. (2007, p.10). *Half Of A Yellow Sun.* Publisher: Vintage

E3. Baldacci, D. (2005, 34). *Last Man Standing*. Publisher: Grand Central Publishing

E4. Benarrosh, H. (2012, p.174). Sunbeam: Vol. I: *Weather Wonders*. Publisher: Xlibris UK

E5. Berry, T. (2011, p.8). *Inverted Love*. Publisher: iUniverse

E6. Brackenbury, R. (2007, p.158).*Windstorms and Flood.* Publisher: Daniel & Daniel Publishers

E7. Brennan, A. (2006, p.124). *The Hunt.* Publisher: Ballantine Books, New York

E8. Carmel, J. (2016, p.100). *The Hearts of a Girl*. Publisher: Morgan James Publishing

E9. Case, M. (2018, p. 35). *In the Face of Adversity: Giving Up is Not an Option!* Publisher: Dog Ear Publishing

E10. Cassidy, C. (2003, p.116). *Out of* *Exile*. Publisher: Silhouette Books

E11. Cobb, S.C (2011, p.34). *Peripheral Conflict*. Publisher: Xlibris

E12. Croman, S. (2016, p.189). Rebel In the Storm. Publisher: Lulu.com

E13. Daniels, B.J (2017, p.72). *Ambushed!* Publisher: Harlequin Intrigue

E14. Deutsch, Y. (2004, p.87). *Let My Nation Serve Me*. Publisher: Mesorah Publication

E15. Dowden, G.& Dowden, N.A. (2003, p.103). *Songbirds Nestle In Her Hair*. Publisher: Hachette UK

E16. Early, M. (2013, p.23). *The Contemporary Monologue: Women.* Publisher: Routledge

E17. Emanuelli, H. (2010, p.133). *A Sense of Belonging.* Publisher: Lulu Enterprises, UK Ltd

E18. Eugenides, J. (2002, p.89). *Middlesex*. Publisher: Bloomsbury

E19. Fanning, L. (2012, p.28). *Short Stories*. Publisher: Xlibris

E20. Farkas, T. M (2013, p.21). *Heart Of Love Evolution: Surviving Depression.* Publisher: Friesen Press

E21. Fitzpatrick, B. (2014, p.386). *Black Ice.* Publisher: Simon & Schuster Children’s UK

E22. Forbes, N. (2014, p.151). *Finding Me in Him: One Woman’s Journey to Discovering Her Identity in Christ*. Publisher: Friesen Press

E23. Frayn, M. (2010, p.89). Publisher: *Skios*. Faber & Faber

E24. Gale, K. (2000, p.63). *Lake of Fire.* Publisher: Red Hen Press

E25. Graves, A.D. (2022, p.). *Allured by you.*Publisher: Aesthetic Press

E26. Green, J. (2015, p.25). *Kiss And See.* Publisher: New York Boston

E27. Hampton, P. (2000, p.178). *Ancient Moon.* Publisher: iUniverse

E28. Hansen, P.M (2015, p.210). *Rage of a Dark Queen: The Last War of Gods and Men*. Publisher: Tsaksen Books

E29. Hore, R. (2019, p.4 ). *The Lemon Tree Hotel*. Publisher: Carmelite House

E30. Harrison, V. (2011, p.63). *Through Ten Eyes of a Storm*. Publisher: AuthorHouse Publishing

E31. Hill, T.L. (2018, p.19). *Acts Of* *Betrayal*. Publisher: Lulu.com

E32. Kimmel, B. (2012, p.63). *Album Produced By …* Publisher: AuthorHouse

E33. Kinsella, S. (2008, p.33). *Remember Me?* Publisher: The Random House Publishing Group

E34. Knight, S. (2004, p.435). *Gathered.* Publisher: AuthorHouse

E35. Ley, R. (2019, p.11). *The Lemon Tree Hotel*. Publisher: Carmelite House, Great Britain

E36. Lewis, S. (2014, p.18). *Never Say Goodbye*. Publisher: Arrow Books

E37. Lombard, J. (2012, p.208). *Sons, Daughters and Wine Tasters.* Publisher: Xlibris, Corp.

E38. Lovelace, J. (2014, p.122). *Bad As In Good.* Publisher: Strebor Books, New York.

E39. Lynn, J. (2011, p.120). *The Doctor’s Damsel in Distress.* Publisher: First North American Publication

E40. Madison, K. (2015, p.47). *Promised* *By Post*. Publisher: Harlequin Historical

E41. Mantel, H. (2010, p.24). Wolf Hall. Publisher: Picador

E42. Merrill, C. (2007, p.105). *An Unladylike Offer*. Publisher: Harlequin Historical

E43. Merritt, V. (2019, p. 235). *Through Roni’s Eyes*. Publisher: lulu.com; second edition (June 3, 2019)

E44. Nori, D. (2011, p.91). *Romancing the Divine: A Story about True Lov*e. Publisher: Destiny Image

E45. Pascal, F. (2008, p.23). *My Mother Was Never A Kid.* Publisher: Bantam Juvenile

E46. Perkel, H. (2015, p.79). *Just Breathe*. Publisher: eBooklt.com

E47. Phillips, H.W. (2004, p.58). *Another day the world’s way.* Publisher: Vantage Press

E48. Plegge, L. (2016, p.152). *When Tomorrow Starts Without Me.* Publisher: Lulu.com

E49. Pluss, J. (2005, p.927). *Jumping Fences: An Artfully Crafted Madness*. Publisher: Aargau Books Llc

E50. Pullman, P. (2001, p.109). *His Dark Materials: The Subtle Knife (Book 2).* Publisher: Random House Children’s Books.

E51. Ramos, T.L (2012, p.33). *Be Still.* Publisher: iUniverse

E52. Rothschild, H. (2020, p.167). *House of Trelawney.* Publisher: Knopf

E53. Rule, K. (2011, p.218). *Do We Really Walk Alone?* Publisher: Xlibris Corporation

E54. Rungkat, R.A. (2011, p.76). *The Librarian Brother Soldier Spy.* Publisher: Xlibris

E55. Sansom, C.J (2008, p.131). *Winter in Madrid.* Publisher: Penguin Group

E56. Shabel, N. (2000, p.320). *God Knows No Heroes*. Publisher: Chateau Pub House

E57. Shannon, L. (2007, 238). *Rags And Old Iron*. Publisher: Wildside Press, LLC

E58. Sherman, C.L. (2016, p.312). *Ocean Depths: A Darkness*. Publisher: Wheatmark

E59. Smith, K.J. (2016, p.331). *Paula’s Prophecy.* Publisher: Lulu Publishing Services

E60. Soniregun, B. (2007, p.81). Faith Prescription. Publisher: Xulon Press

E61. Steward, S. (2001, p.24). *Private Vows*. Publisher: Harlequin

E62. Swallow, J (2005, p.102). *Deus Sanguinius.* Publisher: Black Library.

E63. Tedrowe, E.G (2015, p.130). *Blue Stars*. Publisher: St. Martin’s Griffin

E64. Thomas, R. (2015). *From One Night to Wife* (p.179). Publisher: ‎Harlequin Presents; Original edition (September 1, 2015)

E65. Usha, K. R. (2003, p.84). *The Chosen*. Publisher: Penguin

E66. Walsh, S. (2008, p.22). *Stones from the River of Mercy: A Spiritual Journey*. Publisher: Thomas Nelson

E67. Wamwere, K.W (2010, p.110). *I Refuse to Die: My Journey to Freedom.* Publisher: Seven Stories Press

E68. Wassilian, B. & Jinbashian, I. (2006, p.68). *The Intrepid Pigeon.*Publisher: Abril Publishing

E69. Webb, K. (2013, p.110). *The Misbegotten: A haunting mystery of family secrets, passion and lies.* Publisher: Hachette UK

E70. Whiting, L. & Hughes, J. (2013, p.04). *Ice Beginning*. Publisher: Lulu.com

E71. Wilde, E. (2020). *Sinful Proposition* (p. 10). Publisher: Kindle

E72. Wilde, E. (2020). *Sinful Proposition* (p. 12). Publisher: Kindle

E73. Williams, C. & Wood, & Maynard, J. (2018, p.109). *Innocent In The Boardroom.* Publisher: HarperCollins, Great Britain.

E74. Williams, J. (2003). *The Heart Whispers Hope* (p. 302). Publisher: Trafford Publishing

E75. Yoon, N. (2016, p.20). *The Sun Is Also A Star*. Publisher: Random House Children’s Books

**Vietnamese literary works**

V1. Anh Chi (2002, p.98). *Tiểu thuyết thứ năm: tác giả & tác phẩm, Tập 1.* NXB Văn học

V2. Bích Ngân (2003). *Truyện ngắn Bích Ngân*. NXB Hội Nhà Văn TP HCM

V3. Chu Lai (2003). *Sông xa*. NXB Hội Nhà Văn

V4. Dương Phan Châu Hà (2005, p.269). *Một mình với biển.* NXB Hội nhà văn

V5. Dili (2017). *Đôi khi tình yêu vẫn hay đi lạc đường*. NXB Phụ nữ

V6. Đỗ Bích Thuý (2012). *Những buổi chiều ngang qua cuộc đời* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh Niên

V7. Đỗ Bích Thuý (2020). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá

V8. Đỗ Bích Thuý (2020). *Gió không ngừng thổi.* NXB Văn hoá

V9. Đỗ Bích Thuý (2020). *Cái ngưỡng cửa cao.* NXB Văn hoá

V10. Đỗ Bích Thuý (2020). *Con dê bốn mắt.* NXB Văn hoá

V11. Đỗ Bích Thuý (2020). *Đá cuội đỏ.* NXB Văn hoá

V12. Đỗ Bích Thuý (2020). *Con dê bốn mắt.* NXB Văn hoá

V13. Đỗ Bích Thuý (2020). *Hẻm núi.* NXB Văn hoá

V14. Đỗ Bích Thuý (2020). *Như một con chim nhỏ.* NXB Văn hoá

V15. Đoàn Ánh Dương (2009). *Văn học Việt Nam thế kỷ 20*, *Tập 3, Phần 5*. NXB Văn học

V16. Đỗ Doãn Hoàng (2004). *Thung lũng đá mồ côi*. NXB Hội Nhà văn

V17. Hảo Phạm Fiori (2018). *Vì yêu.* NXB Văn học

V18. Hoàng Khánh Duy (2018). *Hoàng hôn màu đỏ*. NXB Văn học

V19. Hồ Thị Hải Âu (2012). *Gánh xương trâu* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh Niên

V20. Hồ Thuý An (2018). *Tui thấy em nhỏ xíu tui thương*. NXB Văn học

V21. Kiều Duy Khánh (2021). *Mùa hoa ban trở lại* (Truyện ngắn đặc sắc 2021). NXB Văn học

V22. Lê Huy Hoàng (2019). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội

V23. Lê Tiến Dũng (2013). *Ông bộ trưởng*. NXB Văn hoá thông tin

V24. Lê Trọng Đại (2018). *Bản lĩnh.* NXB Lao động

V25. Minh Quân (2004). *Tuyển tập truyện thiếu nhi*. NXB Văn nghệ Thành phố Hồ Chí Minh

V26. Ngô Phan Lưu (2012). *Buổi sáng biến mất* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh niên

V27. Nguyễn Bích Lan (2017). *Không gục ngã*. NXB Phụ Nữ Việt Nam

V28. Nguyễn Hiếu (2007). *Con ngố*. NXB Lao Động

V29. Nguyễn Khắc Ngân Vi (2016). *Đàn bà hư ảo.* NXB Hội nhà văn

V30. Nguyễn Mạnh Tuấn (2020). *Yêu như là sống.* NXB Hội nhà văn

V31. Nguyễn Ngọc Thạch (2014). *Khóc giữa Sài Gòn*. NXB Hồng Đức

V32. Nguyễn Ngọc Tư (2021, p.12). *Cánh đồng bất tận*. NXB Trẻ

V33. Nguyễn Nhật Ánh (2013). *Còn chút gì để nhớ*. NXB Trẻ

V34. Nguyễn Nhật Ánh (2015). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ

V35. Nguyễn Nhật Ánh (2017, p.16). *Cây chuối non đi giày xanh.* NXB Trẻ

V36. Nguyễn Thị Thu Huệ (2012). *Tân cảng* *(Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên

V37. Nguyễn Thu Hoài (2015). *Đợi anh ở Toronto*. NXB Văn học

V38. Nguyễn Trọng Đắc (2000). *Tình nguyện*. NXB Thanh Niên

V39. Nguyễn Trung (2006). *Dòng đời* (tiểu thuyết, tập 3-4). NXB Văn nghệ

V40. Nhiều tác giả (2000). *Lưới tình: tập truyện ngắn*. NXB Hội nhà văn

V41. Nhiều tác giả (2000). *Tổng tập văn học Việt Nam*: trọn bộ 42 tập có chỉnh lý và bổ sung, Tập 28, NXB Khoa học xã hội

V42. Nhiều tác giả (2017). *Tổng tập văn học Việt Nam, Tập 30*. NXB Khoa học xã hội

V43. Nhiều tác giả (2000). *Tuyển hồi kí hay.* NXB Phụ Nữ

V44. Nhiều tác giả (2004).*Truyện ngắn hay ba miền.* NXB Thanh Hoá

V45. Nhiều tác giả (2004). *Truyện ngắn chọn lọc*. NXB Thanh Niên

V46. Nhiều tác giả (2001). *Truyện ngắn Việt Nam thời kì đổi mới-tập 3*. NXB Hội Nhà Văn

V47. Nhiều tác giả (2009). *Văn học Việt Nam thế kỉ XX* - Tập 1, phần 42. NXB Văn học

V48. Nhiều tác giả (2003). *Văn nghệ quân đội số phát hành 575-578.* NXB Hội nhà văn

V49. Nhiều tác giả (2009).*Văn học Việt Nam thế kỉ XX*, *Tập 1, Phần 43*. NXB Văn học.

V50. Phạm Quang Trung 2002). *Văn xuôi Tây Nguyên thế kỉ XX.* NXB Văn hoá dân tộc

V51. Phan Triều Hải (2018). *Trên một chuyến tàu*. NXB Văn học

V52. Phyllis (2020). *Đôi mắt trẻ thơ.* NXB Kim Đồng

V53. Song Hà (2017). *Ngoại tình.* NXB Văn học.

V54. Thạch Lam (2003). *Truyện ngắn Thạch Lam.* NXB Văn học

V55. Thế Dũng (2005). *Tiếng người trong đá Giáp Sơn: tập truyện và ký*. NXB Hội Nhà Văn

V56. Thuỳ Linh (2012). *Cổ tích cho đàn ông (Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên

V57. Tống Ngọc Hân (2015). *Bến trăm năm*. (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân

V58. Tống Ngọc Hân (2015). *Đường mưa*. (Tuyển tập truyện ngắn *Mây không bay về trời)*.

V59. Tống Ngọc Hân (2015). *Hồn xưa lưu lạc* (Tuyển tập truyện ngắn *Mây không bay về trời*. NXB Quân đội nhân dân

V60. Tống Ngọc Hân (2015). *Hồn xưa lưu lạc* (Tuyển tập truyện ngắn *Mây không bay về trời)*. NXB Quân đội nhân dân

V61. Tống Ngọc Hân (2015). *Mầm đắng* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân

V62. Tống Ngọc Hân (2015). *Maú và tuyết* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân

V63. Tống Ngọc Hân (2015). *Mây không bay về trời* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân

V64. Tống Ngọc Hân (2015). *Người săn côn trùng* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân

V65. Tống Ngọc Hân (2015). *Núi vỡ* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân

V66. Tống Phước Bảo (2021). *Cách một quãng đồng* (Truyện ngắn đặc sắc 2021). NXB Văn học

V67. Tống Phước Bảo (2022). *Linh đinh tình phù sa*. NXB Thế giới

V68. Trường Nguyên (2004). *Đi* *qua thời áo trắng*. NXB Hội Nhà Văn

V69. Trương Tư Trần Quỳnh (2007). *Di chúc Hoa Ti-gôn*. NXB Phụ Nữ

V70. Văn Giá (2019). *Trần gian muôn nỗi*. NXB Văn học

V71. Vũ Huy Anh (2000). *Dang dở*. NXB Lao động

V72. Vương Thuý An (2018). *Hạnh*. NXB Văn học

V73. Xuân Thiều (2005). *Tháng ngày đã qua*. NXB Phụ Nữ

V74. Y Ban (2012). *I am … đàn bà* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh Niên

V75. Yến Nhi (2019). *Ai đã làm cho tuổi 20 của tôi cô đơn đến vậy?*. NXB Văn học

**Internet sources**

<http://credoreference.com.proxy.uchicago.edu/book.do?id=450>

<http://classics.mit.edu/Aristole/poetics.3.3.html>

[https://books.google.com.vn/books?id=q6fE2-\_nutoC](https://books.google.com.vn/books?id=q6fE2-_nutoC&q=anh+c%E1%BB%A9+%C4%91%E1%BB%A9ng+tr%C6%A1+tr%C6%A1+nh%C6%B0+h%C3%B2n+%C4%91%C3%A1,+%C4%91%E1%BB%A9ng+nh%C6%B0+tr%E1%BB%9Di+tr%E1%BB%93ng&dq=anh+c%E1%BB%A9+%C4%91%E1%BB%A9ng+tr%C6%A1+tr%C6%A1+nh%C6%B0+h%C3%B2n+%C4%91%C3%A1,+%C4%91%E1%BB%A9ng+nh%C6%B0+tr%E1%BB%9Di+tr%E1%BB%93ng&hl=vi&sa=X&ved=0ahUKEwjK4fnY9o_kAhWF-mEKHYeTCdoQ6AEIKDAA)

[https://books.google.com.vn/books?id=3V12b2gNPisC](https://books.google.com.vn/books?id=3V12b2gNPisC&pg=PA49&dq=ni%E1%BB%81m+h%E1%BA%A1nh+ph%C3%BAc+tr%C3%A0o+d%C3%A2ng+trong+m%E1%BA%AFt&hl=vi&sa=X&ved=0ahUKEwjahJjo94_kAhVEa94KHf_NBB4Q6AEIKDAA)

APPENDICES

Appendix 1: English material sources

|  |  |  |
| --- | --- | --- |
| **Code** | **Authors & Works** | **Examples** |
| E1, p.68 | Abdulla, V. & Asher, R.E. (2004, p68). *Wind Flowers*. Publisher: Penguin | The question that had leapt up from his mind **stood trembling** on the tip of his tongue. |
| E2, p.10 | Adichie, C.N. (2007, p.10). *Half Of A Yellow Sun.* Publisher: Vintage | Ugwu **stood trembling** in the middle of the room, still holding the chicken pieces with his hand outstretched. |
| E2, p.12 | Adichie, C.N. (2007, p.12). *Half Of A Yellow Sun.* Publisher: Vintage | His heart **hit** his chest painfully |
| E2, p.14 | Adichie, C.N. (2007, p.14). *Half Of A Yellow Sun.* Publisher: Vintage | The hot iron hissed and when he raised it, he saw that half of the sock was glued to it. He **froze**. |
| E2, p.18 | Adichie, C.N. (2007, p.18). *Half Of A Yellow Sun.* Publisher: Vintage | Ugwu would continue to uncork bottles of beer and Coke silently, while feeling the warm glow of pride **spread up** from the tips of his toes. |
| E2, p.19 | Adichie, C.N. (2007, p.19). *Half Of A Yellow Sun.* Publisher: Vintage | Ugwu would look through the kitchen door to see all the guests watching him, their faces half **frozen** as if they did not dare breathe. |
| E2, p.29 | Adichie, C.N. (2007, p.29). *Half Of A Yellow Sun.* Publisher: Vintage | His faceseemed to **melt**, folding in on itself. |
| E2, p.40 | Adichie, C.N. (2007, p.40). *Half Of A Yellow Sun.* Publisher: Vintage | His narrow face **creased** in a smile. |
| E2, p.54 | Adichie, C.N. (2007, p.54). *Half Of A Yellow Sun.* Publisher: Vintage | She sat on the sofa and **buried** her face in her hands until he said he was very sorry, although he was not quite sure what he was apologizing for. |
| E2, p.60 | Adichie, C.N. (2007, p.60). *Half Of A Yellow Sun.* Publisher: Vintage | She didn’t sound surprised to hear from him. Or perhaps it was just that she sounded too calm, while his heart **hammered** in hischest. |
| E2, p65 | Adichie, C.N. (2007, p.73). *Half Of A Yellow Sun.* Publisher: Vintage | Her skin **glowed**. |
| E2, p.70 | Adichie, C.N. (2007, p.65). *Half Of A Yellow Sun.* Publisher: Vintage | He thought about that hug often, and each time he did, he had the sensation of a wall **crumbling.** |
| E2, p.73 | Adichie, C.N. (2007, p.70). *Half Of A Yellow Sun.* Publisher: Vintage | His face **brightened**. |
| E3, p.34 | Baldacci, D. (2005, 34). *Last Man Standing*. Publisher: Grand Central Publishing | With my heart **jumping** for joy, and feeling as high as a kite, I exited his oce and the building. |
| E4, p.174 | Benarrosh, H. (2012, p.174). Sunbeam: Vol.I: *Weather Wonders*. Publisher: Xlibris UK | Apparently, they make your blood **run** cold when they get close to you. |
| E5, p.8 | Berry, T. (2011, p.8). *Inverted Love*. Publisher: iUniverse | You can't say anything without someone **jumping** down your throat. |
| E6, p.158 | Brackenbury, R. (2007, p.158).*Windstorms and Flood.* Publisher: Daniel & Daniel Publishers | She thought of honking the horn, surprising them, and probably making them **jump** out of their skins. |
| E7, p.124 | Brennan, A. (2006, p.124). *The Hunt.* Publisher: Ballantine Books, New York | Waiting for him to **jump down** her throat. |
| E8, p.100 | Carmel, J. (2016, p.100). *The Hearts of a girl*. Publisher: Morgan James Publishing | My heart **sank** at the look on his face. |
| E9, p.35 | Case, M. (2018, p. 35). *In the Face of Adversity: Giving Up is Not an Option!* Publisher: Dog Ear Publishing | My heart **sank** to the soles of my feet. |
| E10, p.116 | Cassidy, C. (2003, p.116). *Out of* *Exile*. Publisher: Silhouette Books | Long, torturous moments passed as Lilly remained **frozen** in place. |
| E11, p.34 | Cobb, S.C (2011, p.34). *Peripheral Conflict*. Publisher: Xlibris | Everyone **sat frozen**, terrified by his rage. |
| E12, p.189 | Croman, S. (2016, p.189). Rebel In the Storm. Publisher: Lulu.com | With no further words, Rhys **stormed out** of the room with Hakon behind him. |
| E13, p.72 | Daniels, B.J (2017, p.72). *Ambushed!* Publisher: Harlequin Intrigue | Fear **squeezed** her heart like a fist. |
| E14, p.87 | Deutsch, Y. (2004, p.87). *Let My Nation Serve Me*. Publisher: Mesorah Publication | Tempers **ran** high. Men shouted in anger and frustration. |
| E15, p.103 | Dowden, G.& Dowden, N.A. (2003, p.103). *Songbirds Nestle In Her Hair*. Publisher: Hachette UK | Christopher is indeed **seething** in anger about this decision. |
| E16, p.23 | Early, M. (2013, p.23). *The Contemporary Monologue: Women.* Publisher: Routledge | It’s enough to make your blood **run** cold, your blood **runs** cold is what it's enough to make. |
| E17, p.133 | Emanuelli, H. (2010, p.133). *A Sense of Belonging.* Publisher: Lulu Enterprises, UK Ltd | Both Joan and I were **staggered** by the opulence as we were shown into our honeymoon suite. |
| E18, p.89 | Eugenides, J. (2002, p.89). *Middlesex*. Publisher: Bloomsbury | She felt funny inside, especially her stomach, which was **roiled** by complicated emotions, sadness, anger, and something else she couldn’t name that hurt most of all. |
| E18, p.89 | Eugenides, J. (2002, p.89). *Middlesex*. Publisher: Bloomsbury | Instead, her eyes **moved** to the suit coat, to the gleaming hair, to the striped trousers, as she tried to figure out what had happened to him these past few months. |
| E18, p.89 | Eugenides, J. (2002, p.89). *Middlesex*. Publisher: Bloomsbury | Desdemona gripped her belly and **patted** her heart. |
| E18, p.112 | Eugenides, J. (2002, p.112). *Middlesex*. Publisher: Bloomsbury | His mind and body had become one entity, thinking one thought, **bent** on one obsession, and for the first time ever |
| E18, p.130 | Eugenides, J. (2002, p.130). *Middlesex*. Publisher: Bloomsbury | Desdemona felt the mysterious poison **rising** in her blood again. She paid no attention. “I don’t like eating alone!” she shouted, to no one. |
| E18, p.135 | Eugenides, J. (2002, p.135). *Middlesex*. Publisher: Bloomsbury | The wind from the valley had picked up, as it did every afternoon. It blew through the open windows of the house. It **rattled** the latch on her hope chest and her father’s old worry beads **lying** on top. |
| E18, p.147 | Eugenides, J. (2002, p.147). *Middlesex*. Publisher: Bloomsbury | Each bead slipping through her fingers was another resentment recorded and **released**. |
| E18, p.160 | Eugenides, J. (2002, p.160). *Middlesex*. Publisher: Bloomsbury | Lefty’s father had loved market season at the Koza Han, but the mercantile impulsehadn’t been **passed down** to his son. |
| E18, p.163 | Eugenides, J. (2002, p.163). *Middlesex*. Publisher: Bloomsbury | Lefty’s **skin prickled** under his new suit. He wanted the transaction to be over. He was filled with embarrassment: embarrassment for the human race, its preoccupation with money, its love of swindle. |
| E18, p.178 | Eugenides, J. (2002, p.178). *Middlesex*. Publisher: Bloomsbury | His eyes **take in** the large breasts, the slim waist, the hair cascading down to the defenceless coccyx; but Lefty doesn’t make connections. The girl fills a hookah for him. Soon he **drifts off,** no longer hearing the voice in his head. |
| E18, p.192 | Eugenides, J. (2002, p.192). *Middlesex*. Publisher: Bloomsbury | Still, I have to insist: to Desdemona, periphescence felt like a lake of warmth **flooding up** from her abdomen and **across** her chest. |
| E18, p.201 | Eugenides, J. (2002, p.201). *Middlesex*. Publisher: Bloomsbury | Meanwhile, back at home, Desdemona **opened** herhope chest. |
| E18, p.204 | Eugenides, J. (2002, p.204). *Middlesex*. Publisher: Bloomsbury | Someone in the village kicked over a bundle of sticks and cursed. And my grandmother wept silently because she was going to spend the rest of her days **counting** worries that never **went away**. |
| E18, p.230 | Eugenides, J. (2002, p.230). *Middlesex*. Publisher: Bloomsbury | These eyes now **darted away** from mine as she grasped the handlebars of her bike and pushed her great two-wheeler off the train and toward the elevators. |
| E18, p.260 | Eugenides, J. (2002, p.260). *Middlesex*. Publisher: Bloomsbury | The sick fluid of adolescent despair that **runs** through her veins overflowsagain into mine. |
| E18, p.260 | Eugenides, J. (2002, p.260). *Middlesex*. Publisher: Bloomsbury | He looked at Desdemona, puzzled, but then his expression softened and he put his arm around her. She **stiffened**. |
| E18, p.347 | Eugenides, J. (2002, p.347). *Middlesex*. Publisher: Bloomsbury | The way she **dragged** her feet made it clear how she felt about the weird, old, dead poem we were reading. |
| E18, p.612 | Eugenides, J. (2002, p.612). *Middlesex*. Publisher: Bloomsbury | A gurgle **escaped** from her throat. With the suddenness of a lighting cue, her face **went** blue. Even in the back rows people could see the oxygen **leave** her blood. Pinkness **drained** away, down her forehead, her cheeks, her neck. |
| E18, p.621 | Eugenides, J. (2002, p.621). *Middlesex*. Publisher: Bloomsbury | In silence, she reached Maxine and tore open her robe. In silence, the mother began to give the daughter mouth-to-mouth. I **froze**. |
| E18, p.621 | Eugenides, J. (2002, p.621). *Middlesex*. Publisher: Bloomsbury | I felt a wave of pure happiness **surge** through my body. Every nerve, every corpuscle, lit up. |
| E18, p.701 | Eugenides, J. (2002, p.701). *Middlesex*. Publisher: Bloomsbury | As usual, when she did something dramatic, her IQ suddenly **soared**. Then she **flopped** onto her stomach. “He killed people, too.” |
| E18, p.801 | Eugenides, J. (2002, p.801). *Middlesex*. Publisher: Bloomsbury | She isn’t trying to catch me out, only to put me at ease. My modesty **baffles** her. |
| E18, p.812 | Eugenides, J. (2002, p.812). *Middlesex*. Publisher: Bloomsbury | Inside, however, I’m **bursting** with happiness. I’m **erupting** with joy, but I keep staring at the magazine as though I’m mad at it. |
| E18, p.814 | Eugenides, J. (2002, p.814). *Middlesex*. Publisher: Bloomsbury | United in anxiety, seeking solace for differing complaints (Tessie wanting to **get rid** of her painswhile I wanted mine to begin), we entered the church. |
| E18, p.835 | Eugenides, J. (2002, p.835). *Middlesex*. Publisher: Bloomsbury | For a second, irrepressible happiness **flooded** me. |
| E18, p.865 | Eugenides, J. (2002, p.856). *Middlesex*. Publisher: Bloomsbury | He passed me the joint again and I took it. I inhaled and held the smoke in. I let it keep burning my lungs because I wanted to **distract** myself from the pain in my heart. |
| E18, p.867 | Eugenides, J. (2002, p.867). *Middlesex*. Publisher: Bloomsbury | Behind my impassive face, my soul **curled** up into a ball, waiting until the unpleasantness was over. |
| E18, p.901 | Eugenides, J. (2002, p.901). *Middlesex*. Publisher: Bloomsbury | Pain like a knife, pain like fire. It **ripped into** me. It spread up my belly all the way to my nipples. |
| E19, p.28 | Fanning, L. (2012, p.28). *Short Stories*. Publisher: Xlibris | We finally broke apart and I stood there **shaking** from my emotions. |
| E20, p.21 | Farkas, T. M (2013, p.21). *Heart Of Love Evolution: Surviving Depression.* Publisher: Friesen Press | The wolves of depression **come** at me. They bite meand **break** my brittle bones. |
| E21, p.386 | Fitzpatrick, B. (2014, p.386). *Black Ice.* Publisher: Simon & Schuster Children’s UK | I couldn’t even answer. I stood there, **trembling**. |
| E22, p.151 | Forbes, N. (2014, p.151). *Finding Me in Him: One Woman’s Journey to Discovering Her Identity in Christ*. Publisher: Friesen Press | We are **paralyzed** with fear. |
| E22, p.151 | Forbes, N. (2014, p.151). *Finding Me in Him: One Woman’s Journey to Discovering Her Identity in Christ*. Publisher: Friesen Press | We are **stunned** by fear. |
| E23, p.89 | Frayn, M. (2010, p.89). Publisher: *Skios*. Faber & Faber | He was suddenly **engulfed** in a wave of panic. |
| E24, p.63 | Gale, K. (2000, p.63). *Lake of Fire.* Publisher: Red Hen Press | I feel my skin **crawling** with their sticky wet blood-filled bodies. |
| E25, p.102 | Graves, A.D. (2022, p.102). *Allured by you.*Publisher: Aesthetic Press | When my boyfriend woke up, he gazed at me as I stared out of the window with nothing to look at anymore. ... A deep sadness **swallowed** me*.* |
| E26, p.25 | Green, J. (2015, p.25). *Kiss And See.* Publisher: New York Boston | She waited for Joey to **jump down** her throat with questions, but he said nothing, just sat there watching her. |
| E27, p.178 | Hampton, P. (2000, p.178). *Ancient Moon.* Publisher: iUniverse | Priam **stood, trembling with rage**, knowing it was not the servants with whom he was angry, but with Eate. |
| E28, p.210 | Hansen, P.M (2015, p.210). *Rage of a Dark Queen: The Last War of Gods and Men*. Publisher: Tsaksen Books | “You won't get away with this,” Elephenor said, his anger **rising**. |
| E29, p.4 | Hore, R. (2019, p.4 ). *The Lemon Tree Hotel*. Publisher: Carmelite House | “Dante”? she whispered again, **shivering** from the air on her air on her skin, and with something else, something powerful that seemed to **shimmer** inside her and make her almost want to **explode**. |
| E29, p.11 | Hore, R. (2019, p. 11). *The Lemon Tree Hotel*. Publisher: Carmelite House | She wanted to feel more of the delicious sensations that **spun** through her when he kissed her, when he held her, when he … |
| E29, p.57 | Hore, R. (2019, p. 57). *The Lemon Tree Hotel*. Publisher: Carmelite House | Her mother’s angry voice **rang** through the kitchen and **leapt** through the open window beside them. |
| E29, p.59 | Hore, R. (2019, p. 59). *The Lemon Tree Hotel*. Publisher: Carmelite House | And she’d pretended to herself that the slow thrill of excitement that **rippled down** her spine at the prospect wansn’t really there at all. |
| E29, p.71 | Hore, R. (2019, p. 71). *The Lemon Tree Hotel*. Publisher: Carmelite House | Chiara said nothing more. But she heard the politeness in his voice, and her spirits **sank**. |
| E29, p.156 | Hore, R. (2019, p. 156). *The Lemon Tree Hotel*. Publisher: Carmelite House | But she could hardly help her heart **leaping.** |
| E29, p.164 | Hore, R. (2019, p. 164). *The Lemon Tree Hotel*. Publisher: Carmelite House | The first thing Chiara was aware of when she awoke, was a feeling of warmth **running** right through her to the core of her being. |
| E29, p.165 | Hore, R. (2019, p. 165). *The Lemon Tree Hotel*. Publisher: Carmelite House | He moved closer, she could feel his breath and the roughness of the morning-after stubble of his jaw on her neck, and the desire **swept over** her again. |
| E29, p.168 | Hore, R. (2019, p. 168). *The Lemon Tree Hotel*. Publisher: Carmelite House | His brown eyes were **pulling** her into the world of their possible future together. |
| E29, p.169 | Hore, R. (2019, p. 169). *The Lemon Tree Hotel*. Publisher: Carmelite House | She was **walking on air** as she crept out of Dante’s room and along the corridor towards her own suite. |
| E29, p.174 | Hore, R. (2019, p. 174). *The Lemon Tree Hotel*. Publisher: Carmelite House | Chiara felt her emotions **twist** inside her. |
| E29, p.176 | Hore, R. (2019, p. 176). *The Lemon Tree Hotel*. Publisher: Carmelite House | But she felt the bitter disappointment **rise** in her throat like bile. |
| E29, p.186 | Hore, R. (2019, p. 186). *The Lemon Tree Hotel*. Publisher: Carmelite House | She could feel an unaccustomed anger **building** inside her and she had to let it out. |
| E29, p.189 | Hore, R. (2019, p. 189). *The Lemon Tree Hotel*. Publisher: Carmelite House | She remembered the rawness, the way the bile had **risen** in her throat. The shame she’d felt the following day was still **lingering** with her. |
| E29, p.206 | Hore, R. (2019, p. 206). *The Lemon Tree Hotel*. Publisher: Carmelite House | “Him?” Giovanna’s old eyes **flickered**. |
| E29, p.401 | Hore, R. (2019, p. 401). *The Lemon Tree Hotel*. Publisher: Carmelite House | Chiara’s heart **did a double flip**. She had the strongest feeling that this was indeed the place. |
| E29, p.422 | Hore, R. (2019, p. 422). *The Lemon Tree Hotel*. Publisher: Carmelite House | She saw the fear **flare** suddenly in his eyes. |
| E29, p.411 | Hore, R. (2019, p. 441). *The Lemon Tree Hotel*. Publisher: Carmelite House | “What?” A surge of panic made her legs **buckle.** |
| E29, p.445 | Hore, R. (2019, p. 445). *The Lemon Tree Hotel*. Publisher: Carmelite House | She could feel a sense of panic **flying** through her now. |
| E29, p.448 | Hore, R. (2019, p. 448). *The Lemon Tree Hotel*. Publisher: Carmelite House | Elene had felt as if she were **riding** on an emotional roller coaster, **dissolving** into tears at the slightest provocation. |
| E29, p.450 | Hore, R. (2019, p. 450). *The Lemon Tree Hotel*. Publisher: Carmelite House | Allora, it seemed that love had **crept** up on Elene, softly, softly. |
| E29, p.455 | Hore, R. (2019, p. 455). *The Lemon Tree Hotel*. Publisher: Carmelite House | And she wanted to **shake off** the resentment. |
| E29, p.466 | Hore, R. (2019, p. 466). *The Lemon Tree Hotel*. Publisher: Carmelite House | She approached the bed, a wide smile **lighting up** her wrinkled face. |
| E29, p.467 | Hore, R. (2019, p. 467). *The Lemon Tree Hotel*. Publisher: Carmelite House | Really, the emotion **flying** around here at the moment was affecting everyone in so many strange ways. |
| E29, p.472 (1) | Hore, R. (2019, p. 472). *The Lemon Tree Hotel*. Publisher: Carmelite House | She smiled. “By then, I had already **fallen** in love.” |
| E29, p.472 (2) | Hore, R. (2019, p. 472). *The Lemon Tree Hotel*. Publisher: Carmelite House | Isabella could feel the intensity of her aunt’s emotions. It was **written** in the lines of her face, the expression in her eyes, the wistfulness of her smile. |
| E29, p.472 (3) | Hore, R. (2019, p. 472). *The Lemon Tree Hotel*. Publisher: Carmelite House | Such a sad look **crept** on to her face that Isabella wanted to reach out her. |
| E29, p.476 (1) | Hore, R. (2019, p. 476). *The Lemon Tree Hotel*. Publisher: Carmelite House | Isabella’s heart **went** out to her. |
| E29, p.476 (2) | Hore, R. (2019, p. 476). *The Lemon Tree Hotel*. Publisher: Carmelite House | Isabella’s mind **went** into overdrive. |
| E30, p.63 | Harrison, V. (2011, p.63). *Through Ten Eyes of a Storm*. Publisher: AuthorHouse Publishing | She **stormed out** but I was right behind her. |
| E31, p.19 | Hill, T.L. (2018, p.19). *Acts Of* *Betrayal*. Publisher: Lulu.com | I can feel the veil of depression **surrounding** me. |
| E32, p.63 | Kimmel, B. (2012, p.63). *Album Produced By …* Publisher: AuthorHouse | I **blew up** at him, he blew up at me, Vini blew up at both of us. |
| E34, p.33 | Kinsella, S. (2008, p.33). *Remember Me?* Publisher: The Random House Publishing Group | Then suddenly I **freeze**. |
| E34, p.41 | Kinsella, S. (2008, p.41). *Remember Me?* Publisher: The Random House Publishing Group | I feel as though the ground has **fallen** away from me. |
| E34, p.52 | Kinsella, S. (2008, p.52). *Remember Me?* Publisher: The Random House Publishing Group | My spirits **lift** as I visualize my little sister in her pink fleecy vest and flower-embroidered jeans and those cute sneakers that light up when she dances. |
| E34, p.63 | Kinsella, S. (2008, p.63). *Remember Me?* Publisher: The Random House Publishing Group | My stomach is **churning** in dread. I can’t meet some total stranger who’s apparently my husband. It’s just … too freaky. |
| E34, p.64 (1) | Kinsella, S. (2008, p.64). *Remember Me?* Publisher: The Random House Publishing Group | I can’t speak. All I can do is gaze up at him, a bubble of disbelief **rising** inside me. |
| E34, p.64 (2) | Kinsella, S. (2008, p.64). *Remember Me?* Publisher: The Random House Publishing Group | I can see the shock **reverberate** through his face, but he manages to smile. |
| E34, p.66 | Kinsella, S. (2008, p.66). *Remember Me?* Publisher: The Random House Publishing Group | “Yes!” His face **lights up**. |
| E34, p.67 | Kinsella, S. (2008, p.67). *Remember Me?* Publisher: The Random House Publishing Group | “Eric!” Nicole’s eyes **light up**. |
| E34, p.67 | Kinsella, S. (2008, p.67). *Remember Me?* Publisher: The Random House Publishing Group | My stomach **flips over** at the world. |
| E34, p.85 | Kinsella, S. (2008, p.85). *Remember Me?* Publisher: The Random House Publishing Group | His eyes are **shining**, as though this is all really fabulous and I should be thrilled with myself. |
| E34, p.258 | Kinsella, S. (2008, p.258). *Remember Me?* Publisher: The Random House Publishing Group | Hurt and anger are **rising** through me like a volcano. |
| E34, p.259 | Kinsella, S. (2008, p.259). *Remember Me?* Publisher: The Random House Publishing Group | Byron looks like he wants to **burst** with delight. |
| E34, p.278 | Kinsella, S. (2008, p.278). *Remember Me?* Publisher: The Random House Publishing Group | My whole body is **crackling** with apprehension. And…excitement. |
| E34, p.317 | Kinsella, S. (2008, p.317). *Remember Me?* Publisher: The Random House Publishing Group | My heart **freezes**. I’m too late. She’s been shot. She’s been knifed. |
| E34, p.374 | Kinsella, S. (2008, p.374). *Remember Me?* Publisher: The Random House Publishing Group | John is standing in exactly the same place as he was before, a bleakness on his face that makes my heart **constrict**. |
| E34, p.418 | Kinsella, S. (2008, p.418). *Remember Me?* Publisher: The Random House Publishing Group | And now tears are spilling down may cheeks; my stomach is **wrenched** with pain. |
| E35, p.435 | Knight, S. (2004, p.435). *Gathered.* Publisher: AuthorHouse | Fear **trickled down** her spine, a new fear. The fear that she wouldn’t be able to will herself to leave. |
| E36, p.11 | Ley, R. (2019, p.11). *The Lemon Tree Hotel*. Publisher: Carmelite House, Great Britain | She wanted to feel more of the delicious sensations that **spun** through her when he kissed her, when he held her, when he … |
| E37, p.18 | Lewis, S. (2014, p.18). *Never Say Goodbye*. Publisher: Arrow Books | The flush that **crept** up from his collar showed that he’d got her meaning. |
| E37, p.23 | Lewis, S. (2014, p.23). *Never Say Goodbye*. Publisher: Arrow Books | Though Josie’s heart **twisted**, she couldn’t help but smile. |
| E38, p.26 | Lewis, S. (2014, p.26). *Never Say Goodbye*. Publisher: Arrow Books | So much love **surged** into her smile that it broke into a laugh. |
| E38, p.66 | Lewis, S. (2014, p.66). *Never Say Goodbye*. Publisher: Arrow Books | Feeling a smile **pushing up** from her heart, Josie said, “I’m OK, just a bit disappointed…” |
| E38, p.419 | Lewis, S. (2014, p.419). *Never Say Goodbye*. Publisher: Arrow Books | Josie could feel her heart **breaking**. |
| E38, p.473 (1) | Lewis, S. (2014, p.473). *Never Say Goodbye*. Publisher: Arrow Books | “I’m afraid you might be **falling** into a depression”, Kristina explained. |
| E38, p.473 (2) | Lewis, S. (2014, p.473). *Never Say Goodbye*. Publisher: Arrow Books | Yes, it was a sadness, so deep and so consuming, it seemed to be **swallowing** her alive. |
| E38, p.473 (3) | Lewis, S. (2014, p.473). *Never Say Goodbye*. Publisher: Arrow Books | Feeling for the terrible burden she was **carrying**, Josie said, “Did your mother leave a note?” |
| E38, p,492 | Lewis, S. (2014, p.492). *Never Say Goodbye*. Publisher: Arrow Books | Bel felt her heart **twisting** as she said, “He’s always busy.” |
| E38, p.512 | Lewis, S. (2014, p.512). *Never Say Goodbye*. Publisher: Arrow Books | To her surprise, it turned out to be Josie and Jeff, and the brightness of Josie’s smile, constrasting so starkly with the shell-shocked look on Jeff’s face, made Bel’s heart **turn over**. |
| E38, p.522 | Lewis, S. (2014, p.522). *Never Say Goodbye*. Publisher: Arrow Books | Feeling her heart **sink** at the prospect of another run-in with the farmer, who seemed bent on interfering with the project, she made her way back to ground level and clicked on her phone as it rang. |
| E38, p.532 | Lewis, S. (2014, p.532). *Never Say Goodbye*. Publisher: Arrow Books | “You’re the best little miracle of all”, she whispered, tears of joy **shining** in her yellowing eyes. |
| E39, p.208 | Lombard, J. (2012, p.208). *Sons, Daughters and Wine Tasters.* Publisher: Xlibris, Corp. | I know that the comment is directed at me too, and I’m scared and **quaking** in my boots. |
| E40, p.122 | Lovelace, J. (2014, p.122). *Bad As In Good.* Publisher: Strebor Books, New York. | I certainly hadn't planned to **jump down** her throat in the middle of a sub shop, but all I needed was a reason. |
| E41, p.120 | Lynn, J. (2011, p.120). *The Doctor’s Damsel in Distress.* Publisher: First North American Publication | He lifted her hand to his mouth, pressed a kiss to her fingers. “To be my date”. Shivers up and down her spine, **zapping** every which way and **bumping** into each other, making her head **spin**. |
| E42, p.47 | Madison, K. (2015, p.47). *Promised* *By Post*. Publisher: Harlequin Historical | Her heart **leaped** into her throat, and her knees **wobbled** like jam. |
| E43, p.24 | Mantel, H. (2010, p.24). Wolf Hall. Publisher: Picador | Rafe’s smile **flickers**, the wind pulls the torch flame into a rainy blur. |
| E44, p.105 | Merrill, C. (2007, p.105). *An Unladylike Offer*. Publisher: Harlequin Historical | She **sat** **frozen** in the spot, knowing that it was folly to wait, but still afraid to open the door. |
| E44, p.235 | Merritt, V. (2019, p. 235). *Through Roni’s Eyes*. Publisher: lulu.com; second edition (June 3, 2019) | When I realized it, I **stormed out** of the room after him. |
| E46, p.91 | Nori, D. (2011, p.91). Romancing the Divine: A Story about True Love. Publisher: Destiny Image | I remained **frozen** with my eyes squeezed shut, still certain that death was imminent, when the familiar hand on my shoulder and a gentle, “Do not be afraid, My son,” caused me to **melt** to the ground. |
| E47, p.23 | Pascal, F. (2008, p.23). *My Mother Was Never A Kid.* Publisher: Bantam Juvenile | How come my mother can't look at things the way you do instead of always **flying off the handle?** |
| E48, p.79 | Perkel, H. (2015, p.79). *Just Breathe*. Publisher: eBooklt.com | I once again **fell into** a deep depression. |
| E49, p.58 | Phillips, H.W. (2004, p.58). *Another day the world’s way.* Publisher: Vantage Press | So when her father found out about it – she had to tell hime sometime – he **blew** a gasket and came here to take her home, I guess. |
| E50, p.152 | Plegge, L. (2016, p.152). *When Tomorrow Starts Without Me.* Publisher: Lulu.com | He **stormed** out of the house and started walking down the street. |
| E51, p.927 | Pluss, J. (2005, p.927). *Jumping Fences: An Artfully Crafted Madness*. Publisher: Aargau Books Llc | But the easiest way to alienate me is to **jump down** my throat. |
| E52, p.109 | Pullman, P. (2001, p.109). *His Dark Materials: The Subtle Knife (Book 2).* Publisher: Random House Children’s Books. | They **stood trembling** at Will’s anger, breathing heavily, clutching their sticks and stones, and they couldn't speak. |
| E53, p.33 | Ramos, T.L (2012, p.33). *Be Still.* Publisher: iUniverse | And it was him **jumping** down her throat this time. |
| E54, p.167 | Rothschild, H. (2020, p.167). *House of Trelawney.* Publisher: Knopf | Blaze was **staggered** byher colleague’s naivety. |
| E55, p.218 | Rule, K. (2011, p.218). *Do We Really Walk Alone?* Publisher: Xlibris Corporation | I was standing looking in every direction at once, trying to catch anything that might tell me what I was up against. I felt my skin **crawl**. |
| E56, p.76 | Rungkat, R.A. (2011, p.76). *The Librarian Brother Soldier Spy.* Publisher: Xlibris | Alex, you stupid, fucking moron, I only just found out three hours ago that the poor young lady was your half-sister, so don't go **jumping** down my throat for what happened to her, nor for the fact you never knew who she was, you wanker! |
| E57, p.131 | Sansom, C.J (2008, p.131). *Winter in Madrid.* Publisher: Penguin Group | The old woman gathered the children and **stood tremblin**g as her daughter was led away, sagging between the civiles. |
| E58, p.320 | Shabel, N. (2000, p.320). *God Knows No Heroes*. Publisher: Chateau Pub House | If you **carry** hate around all your life, it eats you up, not anybody else. |
| E59, p.238 | Shannon, L. (2007, 238). *Rags And Old Iron*. Publisher: Wildside Press, LLC | Her stomach **burned** with furious anger. It **boiled** up her throat and into her mouth, **breaking** free with a shattering scream. “Fuck you! Get away from me!” |
| E60, p.312 | Sherman, C.L. (2016, p.312). *Ocean Depths: A Darkness*. Publisher: Wheatmark | My heart **sank**, was he sorry because all of my human weaknesses? |
| E61, p.331 | Smith, K.J. (2016, p.331). *Paula’s Prophecy.* Publisher: Lulu Publishing Services | With my heart **jumping** for joy and feeling as high as a kite, I exited his oce and the building. |
| E62, p.81 | Soniregun, B. (2007, p.81). Faith Prescription. Publisher: Xulon Press | And when he saw that, he **arose** and **ran** for his life. |
| E63, p.24 | Steward, S. (2001, p.24). *Private Vows*. Publisher: Harlequin | It makes my skin **crawl**. |
| E64, p.102 | Swallow, J (2005, p.102). *Deus Sanguinius.* Publisher: Black Library. | “Answer!”, he **thundered** at Sachiel, the sheer momentum of his anger **rocking** the priest back on his heels. |
| E65, p.130 | Tedrowe, E.G (2015, p.130). *Blue Stars*. Publisher: St. Martin’s Griffin | I tried to get her to talk more but I guess she felt like we were all **jumping down** her throat so she got all, you know, crossing her arms like they do and not saying anything. |
| E66, p.179 | Thomas, R. (2015). *From One Night to Wife* (p.179). Publisher: ‎Harlequin Presents; Original edition (September 1, 2015) | He let the words fall between them, **staggered** by the heavy thump of his heart as the silence grew more intense. |
| E67, p.84 | Usha, K. R. (2003, p.84). *The Chosen*. Publisher: Penguin | Priyam was taking off his jacket and she **stood, trembling** at the movement which made the simple act seem like an intimate gesture. |
| E68, p.22 | Walsh, S. (2008, p.22). *Stones from the River of Mercy: A Spiritual Journey*. Publisher: Thomas Nelson | I then began a dark, agonizing **climb out** of the abyss of depression. |
| E69, p.110 | Wamwere, K.W (2010, p.110). *I Refuse to Die: My Journey to Freedom.* Publisher: Seven Stories Press | The African nation was **plunged into** sadness and near despair. |
| E70, p.68 | Wassilian, B. & Jinbashian, I. (2006, p.68). *The Intrepid Pigeon.*Publisher: Abril Publishing | You can reach the zenith of all of your successes faster and easier if you do not **carry** hatred in your heart. |
| E71, p.110 | Webb, K. (2013, p.110). *The Misbegotten: A haunting mystery of family secrets, passion and lies.* Publisher: Hachette UK | He’s **flying** at me, half killed me. |
| E72, p.04 | Whiting, L & Hughes, J. (2013, p.04). *Ice Beginning*. Publisher: Lulu.com | The name alone was enough to make the hair on the back of my neck **stand up**. |
| E73, p.10 | Wilde, E. (2020, p.10). *Sinful Proposition*. Publisher: Kindle | A pink blush **swept across** Goldie’s porcelain complexion, proving she was not used to being the centre of attention. |
| E73, p.12 | Wilde, E. (2020, p.12). *Sinful Proposition*. Publisher: Kindle | His words had a personal, intimate undertone to them which **stirred** Tempest’s curiosity. |
| E74, p.109 | Williams, C. & Wood, & Maynard, J. (2018, p.109). *Innocent In The Boardroom.* Publisher: HarperCollins, Great Britain. | His anger seemed to **reach** out of the dark and **envelop** her. |
| E74, p.111 | Williams, C. & Wood, & Maynard, J. (2018, p.111). *Innocent In The Boardroom.* Publisher: HarperCollins, Great Britain | She could almost feel the burning, spitting rage that **consumed** him. |
| E74, p.145 | Williams, C. & Wood, & Maynard, J. (2018, p.145). *Innocent In The Boardroom.* Publisher: HarperCollins, Great Britain. | Shook out of her fear by his snarling, accusing words, anger **overpowered** her. |
| E74, p.302 | Williams, J.H (2003). *The Heart Whispers Hope* (p. 302). Publisher: Trafford Publishing | She glared at him. “Look, I've had enough problems without you **flying off the handle.**” |
| E75, p.20 | Yoon, N. (2016, p.20). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | Psychiatrists tell you not to **bottle up** your feelings because they’ll eventually **explode.** |
| E75, p.21 | Yoon, N. (2016, p.21). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | Not even Bev has **escaped** my anger. |
| E75, p.21 | Yoon, N. (2016, p.21). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | The anger I’ve suppressed **rises** from my belly and into my throat. |
| E75, p.110 | Yoon, N. (2016, p.110). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | My stomach **clenches**. I’m not ready for what she’s going to say. |
| E75, p.114 | Yoon, N. (2016, p.114). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | Something inside my chest wants to **fly out**, wants to sing and laugh and dance with relief. |
| E75, p.123 | Yoon, N. (2016, p.123). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | Her smile **goes away**. |
| E75, p.259 | Yoon, N. (2016, p.259). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | His eyes are wide and **dancing**. |
| E75, p.261 | Yoon, N. (2016, p.261). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | The atoms in my body **align** themselves with the atoms in his. |
| E75, p.262 | Yoon, N. (2016, p.262). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | My heart is trying to **escape** my body through my chest. |
| E75, p.269 | Yoon, N. (2016, p.269). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | My heart just will not **settle down**. |
| E75, p.305 | Yoon, N. (2016, p.305). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | My heart **makes a leap.** |
| E75, p.334 | Yoon, N. (2016, p.334). *The Sun Is Also A Star*. Publisher: Random House Children’s Books | During the final minute, hurt **settles** into their bones. It **colonizes** their bodies, **spreads** to their tissue and muscles and blood and cells. |

Appendix 2. Vietnamese material sources

|  |  |  |
| --- | --- | --- |
| **Code** | **Authors & Works** | **Examples** |
| V1, p.98 | Anh Chi (2002, p.98). *Tiểu thuyết thứ năm: tác giả & tác phẩm, Tập 1.* NXB Văn học | Các mạch máu trong người tôi cơ hồ như **đóng băng** cả lại, …, Hình như tôi đã **chết đứng** một vài giây thì phải. |
| V2, p.18 | Bích Ngân (2003, p.18). *Truyện ngắn Bích Ngân*. NXB Hội Nhà Văn TP HCM | Niềm hạnh phúc mà chắc hẳn anh sẽ không cảm nhận hết được nếu như khổ đau **không chế ngự** tâm hồn anh và **bóp chặt** tim anh. |
| V3, p.112 | Chu Lai (2003, p.112). *Sông xa*. NXB Hội Nhà Văn | Từ trong mớ hỗn độn của yêu thương xa xót, của ghen tuông giận dữ*,* của những tình cảm đan chéo nhau, **trào lên** vô cớ ... |
| V4, p.269 | Dương Phan Châu Hà (2005, p.269). *Một mình với biển.* NXB Hội nhà văn | Tình yêu là vậy. Tình yêu nhiều khi làm cho trái tim con người ta **nở hoa** nhưng có khi cũng làm cho trái tim con người ta **hóa đá.** |
| V5, p.113 | Dili (2017, p.113). *Đôi khi tình yêu vẫn hay đi lạc đường*. NXB Phụ nữ | … và tôi đứng lên đi cất chiếc bít tất bẩn thay vì **trút** hết những nỗi lo sợ cho tương lai đang **giày vò** tôi từ cuộc họp buổi sáng. |
| V6, p.222 | Đinh Phương (2021, p. 222). *Khói ngang lưng trời.* (Truyện ngắn đặc sắc 2021). NXB Văn học | Mình xộc tay vào lửa, cái đau từ tay **liếm** lên ngực, đầu, mùi khét ộc lên. |
| V7, p.127 (1) | Đỗ Bích Thuý (2012, p.127). *Những buổi chiều ngang qua cuộc đời* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh Niên | Những buổi chiều nhập nhoạng không có chồng ở bên, cái cô quạnh tứ phía đã làm tôi không chịu **thấu**. |
| V7, p.127 (2) | Đỗ Bích Thuý (2012, p.127). *Những buổi chiều ngang qua cuộc đời* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh Niên | Và còn dòng sông nữa, chính là nó, với dòng chảy nhẫn nại, miệt mài, đã mang đi khỏi tôi bao rối ren tưởng như không thể nào **gỡ** nổi. |
| V7, p.129 | Đỗ Bích Thuý (2012, p.129). *Những buổi chiều ngang qua cuộc đời* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh Niên | Nghĩ đến đấy tôi **nổi gai ốc**. |
| V7, p.138 | Đỗ Bích Thuý (2012, p.138). *Những buổi chiều ngang qua cuộc đời* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh Niên | Chẳng làm nổi gì khác là đứng chen chúc trong nhà, nhìn ra ngoài mong trời tạnh, **thót ruột** nghe tiếng nước réo ầm ầm dưới chân đồi. |
| V8, p.26 | Đỗ Bích Thuý (2020, p.26). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Những nước suối, cả những mớ lá cây úa vàng **cháy** trong lòng nó cũng không làm Kía khô héo đi. |
| V8, p.27 | Đỗ Bích Thuý (2020, p.27). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Chỉ có một nới nào đó sâu thẳm, tối đen mới có thể xoa dịu nỗi tủi nhục mỗi một lúc một **dâng lên** trong lòng Kía. |
| V8, p.30 | Đỗ Bích Thuý (2020, p.30). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Nỗi sợ hãi nằm sẵn trong lòng Kía, thỉnh thoảng lại **trỗi dậy**. |
| V8, p.32 | Đỗ Bích Thuý (2020, p.32). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Bà Kía nhìn thằng con trai câng mặt cãi lại, tức **lộn ruột**, định cho nó một cái tát thì ông Sùng ngăn lại. |
| V8, p.40 | Đỗ Bích Thuý (2020, p.40). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Sình càng làm nhiều việc để bớt nóng bụng đi thì lửa trong bụng càng **cháy** mạnh. |
| V8, p.50 | Đỗ Bích Thuý (2020, p.50). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Một nỗi sợ hãi mơ hồ luôn luôn **đeo bám** trong cô, không rõ ra cái gì. |
| V8, p.83 | Đỗ Bích Thuý (2020, p.83). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Có cái gì đó đang **thiêu đốt** ruột gan Vi, những ngón tay bải hoải, muốn rụng ra từng đốt… |
| V8, p.91 | Đỗ Bích Thuý (2020, p.91). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Một nỗi tủi hổ, uất ức, đau đớn **dâng lên**, **bóp nghẹt** lồng ngực Vi. |
| V8, p.99 (1) | Đỗ Bích Thuý (2020, p.99). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Tiếng Nhi nhỏ dần, như một sợi chỉ **thắt** vào tim tôi. Trời tối dần, những cơn gió hoang vu thổi trên mặt bùn lạnh buốt. |
| V8, p.99 (2) | Đỗ Bích Thuý (2020, p.99). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Tôi ngồi cạnh Nhi, thấy chân tay mình **rụng rời**, thấy hơi thở trong lòng ngực mình đang **đứt** từng khúc, từng khúc. |
| V8, p.100 | Đỗ Bích Thuý (2020, p.100). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Tôi đi, đúng hơn là bò từng bước về phía trước, nỗi sợ hãi **choán ngợp** làm cho từng thớ thịt, từng khớp xương rệu rã, lỏng lẻo. |
| V8, p.129 | Đỗ Bích Thuý (2020, p.129). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Mọi việc xảy ra nhanh quá, Liêu đứng như bị **chôn chân** một chỗ. Hai chị em Nhi ôm chặt lấy Liêu, khóc oà lên. |
| V8, p.134 (1) | Đỗ Bích Thuý (2020, p.134). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Tự dưng May lo lo, không rõ mình lo gì, nhưng như có ai **đốt lửa** trong bụng. |
| V8, p.134 (2) | Đỗ Bích Thuý (2020, p.134). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Cơn nóng rừng rực sôi **trào lên** đầu, muốn **nổ** hai con mắt, tay lăm lăm con dao chặt tre sáng loáng. |
| V8, p.306 | Đỗ Bích Thuý (2020, p.306). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Dỉ vùng dậy, chạy thục mạng. Nỗi uất ức từ trong ruột gan sôi **trào lên** cổ, lên đầu, ù ù hai lỗ tai, lòi hai con mắt, **dựng đứng** cả tóc lên. |
| V8, p.309 | Đỗ Bích Thuý (2020, p.309). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Có cái gì như một sợi dây dài xuyên suốt  sống lưng ông Phạ, **xuyên** lên tận đỉnh đầu, choáng váng, đau buốt. |
| V8, p.324 | Đỗ Bích Thuý (2020, p.324). *Tiếng đàn* *môi sau bờ rào đá.* NXB Văn hoá | Dỉ như cục gỗ biết **đi lại**, nói năng, cả ngày không mở miệng, mặt nặng như đeo đá. |
| V9, p.42 | Đoàn Ánh Dương (2009, p.42). *Văn học Việt Nam thế kỷ 20*, *Tập 3, Phần 5*. NXB Văn học | Hồi còn ở dưới xuôi, cứ nghe mấy ông hàng xóm đi bè về nói chuyện rừng rú, hổ, báo, gấu, trăn, là đủ **dựng tóc gáy** lên rồi. |
| V10, p.87 | Đỗ Doãn Hoàng (2004, p.87). *Thung lũng đá mồ côi*. NXB Hội Nhà văn | Hoan cũng thay vì **giậm chân** bành bạch, lúc quay ra chửi vợ, lúc quay vào nguyền rủa mẹ, hắn đi uống rượu. |
| V11, p.198 | Hảo Phạm Fiori (2018, p.198). *Vì yêu.* NXB Văn học | Nàng lắng nghe, cố gắng **ghìm** cơn tức giận và cả những cơn ghen luôn chực tràokhi nghe anh nói về việc chấp nhận lời mời vào nhà của Eleanor sau bữa tối ở nhà Alecia, về việc cô ta chủ động hôn anh khi họ uống rượu trên divan như thế nào. |
| V11, p.201 (1) | Hảo Phạm Fiori (2018, p.201). *Vì yêu.* NXB Văn học | Nàng mở đầu với giọng đanh thép, dù cố trấn tĩnh nhưng cơn giận đang **sục sôi** chỉ trực **bùng lên** từ cổ họng của nàng. |
| V11, p.201 (2) | Hảo Phạm Fiori (2018, p.201). *Vì yêu.* NXB Văn học | Vẫn run lên vì tức giận, đầu nàng như muốn **nổ tung**. |
| V11, p.201 (3) | Hảo Phạm Fiori (2018, p.201). *Vì yêu.* NXB Văn học | Trái tim Eric **gào thét** trong câm lặng, anh giày vò tự hỏi mình phải làm thế nào để cứu lại gia đình và hạnh phúc đang dần tuột khỏi tầm tay của mình? |
| V11, p.205 | Hảo Phạm Fiori (2018, p.205). *Vì yêu.* NXB Văn học | Khi đọc những dòng tâm sự và nghe tiếng cô trên điện thoại, nỗi nhớ nhung và khaokhát lại **bùng lên** trong lòng Eric trước khi anh kịp **nhấn chìm** mọi cảm xúc về cô để tiếp tục hướng về phía trước. |
| V11, p.207 | Hảo Phạm Fiori (2018, p.207). *Vì yêu.* NXB Văn học | Giờ đây khi đang trong tay với anh, trái tim nàng được sưởi ấm trở lại và niềm hạnh phúc nhẹ nhàng **xâm chiếm** lấy tâm hồn nàng. |
| V11, p.224 (1) | Hảo Phạm Fiori (2018, p.224). *Vì yêu*. NXB Văn học | Một cảm giác vui vui nhẹ nhàng **lan toả** vào trái tim của Vân. |
| V11, p.224 (2) | Hảo Phạm Fiori (2018, p.224). *Vì yêu*. NXB Văn học | Nỗi tuyệt vọng và giày vò ngày càng **giày xéo** tâm can Eric. |
| V11, p.233 | Hảo Phạm Fiori (2018, p.233). *Vì yêu.* NXB Văn học | Nàng vuốt ve mái tóc anh và **lắng nghe** những dòng cảm xúc trong trái tim mình. |
| V11, p.237 | Hảo Phạm Fiori (2018, p.237). *Vì yêu.* NXB Văn học | Nhẹ nhàng đón cô bé từ vòng tay của nữ y tá và ôm con vào lòng, một cảm giác ngọt ngào và sâu lắng của tình mẫu tử chợt **dâng lên** trong lồng ngựccủa nàng. |
| V12, p.15 | Hoàng Khánh Duy (2018, p.15). *Hoàng hôn màu đỏ*. NXB Văn học | Một làn sóng **rung động** từ sâu thẳm đáy lòng nàng, **len lỏi** qua những nơ ron thần kinh **chạy dài** đến tận chân tóc. |
| V12, p.69 | Hoàng Khánh Duy (2018, p.69). *Hoàng hôn màu đỏ*. NXB Văn học | Nhìn ánh mắt **nảy lửa** và cơ thể xăm trổ rồng phượng của Song, người ta thương Thuỳ nhưng ngại đến giúp đỡ. Họ sợ vạ lây. |
| V12, p.70 | Hoàng Khánh Duy (2018, p.70). *Hoàng hôn màu đỏ*. NXB Văn học | Câu nói ngắn gọn mà **xoáy mạnh** vào tim Thuỳ như một con dao nhọn hoắt, máu không rỉ ra nhưng đau từng đoạn mạch. |
| V12, p.71 | Hoàng Khánh Duy (2018, p.71). *Hoàng hôn màu đỏ*. NXB Văn học | Nhìn những giọt máu rơi ra vung vãi trên nền nhà, tim Thuỳ **thắt lại**, lồng ngực như có ai bóp nghẹt không thở được. |
| V12, p.82 | Hoàng Khánh Duy (2018, p.82). *Hoàng hôn màu đỏ*. NXB Văn học | Hạnh phúc **ngập dần** trong đáy mắt, hạnh phúc màu nắng, màu mây. |
| V12, p.88 | Hoàng Khánh Duy (2018, p.88). *Hoàng hôn màu đỏ*. NXB Văn học | Già nghĩa là Tuệ đã bước qua nỗi đau thời xuân trẻ, còn cứ mãi trẻ tức là nỗi đau sẽ vẫn **dùng dằng**, để rồi thi thoảng bất giác khiến lòng Tuệ tê dại mỗi khi nhìn hoàng hôn buông trên dòng sông năm cũ. |
| V12, p.94 (1) | Hoàng Khánh Duy (2018, p.94). *Hoàng hôn màu đỏ*. NXB Văn học | Tiếng khóc. Tiếng la. Tiếng kêu cứu **nhói** lòng. |
| V12, p.94 (2) | Hoàng Khánh Duy (2018, p.94). *Hoàng hôn màu đỏ*. NXB Văn học | Một cảm giác bất an **len lỏi** trong tim, Trí nói với con trong tiếng thở hổn hển: “Con ơi, đừng khóc, chốc nữa mẹ lại về. Nín đi, Hiếu của ba!”. |
| V12, p.95 | Hoàng Khánh Duy (2018, p.95). *Hoàng hôn màu đỏ*. NXB Văn học | Tuệ như **rớt** từ trên bờ đất xuống vực sâu, tối om, không người, không một âm thanh nói cười, chỉ có buồn đau và thương nhớ: “Mà, không biết ba con thằng Hiếu có sống sót sau cơn lũ hay không”. |
| V12, p.96 (1) | Hoàng Khánh Duy (2018, p.96). *Hoàng hôn màu đỏ*. NXB Văn học | Cơn lũ qua đi, mà nỗi đau thì **đọng** lại. |
| V12, p.96 (2) | Hoàng Khánh Duy (2018, p.96). *Hoàng hôn màu đỏ*. NXB Văn học | Tim cô se thắt, máu trong lồng ngực **guộn** lên từng đợt. Đếm ấy, không trăng. |
| V12, p.138 | Hoàng Khánh Duy (2018, p.138). *Hoàng hôn màu đỏ*. NXB Văn học | Đoàn người tay đuốc tay dao vung lên sáng loáng đang từ từ tiến tới. Tim Vĩnh như **rơi** xuống hố sâu không đáy. |
| V12, p.141 | Hoàng Khánh Duy (2018, p.141). *Hoàng hôn màu đỏ*. NXB Văn học | Nghĩ tới đó, Vĩnh bỗng sững người ra, trái tim không một ai bóp nghẹt vẫn đủ sức làm Vĩnh đau đến **xé** lòng. |
| V12, p.150 | Hoàng Khánh Duy (2018, p.150). *Hoàng hôn màu đỏ*. NXB Văn học | Bây giờ Mén thuộc về vòng tay của người đàn ông khác, hạnh phúc đánh đổi bằng những tờ giấy xanh đỏ và những đêm hoan lạc xác thân. Đau đến nghẹn lòng, nỗi nhớ **chất đầy** năm tháng. |
| V12, p.154 | Hoàng Khánh Duy (2018, p.154). *Hoàng hôn màu đỏ*. NXB Văn học | Mén ngồi dưới gốc cây gòn. Gòn toả bóng bao dung ôm lấy đời Mén. Mén **thả trôi** kỉ niệm năm xưa, cả những vui buồn, hạnh phúc và đau đớn về với gió trời. |
| V12, p.162 | Hoàng Khánh Duy (2018, p.162). *Hoàng hôn màu đỏ*. NXB Văn học | Ban đầu, Khiêm ngạc nhiên đến sững người. Mặt Khiêm nóng bừng, một dòng hoan lạc **chảy tràn** trong cơ thể người đàn ông ướt đẫm mồ hôi. |
| V12, p.195 | Hoàng Khánh Duy (2018, p.195). *Hoàng hôn màu đỏ*. NXB Văn học | Giữa vô thanh đất trời, Thuấn thoáng thấy tim mình **vụn vỡ**… |
| V13, p.115 | Hồ Thị Hải Âu (2012, p.115). *Gánh xương trâu (Truyện ngắn hay đầu* thế kỉ 21). NXB Thanh Niên | Tết nhất gì, lo **quắn ruột.** |
| V14, p.34 | Hồ Thuý An (2018, p. 34). *Tui thấy em nhỏ xíu tui thương*. NXB Văn học | Gió thổi ù ù, sóng vỗ ì ì qua tai Lài lại nghe thành nỉ non như tiếng khóc. Lông tơ **dựng đứng** hết lên, Lài lắp bắp: “Mày … mày có nghe thấy tiếng gì không Tâm?!” |
| V15, p.58 | Kiều Duy Khánh (2021, p. 85). *Mùa hoa ban trở lại* (Truyện ngắn đặc sắc 2021). NXB Văn học | Những lời khấn nghe buồn và xót xa, đau đớn và tủi hận, van lơn và bất lực, uất ức và căm hận **cào nhói** vào đêm. |
| V15, p.93 | Kiều Duy Khánh (2021, p. 93). *Mùa hoa ban trở lại* (Truyện ngắn đặc sắc 2021). NXB Văn học | Piềng nắm chặt bàn tay Bay. Cứ đứng thế thật lâu để cảm nhận niềm hạnh phúc giản dị mà ấm áp đang **tràn** sang nhau, **hoà** vào nhau sau bao ngày xa cách. |
| V15, p.96 | Kiều Duy Khánh (2021, p. 96). *Mùa hoa ban trở lại* (Truyện ngắn đặc sắc 2021). NXB Văn học | Cảm giác ghì riết, cuống cuồng, vội vàng, run rẩy, tuôn trào, rủn rữa dưới lớp cỏ đẫm sương đêm bên bờ suối năm nào cứ thế mà **bùng lên** những gọi mời và xúi giục, những giục giã và xâm chiếm. |
| V15, p.101 | Kiều Duy Khánh (2021, p. 101). *Mùa hoa ban trở lại* (Truyện ngắn đặc sắc 2021). NXB Văn học | Những nỗi đau, những ân hận và buồn chán đã được **trút** hết đi. …Nhìn thấy hai đứa, lòng ông **bung nở** một niềm hạnh phúc. |
| V16, p.10 | Lê Huy Hoàng (2019, p.10). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Những cảm xúc, không hẳn lạ lẫm, nhưng mới mẻ phơi phới, **nhen nhóm** trong tôi. |
| V16, p.12 | Lê Huy Hoàng (2019, p.12). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Trong lòng tôi **dâng lên** một thứ cảm xúc khó tả, dường như hoàn toàn khác biệt những khi ngắm nhìn các cô gái khác. |
| V16, p.13 | Lê Huy Hoàng (2019, p.13). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Một cảm giác tự do phơi phới, thanh thoát mà lắng đọng **cuộn lên** trong tôi, như khi đứng lại trước biển khơi vô tận. |
| V16, p.21 | Lê Huy Hoàng (2019, p.21). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Hoạt động phục vụ ký ức cứ thưa thớt dần, chỉ có lòng nuối tiếc và cảm giác tội lỗi với chính ký ức của mình **bảng lảng** mãi không **tan**. |
| V16, p.46 | Lê Huy Hoàng (2019, p.46). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Sự rạo rực trong lòng tôi không ngừng được làm mới, được **khơi lên**, được **lấp đầy**. |
| V16, p.47 | Lê Huy Hoàng (2019, p.47). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Một trạng thái thoả mãn, nhẹ nhàng **xâm chiếm** tâm hồn tôi, khiến tôi cảm thấy như **tan** ra, như hoà chung vào những tia nắng buông chùng của không gian. |
| V16, p.53 | Lê Huy Hoàng (2019, p.53). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Tôi ngồi **bất động**, nhưng trái tim đang **rỉ máu.** |
| V16, p.56 (1) | Lê Huy Hoàng (2019, p.56). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Ý nghĩ này khiến tôi thấy hài hước, và làm cho cơn sốt hạnh phúc trong tôi **lắng dịu** đôi phần. |
| V16, p.56 (2) | Lê Huy Hoàng (2019, p.56). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Từ lòng nhiệt tâm của tôi, một cảm giác thoả mãn hưng phấn **lan toả**. Tôi đã **chạm** đến tình yêu của tôi, tôi đã chạm đến khát khao tuổi trẻ của mình. |
| V16, p.58 | Lê Huy Hoàng (2019, p.58). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Một cơn ham muốn nữa **trào lên** trong tôi, ấy là ham muốn được luồn những ngón tay mình vào mái tóc ấy. |
| V16, p.59 | Lê Huy Hoàng (2019, p.59). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Ấy vậy mà cũng đã đủ để cơn xao xuyến trong tôi **nổi lên** rồi đấy, **lay động**, **gợn sóng.** |
| V16, p.90 | Lê Huy Hoàng (2019, p.90). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Nhưng tôi cứ lảng đi, mỗi khi cảm nhận thấy từ trong tâm hồn mình đang **dâng lên** đôi cánh **vút bay** của một niềm cảm xúc mãnh liệt. |
| V16, p.99 | Lê Huy Hoàng (2019, p.99). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Không hiểu sao một cảm giác quạnh quẽ khó tả **dâng lên** trong lòng khiến tôi phải rùng mình, dù chẳng có cơn gió nào thổi qua. Tôi cảm thấy cô đơn khôn tả. |
| V16, p.108 | Lê Huy Hoàng (2019, p.108). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Nhưng tôi cứ **đứng chôn chân** ở đó, đếm thời gian đang qua. |
| V16, p.109 | Lê Huy Hoàng (2019, p.109). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Nỗi bứt rứt này đã khiến chiếc bè đang đậu trên dòng nước phải **chòng chành**. Trong tôi lúc này có sự tồn tại đan xen, chồng chéo, lộn xộn của hai cảm xúc, hai ý muốn. |
| V16, p.112 | Lê Huy Hoàng (2019, p.112). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Những nỗi lòng ấy, chúng đều tạo nên những cơn sốt **giần giật** trong ta, cơn sốt của sự im lặng bên người con gái ta yêu. |
| V17, p.119 | Lê Huy Hoàng (2019, p.119). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Nỗi trống vắng **tràn về** ào ạt, cánh cửa dĩ vãng tan hoang. |
| V17, p.119 (2) | Lê Huy Hoàng (2019, p.119). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Một nỗi nghi ngại **phồng lên**, tôi bỗng cảm thấy xấu hổ. |
| V17, p.177 | Lê Huy Hoàng (2019, p.177). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Tôi **chìm đắm** trong cơn xúc động bất chợt, đã biết trước mà vẫn không khỏi ngỡ ngàng. |
| V17, p.226 | Lê Huy Hoàng (2019, p. 226). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Tôi thong thả **đắm chìm** trong thứ niềm vui thanh thanh dịu ngọt. |
| V17, p.241 | Lê Huy Hoàng (2019, p. 241). *Ngày dĩ vãng ngủ yên.* NXB Hà Nội | Chẳng phải nàng cố ý **nhen** lửa, nhưng những tia sáng rực rỡ toả ra từ nàng, sau khi xua tan bóng đêm, gặp gỡ chất xúc tác là nỗi khát khao yêu đương của kẻ cô độc, liền **bùng** lên thành một ngọn lửa cháy sáng không chút thẹn thùng. |
| V18, p.197 | Lê Tiến Dũng (2013, p.197). *Ông bộ trưởng*. NXB Văn hoá thông tin | Cường nghe thế mặt như tím lại và **ném** về phía Ty cái nhìn **nảy lửa**. |
| V19, p.26 | Lê Trọng Đại (2018, p.26). *Bản lĩnh.* NXB Lao động | Có thể bạn đang ngồi đây đọc lại những dòng tôi viết nên trái tim bạn không “nhảylên”. Chứ ở thời điểm đó, tim tôinhư muốn **nhảy** ra khỏi lồng ngực*.* |
| V20, p.124 | Minh Quân (2004, p.124). *Tuyển tập truyện thiếu nhi*. NXB Văn nghệ Thành phố Hồ Chí Minh | Một nỗi sợ hãi, một chút bất bình, khinh bỉ chen lẫn một sự giận dữ **lóe lên** trong*lòng.* |
| V21, p.248 | Ngân Johns (2020, p.248). *Dấu yêu* *Cambridge*. NXB Kim Đồng | Tim tôi **vỡ oà**, dòng máu nóng hổi **ứa ra** dồn dập. |
| V22, p.36 | Ngô Phan Lưu (2012, p.36). *Buổi sáng biến mất* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh niên | Thuấn**nín lặng**trước câu nói của vợ. Phải, người sắp chết không ăn uống được gì, nhưng phải có đồ ăn để thấy! |
| V22, p.39 | Ngô Phan Lưu (2012, p.39). *Buổi sáng biến mất* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh niên | Nghe thế, Thuấn hụt hẫng, đột ngột **chơi vơi** vào một vùng mênh mông im lặng. Một vùng không tên. Một vùng chết. |
| V22, p.43 | Ngô Phan Lưu (2012, p.43). *Buổi sáng biến mất* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh niên | … anh vụt đứng dậy, quăng chai dầu gió xanh lại cho thím Xanh, bước nhanh ra khỏi nhà, **mang theo**một lòng thươngkỳ lạ đến ác độc … |
| V23, p.49 | Nguyễn Hiếu (2007, p. 49). *Con ngố*. NXB Lao Động | Mợ Lãm mới nghe đến đấy máu hoàng bào đã **sôi lên** sùng sục. |
| V24, p.129 | Nguyễn Bích Lan (2017, p.129). *Không gục ngã*. NXB Phụ Nữ Việt Nam | Trong lòng tôi nỗi buồn âm thầm **trỗi dậy** như những đám mâytích tụ lại tạo thành một cơn giông. |
| V25, p.170 | Nguyễn Phú (2021, p.170). *Mưa ở bến Nguyệt Hàn*. (Truyện ngắn đặc sắc 2021). NXB Văn học | Nhiều lúc tôi cũng không hiểu nổi mình. Nhác thấy bóng nàng là hồn vía tôi **lửng lơ**, **phiêu lạc.** |
| V25, p.174 | Nguyễn Phú (2021, p.174). *Mưa ở bến Nguyệt Hàn*. (Truyện ngắn đặc sắc 2021). NXB Văn học | - Anh là thằng hèn…- Đôi mắt dao cau của nàng **bắn ra** những tia giận dữ. |
| V25, p.175 | Nguyễn Phú (2021, p.175). *Mưa ở bến Nguyệt Hàn*. (Truyện ngắn đặc sắc 2021). NXB Văn học | Trước mắt tôi lúc này không phải là người đẻ ra tôi nữa, bà chỉ là cái người đang muốn ngáng chân tôi, dập ngọn lửa ngùn ngụt trong tôi. Càng dập lửa càng **bùng** lên dữ dội. |
| V26, p.11 | Nguyễn Khắc Ngân Vi (2016, p.11). *Đàn bà hư ảo.* NXB Hội nhà văn | Một thứ cảm xúc như là bẽ bàng đã **nhào đến xâm chiếm** lấy An. |
| V26, p.12 | Nguyễn Khắc Ngân Vi (2016, p.12). *Đàn bà hư ảo.* NXB Hội nhà văn | Một cơn giận ngùn ngụt **bốc lên** trong An. |
| V26, p.12 | Nguyễn Khắc Ngân Vi (2016, p.12). *Đàn bà hư ảo.* NXB Hội nhà văn | An nhẹ nhàng nắn bầu vú của mình và mường tượng một thứ cảm xúc như là nỗi buồn mơn manđang **di chuyển** trên khắpcơ thể cô, ngay khi cô còn đang ngồi trên taxi. |
| V26, p.13 | Nguyễn Khắc Ngân Vi (2016, p.13). *Đàn bà hư ảo.* NXB Hội nhà văn | Những cơn gió cô đơn không biết bay về đâu trong không gian bao la, chúng **sà xuống lướt qua** người cô, rồi chúng **vỡ vụn** ra thành muôn ngàn mảnh. |
| V26, p.44 | Nguyễn Khắc Ngân Vi (2016, p.44). *Đàn bà hư ảo.* NXB Hội nhà văn | Họ sẽ tự gánh lấy nỗi hổ thẹn đang **dần lớn lên** mỗi ngày. |
| V26, p.86 | Nguyễn Khắc Ngân Vi (2016, p.86). *Đàn bà hư ảo.* NXB Hội nhà văn | Một đoạn xương mỏng vừa **gãy sụn** nơi lồng ngực An. |
| V27, p.7 | Nguyễn Mạnh Tuấn (2020, p.7). *Yêu như là sống.* NXB Hội nhà văn | Cơn tức nghẹn từ bụng **dâng lên** tới cổ chỉ muốn **bật ói** thốc tháo. |
| V27, p.74 | Nguyễn Mạnh Tuấn (2020, p.74). *Yêu như là sống.* NXB Hội nhà văn | Những lúc ấy, anh ngồi đối diện với chính mình, bật mở hết nội tâm cho **tràn ngập** những cảm xúc thật, những suy tư cội nguồn của thời sôi nổi, ham mê, hừng hực lãng mạn, trong thế giới của những niềm tin có cánh, với chân lý giản đơn: cứ bay thẳng và hết mình, sẽ tới đích. |
| V27, p.90 | Nguyễn Mạnh Tuấn (2020, p.90). *Yêu như là sống.* NXB Hội nhà văn | Trang bỗng bật cười khẽ. Nét mặt khô lặng của cô **ánh lên** vẻ thú vị. |
| V27, p.74 | Nguyễn Mạnh Tuấn (2020, p.74). *Yêu như là sống.* NXB Hội nhà văn | Từ lúc đó, anh biến thành kẻ mất lí trí. Cái say quá bởi rượu, cái hoang dại của núi rừng, cái khát vọng mãnh liệt của tình yêu, cái trót quá đà của hành động, cái tự ái sôi sục vì ham muốn cuồng si bị đột ngột **vuột** khỏi tay… Tất cả **trộn lẫn** vào nhau, **xoáy** **hút** anh vào cái ác. |
| V27, p.161 (1) | Nguyễn Mạnh Tuấn (2020, p.161). *Yêu như là sống.* NXB Hội nhà văn | Khi Điềm giữ tay, vài giây đầu cô đã để im cả nể như một ý tứ, nhưng từ rung cảm, cô thu nhận hành động đó trong tích tắc với con tim **đập xối xả** và người cô **rùng** theo. |
| V27, p.161(2) | Nguyễn Mạnh Tuấn (2020, p.161). *Yêu như là sống.* NXB Hội nhà văn | Cô miên man muốn hình dung lại thật đúng những cảm giác lạ đã **xâm lấn ồ ạt** lúc đó không được cô xác nhận bình tĩnh. Nhưng bây giờ nó chỉ còn là dấu ấn thao thức, không sao lặp lại, khiến lòng cô gợi lên chút bâng khuâng không rõ rệt. |
| V27, p.162 | Nguyễn Mạnh Tuấn (2020, p.162). *Yêu như là sống.* NXB Hội nhà văn | Sức mạnh lạnh lùng của ý chí suốt ngày giúp anh **chế ngự** những xúc động lo lắng, đối phó, như **rã ra** khi còn lại một mình đối chứng với trách nhiệm và lương tâm. |
| V27, p.162 | Nguyễn Mạnh Tuấn (2020, p.162). *Yêu như là sống.* NXB Hội nhà văn | Rời khỏi nhà ăn, trạng thái lao đao, trống rỗng vẫn tiếp tục **đeo đẳng hành hạ**. |
| V27, p.164 | Nguyễn Mạnh Tuấn (2020, p.164). *Yêu như là sống.* NXB Hội nhà văn | Chính lúc đó, tình yêu của anh dào dạt khẩn thiết không bờ bến. Trong anh không còn nỗi lo bởi những mặc cảm tội lỗi mà chỉ **xốn** **xang**, **sôi sục** khao khát thương yêu. |
| V27, p.177 (1) | Nguyễn Mạnh Tuấn (2020, p.177). *Yêu như là sống.* NXB Hội nhà văn | Tim anh như **chết sựng**. Phải định thần một lúc, anh mới nhận ra cái rèm cửa đung đưa trong gió. |
| V27, p.177-178 | Nguyễn Mạnh Tuấn (2020, pp.177-178). *Yêu như là sống.* NXB Hội nhà văn | Đêm đó, tim anh cứ như có bàn tay nào **bóp** **nghẹn** trong mỗi nhịp đập, bắt anh bồn chồn thao thức mãi. |
| V27, p.253 | Nguyễn Mạnh Tuấn (2020, p.253). *Yêu như là sống.* NXB Hội nhà văn | Cơn tức giận như một cục tròn **cuồn cuộn** lên tới cổ, sốc **bừng** lên mặt, lại từ từ **lặn** xuôi xuống. Càng xuống sâu, càng nghẹt thở. Đến lúc nó **tan** đi, anh mới thở ra từ từ trong cảm giác bải hoải. |
| V27, p.314 | Nguyễn Mạnh Tuấn (2020, p.314). *Yêu như là sống.* NXB Hội nhà văn | Cơn xúc động tê buốt từ cột sống như sóng **truyền** chầm chậm xuống tới gối, rồi **tan** chầm chậm. |
| V27, p.327 | Nguyễn Mạnh Tuấn (2020, p.327). *Yêu như là sống.* NXB Hội nhà văn | Lòng Mai **âm ỉ** nỗi buồn nhẹ. |
| V27, p.470 | Nguyễn Mạnh Tuấn (2020, p.470). *Yêu như là sống.* NXB Hội nhà văn | Tình yêu như sợi dây đeo tảng đá **buộc chặt** lấy anh mỗi lúc một nặng trĩu. |
| V27, p.659 | Nguyễn Mạnh Tuấn (2020, p.659). *Yêu như là sống.* NXB Hội nhà văn | Một phản xạ **choáng váng** như bị luồng điện **điểm** trúng ót. |
| V28, p.42 | Nguyễn Nga (2021, p.42). *Thầy cãi miệt vườn, Tập 5*  https://books.google.com.vn/books | Bà Giang định **nhảy bổ** vào nói thì Kiệt đưa tay ra dấu cho mọi người im lặng. |
| V29, p.10 | Nguyễn Ngọc Thạch (2014, p.10). *Khóc giữa Sài Gòn*. NXB Hồng Đức | Lần đầu tiên nghe thứ âm nhạc đó, Nam ngưng tất cả những cảm xúc đang **vẫy vùng**, chỉ im lặng, để nó **rót** vào từng mạch cảm xúc li ti. |
| V29, p.24 | Nguyễn Ngọc Thạch (2014, p.24). *Khóc giữa Sài Gòn*. NXB Hồng Đức | Tú rùng mình, thấy gió từ đâu xộc vào cơ thể, cơn ớn lạnh **chạy dọc** sống lưng. |
| V30, p.30 | Nguyễn Ngọc Tư (2017, p.30). *Sông*. NXB Trẻ | Ham muốn tắt đi nhanh, nhưng rạo rực như cái đuôi, **quét** lướt thướt trong tâm tưởng. |
| V31, p.12 | Nguyễn Ngọc Tư (2021, p.12). *Cánh đồng bất tận*. NXB Trẻ | Đêm đến, sau các đụn lúa, họ thả tiếng cười chút chít, tiếng thở mơn man … lên trời, làm nhiều người đàn bà đang cắm cúi nấu cơm, cho con bú trong lều ***thắt lòng lại.*** |
| V31, p.16 | Nguyễn Ngọc Tư (2021, p.16). *Cánh đồng bất tận*. NXB Trẻ | Điền chê ngủ ghe chòng chành quá chừng. Tôi biết lòng nó đang **chao.** |
| V31, p.16 | Nguyễn Ngọc Tư (2021, p.16). *Cánh đồng bất tận*. NXB Trẻ | Mặt nó **dãn ra.** |
| V31, p.18 | Nguyễn Ngọc Tư (2021, p.18). *Cánh đồng bất tận*. NXB Trẻ | Khuôn mặt chị **tràn ngập** ánh sáng, như chị vừa mở ra cánh cửa mặt trời. |
| V31, p.19 | Nguyễn Ngọc Tư (2021, p.19). *Cánh đồng bất tận*. NXB Trẻ | Tự dưng nét mặt chị bỗng âu yếm lạ, như đang nựng nịu một đứa bé con, và thằng em trai mười bảy tuổi của tôi **đứng đực ra, chết lặng** trong nỗi ngượng ngùng. |
| V31, p.23 | Nguyễn Ngọc Tư (2021, p.23). *Cánh đồng bất tận*. NXB Trẻ | Má **chết lặng** nhìn tôi, cái nhìn như **lịm đi** trên khuôn mặt đẹp não nề. |
| V31, p.27 | Nguyễn Ngọc Tư (2021, p.27). *Cánh đồng bất tận*. NXB Trẻ | Chúng tôi dong ghe đi, **quặn lòng** ngoái lại căn nhà đang quay quắt, giãy giụa trong lửa đỏ. |
| V31, p.27 | Nguyễn Ngọc Tư (2021, p.27). *Cánh đồng bất tận*. NXB Trẻ | Khóc đã đời, một hồi, thấy trời càng ngày càng tối, chúng tôi quyết định buông trôi, **tha thểu đi** theo bầy vịt, biết đâu … |
| V32, p.10 | Nguyễn Nhật Ánh (2013, p.10). *Còn chút gì để nhớ*. NXB Trẻ | Nó đi theo cũng chẳng chết ai, càng thêm vui, ngặt vì nó cứ ra rả cái điệp khúc: “Anh Chương chở em đi với nghen” khiến tôi tức **lộn ruột.** |
| V33, p.12 | Nguyễn Nhật Ánh (2013, p.12). *Còn chút gì để nhớ.* NXB Trẻ | Tiếng la của anh xích lô làm tôi bàng hoàng. Tôi cầm lấy túi xách và **điếng hồn** khi thấy một đường rạch dài chạy suốt bên hông. |
| V33, p.14 | Nguyễn Nhật Ánh (2013, p.14). *Còn chút gì để nhớ.* NXB Trẻ | Nghe anh ta nói, tôi nghe **lạnh sống lưng**. |
| V33, p.31 | Nguyễn Nhật Ánh (2013, p.31). *Còn chút gì để nhớ.* NXB Trẻ | Tôi nằm nghe, giận muốn **ứa gan**. |
| V33, p.32 | Nguyễn Nhật Ánh (2013, p.32). *Còn chút gì để nhớ.* NXB Trẻ | Chưa bao giờ tôi thấy một nụ cười xinh như vậy. Tim tôi **đập** thon thót trong lồngngực… |
| V33, p.41 | Nguyễn Nhật Ánh (2013, p.41). *Còn chút gì để nhớ.* NXB Trẻ | Vừa quay mặt lại, tim tôi bỗng **nhói lên** một cái: Quỳnh |
| V33, p.56 | Nguyễn Nhật Ánh (2013, p.56). *Còn chút gì để nhớ.* NXB Trẻ | Nó nói nó bớt ăn hiếp tôi nhưng nó hù kiểu đó chắc có ngày tôi **đứng tim** tôi chết |
| V33, p.56 | Nguyễn Nhật Ánh (2013, p.56). *Còn chút gì để nhớ.* NXB Trẻ | Phát hiện ra Quỳnh đang đứng dưới khoảnh sân, trái tim tôi như muốn **rớt ra** khỏi lồng ngực. |
| V33, p.61 | Nguyễn Nhật Ánh (2013, p.61). *Còn chút gì để nhớ.* NXB Trẻ | Hôm đi thi đại học, đề bài hỏi năm câu, tôi trả lời được bốn câu rưỡi. Trên đường về, bụng tôi cứ **thấp tha thấp thỏm**. |
| V34, p.10 | Nguyễn Nhật Ánh (2015, p.10). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Chú Đàn **dựng mắt** lên nhìn tôi: - Con lớn từng này rồi mà không biết hoa tay là gì à? |
| V34, p.10 | Nguyễn Nhật Ánh (2015, p.10). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Trái tim tôi **quặn thắt** và **rơi xuống** một chỗ nào đó, rất xa… |
| V34, p.10 | Nguyễn Nhật Ánh (2015, p.10). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Trong một giây, tôi cảm thấy mắt tôi chợt **tối đi.** |
| V34, p.11 | Nguyễn Nhật Ánh (2015, p.11). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Gương mặt chú Đàn **sáng bừng** như có một ngọn nến vừa thắp lên trong mắt chú. |
| V34, p.24 | Nguyễn Nhật Ánh (2015, p.24). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Chú nhìn như thế một lúc lâu và không nói gì khiến tôi đâm **chột dạ**. |
| V34, p.26 | Nguyễn Nhật Ánh (2015, p.26). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Chúng tôi ngồi dỏng tai nghe, thích thích, sờ sợ, chốc chốc lại liếc mắt ra cửa, tim **đập thình thịch** khi bắt gặp những đốm lửa chỗ hai ngôi mộ ở góc vườn. |
| V34, p.30 | Nguyễn Nhật Ánh (2015, p.30). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Chỉ đợi có vậy, hai anh em tôi lập tức xích sát vào nhau, há hốc mồm ra nghe, tóc gáy **dựng đứng**, thích thú và sợ hãi. |
| V34, p.30 | Nguyễn Nhật Ánh (2015, p.30). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Để **nhấn chìm** bọn tôi hơn nữa vào cơn sợ, lần nào chú Đàn kể xong chú Đàn cũng láo liên mắt nhìn ra cửa, rú khẽ: - Ối! Ma! Ma! Nó kìa! |
| V34, p.31 | Nguyễn Nhật Ánh (2015, p.31). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | **Mặt cắt không còn hột máu**, tôi chỉ tay về phía chú Đàn đang cười hăng hắc, miệng lắp bắp: - Chú Đàn nhát ma. |
| V34, p.45 | Nguyễn Nhật Ánh (2015, p.45). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Biết nó cố tình ném trật, tôi lại càng **sôi gan**. Nhưng tôi không biết làm gì để trút giận. |
| V34, p.49 | Nguyễn Nhật Ánh (2015, p.49). *Tôi thấy hoa vàng trên cỏ xanh*. NXB Trẻ | Tôi **rùng mình** nhớ đến cây gậy đánh chó dựng ở góc nhà và cây roi mây ba tôi giắt trên vách, bỗng thấy thương em tôi vô vàn. |
| V35, p.16 | Nguyễn Nhật Ánh (2017, p.16). *Cây chuối non đi giày xanh.* NXB Trẻ | Lần nào bị cô giáo dò bài, tôi cũng ấp úng vài câu rồi **đứng trơ** như cột nhà. |
| V35, p.24 | Nguyễn Nhật Ánh (2017, p.24). *Cây chuối non đi giày xanh.* NXB Trẻ | Như có ai đâm vào ngực tôi. Tim tôi tự dưng **thắt lại**. |
| V35, p.24 | Nguyễn Nhật Ánh (2017, p.24). *Cây chuối non đi giày xanh.* NXB Trẻ | Trong một phút, cảm giác hào hứng biến mất, thay vào đó một nỗi ăn năn **đâm chồi** trong lòng tôi. |
| V35, p.28 | Nguyễn Nhật Ánh (2017, p.28). *Cây chuối non đi giày xanh.* NXB Trẻ | Người **đông cứng lại**, tôi muốn ngoảnh mặt đi chỗ khác để tránh ánh mắt cô nhưng cổ tôi cứ trơ ra. |
| V35, p.28 | Nguyễn Nhật Ánh (2017, p.28). *Cây chuối non đi giày xanh.* NXB Trẻ | Nhưng lúc này tôi phát hiện ra càng nhìn lâu vào đôi môi cô, một cảm giác bất an độtngột **lấp đầy** tôi. |
| V35, p.42 | Nguyễn Nhật Ánh (2017, p.42). *Cây chuối non đi giày xanh.* NXB Trẻ | Sau khi uống liên tiếp vài ngụm nước, hồn vía tôi lập tức **bay** tuốtlên mây. |
| V35, p.42 | Nguyễn Nhật Ánh (2017, p.42). *Cây chuối non đi giày xanh.* NXB Trẻ | Lòng dạ **rối tung**, đầy khiếp hãi, những ý nghĩ trong đầu tôi bắt đầu **vón cục** lại. |
| V35, p.65 | Nguyễn Nhật Ánh (2017, p.65). *Cây chuối non đi giày xanh.* NXB Trẻ | Lòng tôi **dậy lên** một cảm giác êm đềm và tôi chợt nhận ra tôi dần dần thích màu xanh lá cây… |
| V35, p.68 | Nguyễn Nhật Ánh (2017, p.68). *Cây chuối non đi giày xanh.* NXB Trẻ | Tôi **phổng mũi** nhưng vờ làm ra vẻ khiêm tốn … |
| V35, p.68 | Nguyễn Nhật Ánh (2017, p.68). *Cây chuối non đi giày xanh.* NXB Trẻ | Đi một quãng, tôi tò mò ngoái đầu nhìn lại, **lạnh toát sống lưng** khi thấy con mắt dường như đang nhìn theo mình. |
| V35, p.108 | Nguyễn Nhật Ánh (2017, p.108). *Cây chuối non đi giày xanh.* NXB Trẻ | Trái tim băng giá của chị Hoè không ngờ cuối cùng lại bị anh Thắng làm cho **tan chảy.** |
| V35, p.116 | Nguyễn Nhật Ánh (2017, p.116). *Cây chuối non đi giày xanh.* NXB Trẻ | Giông tố trong lòng người kéo dài hơn, qua tận những ngày sau, nhưng rồi cũng **kịp tạnh** đi trước những tin tức tốt lành. |
| V35, p.117 | Nguyễn Nhật Ánh (2017, p.117). *Cây chuối non đi giày xanh.* NXB Trẻ | Tảng đá **đè** nặngngực tôi như được ai nhấc đi cùng với những tin dữ. |
| V35, p.119 | Nguyễn Nhật Ánh (2017, p.119). *Cây chuối non đi giày xanh.* NXB Trẻ | Có phải chuyện tình của anh Thắng và cô Sa giống như chiếc muỗng **khuấy** vào tâm hồn non nớt của tôi, khiến nó không còn bình yên nữa. |
| V35, p.130 | Nguyễn Nhật Ánh (2017, p.130). *Cây chuối non đi giày xanh.* NXB Trẻ | Lòng tôi bất giác **trĩu xuống** sau câu nói của chú tiểu Khôi. |
| V35, p.139 | Nguyễn Nhật Ánh (2017, p.139). *Cây chuối non đi giày xanh.* NXB Trẻ | Tôi càng nghe,máu nóng **dồn** hết lên đầu. |
| V35, p.154 | Nguyễn Nhật Ánh (2017, p.154). *Cây chuối non đi giày xanh.* NXB Trẻ | Mẹ nó nói bằng giọng dịu dàng nhưng tôi tưởng như bàđang **chất** đá vào lòng tôi. |
| V35, p.154 | Nguyễn Nhật Ánh (2017, p.154). *Cây chuối non đi giày xanh.* NXB Trẻ | Có cái gì đó như là sự xấu hổ, nỗi tủi thân, niềm tuyệt vọng, tất cả trộn lẫn vào nhau bơm thành một quả bóng **căng phồng** trong ngực khiến tôi tức thở. |
| V35, p.157 | Nguyễn Nhật Ánh (2017, p.157). *Cây chuối non đi giày xanh.* NXB Trẻ | Khi nó quay về, tôi giống hệtcon tàu **mắc cạn,** chả thiết tung tăng cựa quậy. |
| V35, p.169 | Nguyễn Nhật Ánh (2017, p.169). *Cây chuối non đi giày xanh.* NXB Trẻ | Cách nhìn vấn đề hết sức bi quan của nó khiến tôi có cảm giác vừa bị ai nắm chân **lôi xuống nước**. |
| V35, p.170 | Nguyễn Nhật Ánh (2017, p.170). *Cây chuối non đi giày xanh.* NXB Trẻ | Tôi tưởng Phan sẽ **bơm** thêm hy vọng vàotrái tim đang cựa quậy trong lồng ngực tôi để giúp hồi sinh, ngờ đâu nó **phang** một búa chí mạng khiến tôi muốn lăn quay ra đất! |
| V35, p.172 | Nguyễn Nhật Ánh (2017, p.172). *Cây chuối non đi giày xanh.* NXB Trẻ | Những tuyệt vọng trong lòng tôi nhanh chóng **lên ngôi.** |
| V35, p.173 | Nguyễn Nhật Ánh (2017, p.173). *Cây chuối non đi giày xanh.* NXB Trẻ | Có cảm giác những cánh bướm chập chờnchung quanhđã **cõng** nỗi buồn của tôi đem đi xa lắm. |
| V35, p.176 | Nguyễn Nhật Ánh (2017, p.176). *Cây chuối non đi giày xanh.* NXB Trẻ | Nhưng chỉ cần vài phút ngồi cạnh và trò chuyện vui vẻ với nó, nỗi hờn giận trong lòng tôi **bay biến** đâu mất. |
| V35, p.176 | Nguyễn Nhật Ánh (2017, p.176). *Cây chuối non đi giày xanh.* NXB Trẻ | Nhỏ Thắm “ờ” nhỏ xíu mà tôi tưởng như có một **phát đạn** vừa **sượt qua tai.** |
| V35, p.186 | Nguyễn Nhật Ánh (2017, p.186). *Cây chuối non đi giày xanh.* NXB Trẻ | Luôn có cái gì đó loi choi **quẫy đạp** trong ngực tôi khiến mỗi khi nghĩ tới tôi lại thấy tức thở. |
| V35, p.189 | Nguyễn Nhật Ánh (2017, p.189). *Cây chuối non đi giày xanh.* NXB Trẻ | Trong những ngày này, các chuyện tình sướt mướt của Quỳnh Dao chẳng giúp ích gì cho tôi ngoài việc **chất** thêm vào lòng tôi nhữngkhối sầu. |
| V35, p.190 | Nguyễn Nhật Ánh (2017, p.190). *Cây chuối non đi giày xanh.* NXB Trẻ | Trong khi tôi **chìm** vào tuyệt vọng, thị trấn bất ngờ xảy ra một chuyện lạ lùng. |
| V35, p.190 | Nguyễn Nhật Ánh (2017, p.190). *Cây chuối non đi giày xanh.* NXB Trẻ | Giống như chị Hoài vừa nhét một trái chanh vào họng tôi. Tôi **đứng chết trân**, trố mắt ra nhìn chị, ú ớ không nói nên lời. |
| V36, p.61 | Nguyễn Thị Thu Huệ (2012, p.61). *Tân cảng* *(Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên | Lúc này nó mới khóc. Tiếng khóc ri ri. Đau đớn như muốn **nuốt ngược** vào trong. |
| V36, p.61 | Nguyễn Thị Thu Huệ (2012, p.61). *Tân cảng* *(Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên | Trong khi tôi **chìm** vào tuyệt vọng, thị trấn bất ngờ xảy ra một chuyện lạ lùng. |
| V37, p.26 | Nguyễn Thu Hoài (2015, p.26). *Đợi anh ở Toronto*. NXB Văn học | Một cảm giác khó chịu tràn ngập trong lòng khiến cho lồng ngực anh như muốn **nổ tung.** |
| V37, p.34 | Nguyễn Thu Hoài (2015, p.34). *Đợi anh ở Toronto*. NXB Văn học | Vi gần như **đông cứng lại**trong nỗi sợ hãi. |
| V37, p.58 | Nguyễn Thu Hoài (2015, p.58). *Đợi anh ở Toronto*. NXB Văn học | Một nỗi buồn khó tả đang **xâm chiếm** trái tim cô, mà vì sao thì Vi cũng chịu không lý giải nổi. |
| V37, p.10 | Nguyễn Thu Hoài (2015, p.10). *Đợi anh ở Toronto*. NXB Văn học | Nghĩ đến số tiền mà Nguyên đã trang trải cho cô suốt những năm vừa qua, trái tim Vi lại như cómột tảngđá **đè nặng*.*** |
| V38, p.182 | Nguyễn Trọng Đắc (2000, p.182). *Tình nguyện*. NXB Thanh Niên | Máu nóng **dồn lên** mặt ông bừng bừng. Ông đứng phắt dậy. Có người ngồi bên níu ông xuống nhưng không kịp. |
| V39, p.28 | Nguyễn Trung (2006, p. 28). *Dòng đời* (tiểu thuyết, tập 3-4). NXB Văn nghệ | Thắng nhăn mặt, cố **nuốt** cục tức nghẹn ứ trong họng. |
| V40, p.759 | Nhiều tác giả (2000, p.759). *Lưới tình: tập truyện ngắn*. NXB Hội nhà văn | Tuy nhiên thỉnh thoảng lại **len lỏi** trong ý nghĩ tôi một nỗi sợ hãi. |
| V41, p.860 | Nhiều tác giả (2000, p.860). *Tổng tập văn học Việt Nam*: trọn bộ 42 tập có chỉnh lý và bổ sung, Tập 28, NXB Khoa học xã hội | Vĩnh tức **trào máu**, bệnh tình mình cha mẹ chẳng hỏi gì đến, lại còn mai mỉa. |
| V42, p.726 | Nhiều tác giả (2017, p.726). *Tổng tập văn học Việt Nam, Tập 30*. NXB Khoa học xã hội | Chồng chau mày, nghiến răng, hai bàn tay nắm chặt như sắp đánh ai, cặpmắt **long lên** sòng sọc. |
| V43, p.49 | Nhiều tác giả (2000, p.49). *Tuyển hồi kí hay.* NXB Phụ Nữ | Thằng mật thám tức lộn tiết. |
| V44, p.224 | Nhiều tác giả (2004, p.224).*Truyện ngắn hay ba miền.* NXB Thanh Hoá | Tỉnh dậy, Sim thấy ông Cai Đản hùng hùng hổ hổlăm lăm con dao găm trong tay. Mắt lãotrợn ngược trồng trắng dã như mắt cá chết trôi. |
| V45, p.47 | Nhiều tác giả (2004, p.47). *Truyện ngắn chọn lọc*. NXB Thanh Niên | Anh đứng như trời chồng, khuôn mặt hốc hác, nhăn nhúm lại. |
| V46, p.328 | Nhiều tác giả (2001, p.328). *Truyện ngắn Việt Nam thời kì đổi mới-tập 3*. NXB Hội Nhà Văn | Lão, mặt sưng mày xỉa, đá thúng đụng nia, chửi mèo quẹo chó, đứng đụng nồi, ngồi đụng giường. |
| V47, p.1105 | Nhiều tác giả (2009, p. 1105). *Văn học Việt Nam thế kỉ XX* - Tập 1, phần 42. NXB Văn học | Bằng một sức mạnh không ngờ của cơn giận trào đến đỉnh điểm, Lanh thộp ngực áo, xốc gã dậy. |
| V48, p.22 | Nhiều tác giả (2003, p.22). *Văn nghệ quân đội số phát hành 575-578.* NXB Hội nhà văn | Nán lại một chút, anh cố ghìm khối lửa trong người như đang muốn nổ tung. |
| V49, p.591 | Nhiều tác giả (2009, p.591).*Văn học Việt Nam thế kỉ XX*, *Tập 1, Phần 43*. NXB Văn học. | Nghe lão Trùm hỏi nói vậy, càng tức giận hơn. Cơn tức giận trào lên họng. Và một khi giận tới mức ấy, ông Hai Gà yếu xìu. |
| V50, p.290 | Phạm Quang Trung 2002, p. 290). *Văn xuôi Tây Nguyên thế kỉ XX.* NXB Văn hoá dân tộc | Thương chồng, thương con chết thê thảm cùng với nỗi sợ hãi trong cô đơn khiến chị cứ đứng trơ trơ như phỗng, chợt nhớ của chưa đóng, chị vội đóng cửa … |
| V51, p.45 | Phan Triều Hải (2018, p.45). *Trên một chuyến tàu*. NXB Văn học | Còn Ngân, lần này có lẽ nàng cũng sẽ nhanh chóng tìm thấy niềm vui bên tình mới, không hề quan tâm đến việc cuộc tình đó kéo dài được bao lâu, cũng chẳng cần biết sau mỗi cuộc tình với nàng có ai bị dằn vặt hay sỉ nhục, không đeo mang một chút nhớ nhung nào, một chút quá khứ nào, và rũ bỏ tất cả các phiền muộn, giờ đây dường như đã trở thành phương cách hay nhất để có một đời sống vững vàng. |
| V52, p.25 | Phyllis (2020, p.25). *Đôi mắt trẻ thơ.* books.google.com.vn | Niềm vui không ở đâu xa, nó ở quanh ta, nở hoangaytrong lòngcủa bạn. |
| V53, p.69 | Song Hà (2017, p.69). *Ngoại tình.* NXB Văn học. | Lòng ychùng xuống khi nghe văng vẳng tiếng hát của ca sĩ nào đó. |
| V54, p.74 | Thạch Lam (2003, p.74). *Truyện ngắn Thạch Lam.* NXB Văn học | Sinh cố hết sức cắn môi để nén cơn giận dữ đang sôi nổi trong lòng, nắm chặt tay hơn nữa cho khỏi rung động cả người. |
| V55, p.130 | Thế Dũng (2005, p.130). *Tiếng người trong đá Giáp Sơn: tập truyện và ký*. NXB Hội Nhà Văn | … anh có thể xông tới bóp cổ kẻ đó ngay vì niềm ẩn ức trong anh nhiều khi tưởng như muốn nổ tung vì đã chịu sự dồn nén quá lâu. |
| V56, p.70 | Thuỳ Linh (2012, p.70). *Cổ tích cho đàn ông (Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên | Con sóng mặc cảm đangxô đẩychị. |
| V56, p.71 | Thuỳ Linh (2012, p.71). *Cổ tích cho đàn ông (Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên | Anh cũng không thể nghe thấy tiếng chị đang thét lên trong im lặng tưởng rất đỗi dịu dàng. Lồng ngực như đang muốnvỡ tungcủa chị vẫn ngàỳ ngày ôm ấp bé Tũn mỗi khi ru nó ngủ. |
| V56, p.75 | Thuỳ Linh (2012, p.75). *Cổ tích cho đàn ông (Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên | Màu trắng của chiếc nệm ga phủ hắt vào gương mặt anh, rồi từ từ chuyển thành màu máu bầm đỏ, đen kịt. Anhđổ vậtxuống nền nhà. |
| V56, p.75 | Thuỳ Linh (2012, p.75). *Cổ tích cho đàn ông (Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên | Anh biến thành *một tảng băng câm lặng biết đi*. Tảng băng ấy dường như không thể nung chảy, mặc dù bạn bè. |
| V56, p.79 | Thuỳ Linh (2012, p.79). *Cổ tích cho đàn ông (Truyện ngắn hay đầu thế kỉ 21)*. NXB Thanh Niên | Anh bỗng cảm thấy một niềm dịu dàng trànngậptrong căn phòng ngủ trống trải của mình. |
| V57, p.30 | Tống Ngọc Hân (2015, p.30). *Bến trăm năm*. (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Mẹ uống luôn cả cốc nước hoa quả đã lên men trong tâm trạng của người say. Mẹ lâng lâng, chòng chành, cảm giác như vừa bước xuống từ một con thuyền nhỏ, nhìn lại phía dòng mênh mang sóng nước. |
| V58, p.37 | Tống Ngọc Hân (2015, p.37). *Đường mưa*. (Tuyển tập truyện ngắn *Mây không bay về trời)*. | Chân tay mụ rã rời, nước mắt mụ ứa ra. Nỗi hờn tủi cứ dâng lên, dâng lên … |
| V59, p.50 | Tống Ngọc Hân (2015, p.50). *Hồn xưa lưu lạc* (Tuyển tập truyện ngắn *Mây không bay về trời*. NXB Quân đội nhân dân | Nhưng một lần, đang lúc mặn nồng, ngửi thấy mùi gỗ thơm phảng phất trên tóc vợ, hắn sôi máu. … Ghen hừng hực, cơn ghen như lửa nóng có thể rèn dao, có thể nung chảy mọi thứ kim khí. |
| V59, p.58 | Tống Ngọc Hân (2015, p.58). *Hồn xưa lưu lạc* (Tuyển tập truyện ngắn *Mây không bay về trời)*. NXB Quân đội nhân dân | Ruột hắn, ai dứt ra từng khúc. |
| V59, p.58 | Tống Ngọc Hân (2015, p.58). *Hồn xưa lưu lạc* (Tuyển tập truyện ngắn *Mây không bay về trời)*. NXB Quân đội nhân dân | Ruột gan chìm nghỉm trong rượu đắng, tiếng nói cũng đắng theo. |
| V59, p.64 | Tống Ngọc Hân (2015, p.64). *Hồn xưa lưu lạc* (Tuyển tập truyện ngắn *Mây không bay về trời)*. NXB Quân đội nhân dân | Say nhiều, cái tình trong hắn lả đi, chết giấc. |
| V60, p.101 | Tống Ngọc Hân (2015, p.101). *Mầm đắng* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Tỉnh cơn mê, không thấy con bên cạnh, tim tôi thắt lại. |
| V61, p.106 | Tống Ngọc Hân (2015, p.106). *Maú và tuyết* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Mỗi khi cô vui, nắng ở đâu cứ tràn vào lấp lánh nụ cười. |
| V62, p.106 | Tống Ngọc Hân (2015, p.106). *Mây không bay về trời* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Áo Soái rách tơi tả để lộ một khoảng ngực trái phập phồng những nhịp bối rối. |
| V62, p.121 | Tống Ngọc Hân (2015, p.121). *Mây không bay về trời* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Hai khoảng da lành lặn trên hai cơ thể đầy thương tích còn đủ cảm giác để nhận ra hai luồng hơi ấm đang trộn vào nhau. Cả nhịp tim cũng trộn vào nhau. |
| V62, p.126 | Tống Ngọc Hân (2015, p.126). *Mây không bay về trời* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Mấy lần anh nghe mẹ nói là bố đang nhớ người ta, bố bị nỗi nhớ và nỗi ân hận hành hạ. |
| V62, p.128 | Tống Ngọc Hân (2015, p.128). *Mây không bay về trời* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Cảm giác tủi nhục, xót thương cho mẹ, cho bố trào lên trong lòng. |
| V62, p.131 | Tống Ngọc Hân (2015, p.131). *Mây không bay về trời* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Cái cụm từ “Gia đình tôi” như cái lẹm nứa cứa vào tim Viễn. Giờ anh mới nhớ, ở đó cũng còn một vết thương không do lửa. |
| V62, p.133 | Tống Ngọc Hân (2015, p.133). *Mây không bay về trời* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Có một bàn tay đang dịu dàng xoa nhẹ vào bắp chân anh. Trời tối nên chẳng ai nhìn thấy những giọt nước mắt đang rơi vào im lặng. |
| V62, p.133 | Tống Ngọc Hân (2015, p.133). *Mây không bay về trời* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Bên kia là một khoảng trống. Rồi mẹ tắt máy. Anh biết bão gió lại đổ vào lòng mẹ. Nhưng mẹ cần sự chuẩn bị cho cuộc gặp gỡ sau 20 năm trời đằng đẵng. |
| V63, p.148 | Tống Ngọc Hân (2015, p.148). *Người săn côn trùng* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Cũng năm ấy, cụ già trở nên yếu ốm. Cụ ao ước được về lại nơi chôn nhau cắt rốn để gặp lại con cháu họ hàng. Ông đực mặt ra. Cố rặn một nụ cười chẳng rõ mặn nhạt. |
| V63, p.152 | Tống Ngọc Hân (2015, p.152). *Người săn côn trùng* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Câu hỏi từ tốn, nhẹ nhàng, run rẩy, như vừa chạm vào chỗ nào đó tưởng như sâu lắm, kín lắm trong lòng người. |
| V64, p.155 (1) | Tống Ngọc Hân (2015, p.155). *Núi vỡ* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Cay nín nhịn, dìm xuống cơn tiếc nuối sục sôi trong buồng gan, giục giã vợ con. |
| V64, p.155 (2) | Tống Ngọc Hân (2015, p.155). *Núi vỡ* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Cay phải ý tứ lắm để kìm tiếng gầm gào bực tức cứ từng cơn trỗi lên trong họng. |
| V64, p.155 (3) | Tống Ngọc Hân (2015, p.155). *Núi vỡ* (Tuyển tập truyện ngắn *Mây không bay về trời).* NXB Quân đội nhân dân | Bụng Cay như có người cầm dao cứa. |
| V65, p.19 | Tống Phước Bảo (2021, p.19). *Cách một quãng đồng* (Truyện ngắn đặc sắc 2021). NXB Văn học | Bữa xỉn ba khệ nệ nói với nội, người ta có bầu với tui, giờ tính sao. Ủa thì sao nữa, thì rước về chứ sao trăng gì thằng ông trời. Má lấp ló dưới sau nhà, nghe lòng mình rạn vỡ. |
| V66, p.50 | Tống Phước Bảo (2022, p.50). *Linh đinh tình phù sa*. NXB Thế giới | Giữa những nhớ quên của cuộc đời, má vẫn giữ cái thói quen ưa ra giàn mướp tía trồng mà hong tóc. Mướp lủng lẳng trên cành. Nỗi buồn của má chừng như cũng lắt lay như vậy. |
| V67, p.214 | Trường Nguyên (2004, p. 214). *Đi* *qua thời áo trắng*. NXB Hội nhà văn | Cơn giận bùng lên. Ngọn núi lửa đã phun, nham thạch nóng hàng ngàn độ đã tràn ra không cách nào ngăn cản nổi. Ông Ba gầm lên túm lấy tóc Lan lôi sền sệt lại cây cột gần đó. |
| V68, p.626 | Trương Tư Trần Quỳnh (2007, p.626). *Di chúc Hoa Ti-gôn*. NXB Phụ Nữ | Một nỗi giận âm ỉ vốn có từ lâu ở trong lòng chợt đến. |
| V69, p.183 | Văn Giá (2019, p.183). *Trần gian muôn nỗi*. NXB Văn học | Ánh sáng tràn ngập cả căn phòng. |
| V70, p.564 | Vũ Huy Anh (2000, p.564). *Dang dở*. NXB Lao động | Không biết trút bực, trút giận lên ai*,* tôi đem trút lên đầu người yêu tôi. |
| V71, p.93 (1) | Vương Thuý An (2018, p. 93). *Hạnh*. NXB Văn học | Tim tôi tăng tốc, nhanh đến nỗi muốn bật ra khỏi lồng ngực, một cảm giác nóng rực chạy dần từ lớp tiếp xúc giữa hai bàn tay lan ra toàn cơ thể. |
| V71, p.93 (2) | Vương Thuý An (2018, p. 93). *Hạnh*. NXB Văn học | Tôi sợ, nỗi sợ lan toả ra toàn thân, não bộ tôi đông cứng, những kẻ bệnh hoạn từng xuất hiện trong quá khứ quay trở lại lởn vởn trước mặt. |
| V71, p.117 | Vương Thuý An (2018, p. 117). *Hạnh*. NXB Văn học | Làm gì cũng phải hết sức tế nhị, cố gắng để tiếng động gây ra càng nhỏ càng tốt, mỗi lần bố chồng tôi ho hắng là tim tôi nhảy dựng lên, như thể đi ăn trộm bị phát giác. |
| V71, p.194 | Vương Thuý An (2018, p. 194). *Hạnh*. NXB Văn học | Chúng tôi cùng cười. Một luồng gió ấm áp chạy qua tim, một sự an ủi tâm hồn khó tả. |
| V72, p.114 | Xuân Thiều (2005, p.114). *Tháng ngày đã qua*. NXB Phụ Nữ | Thắm ngồi một mình trên chiếc chiếu trải giữa nhà, đắm chìm trong nỗi xúc động mênh mông,buồn vui lẫn lộn. |
| V73, p.6 | Y Ban (2012, p.6). *I am … đàn bà* (Truyện ngắn hay đầu thế kỉ 21). NXB Thanh Niên | Rồi gã sầm mặt xuống vì biết chắc rằng nhà gã lại có thêm một miệng ăn nữa. |
| V74, p.160 | Yến Nhi (2019, p.160). *Ai đã làm cho tuổi 20 của tôi cô đơn đến vậy?*. NXB Văn học | Câu chuyện ấy cứ xảy ra với tôi như một thông lệ, khi cảm xúc tụt xuống như muốn kéo tâm hồn mỏng manh trỗi dậy, choán lấy không gian xung quang và thay vào đó một màu đượm buồn, cuồn cuộn trào dâng, rồi lại lắng xuống, rồi lại trào dâng. |
| V75, p.161 | Yến Nhi (2019, p.161). *Ai đã làm cho tuổi 20 của tôi cô đơn đến vậy?*. NXB Văn học | Đã có lúc tôi cảm nhận được sự cô độc bủa vây quanh mình dù xung quanh tôi có hàng vạn người. |
| V75, p.163 | Yến Nhi (2019, p.163). *Ai đã làm cho tuổi 20 của tôi cô đơn đến vậy?*. NXB Văn học | Và rồi những nỗi buồn ấy cứ thế nối đuôi nhau, đi tìm sự giải thoát như cỏ dại kiên cường, mạnh mẽ luồn lách theo những tia sáng để được nhìn thấy ánh mặt trời. |

**Appendix 3. English MEMs denoting 8 types of emotio**n

|  |  |  |
| --- | --- | --- |
| **No.** | **Emotions** | **English MEMs** |
| 1 | Surprise | 1. Surprise as a ball |
| 2. Surprise as a coin |
| 2 | Panic/ Shock | 3. Panic/ Shock as force |
| 4. Panic as natural phenomena |
| 5. Panic as a surge of flood |
| 6. Panic as a tornado |
| 7. Shock as light |
| 3 | Fear | 8. Fear as an animal |
| 9. Fear as a criminal |
| 10. Fear as an electrical shock |
| 11. Fear as a ghost |
| 12. Fear as blood |
| 13. Fear as heavy bombs |
| 14. Fear as flame |
| 15. Fear as a horse |
| 16. Fear as a snake |
| 17. Fear as earthquake |
| 18. Fear as a ball |
| 19. Fear as a clamp |
| 20. Fear as a forceful tool |
| 21. Fear as a hammer |
| 22. Fear as a cold |
| 23. Fear as turning pale |
| 4 | Joy/ Triumph | 24. Happiness as a blossom |
| 25. Happiness as warmth |
| 26. Happiness as sunshine |
| 27. Joy as a hopping rabbit |
| 28. Happiness as a gentle hand |
| 29. Happiness as warm waves on a lake |
| 30. Happiness as birds’ sound |
| 31. Happiness as a tide |
| 32. Happiness as a warm stream |
| 33. Happiness as a volcano |
| 34. Happiness as a flood |
| 35. Excitement as wind |
| 36. Happiness as a fairy/ a superman |
| 37. Happiness as flame |
| 38. Happiness as light |
| 39. Happiness as being off ground |
| 40. Happiness as sunlight |
| 41. Happiness as a force |
| 42. Happiness as a dance |
| 43. Happiness as a bird |
| 44. Happiness as an entity (a person) |
| 5 | Anger/ Rage | 45. Anger as a fierce animal |
| 46. Anger as a storm |
| 47. Anger as a flood |
| 48. Anger as boiling water |
| 49. Anger as poison |
| 50. Anger as an animal attacking a prey |
| 51. Anger as a tide |
| 52. Anger as an explosive |
| 53. Anger as an animal |
| 54. Anger as ants |
| 55. Anger as an explosive |
| 56. Anger as a force |
| 57. Anger as flame/ fire |
| 58. Anger as a thunder |
| 59. Anger as an earthquake |
| 60. Anger as an enemy |
| 61. Anger as a moving enity |
| 62. Anger as fizzy drink |
| 63. Anger as liquid |
| 64. Anger as atoms |
| 6 | Sorrow/ Grief | 65. Sadness as snow |
| 66. Sadness as iceberg |
| 67. Sadness as a crumbled sheet of paper |
| 68. Sadness as an object |
| 69. Sadness as an entity (a person) |
| 70. Sadness as a storm |
| 71. Despair as fluid |
| 72. Sadness as a heavy stone |
| 73. Pain as a disgusting object |
| 74. Pain as a spanner |
| 75. Pain as a physical discomfort |
| 76. Pain as a knife |
| 77. Depression as a wolf |
| 78. Sadness as an fierce animal (tiger) |
| 79. Sadness as a boat sinking in the sea |
| 80. Sadness as a snake |
| 81. Sadness as earthquake |
| 82. Depression as the sea |
| 83. Depression as a well |
| 84. Sadness as a nail |
| 85. Sadness as a rope |
| 7 | Love | 86. Love as a tide |
| 87. Love as a vehicle |
| 88. Love as the sea |
| 89. Love as a snake |
| 90. Lust as a sky of stars |
| 91. Lust as a wrestler |
| 92. Lust as a boat |
| 93. Lust as a magnet |
| 94. Lust as breakage |
| 8 | Hate | 95. Hate as an object |

**Appendix 3. Vietnamese MEMs denoting 7 types of emotion**

|  |  |  |
| --- | --- | --- |
| **No.** | **Emotions** | **Vietnamese MEMs** |
| 1 | Panic/ Shock | 1. Shock as a bullet flying by (Như có phát đạn sượt qua tai) |
| 2. Shock as immobilization (Đứng chôn chân; đứng tim) |
| 2 | Fear | 3. Fear as a cold (Mạch máu đóng băng) |
| 4. Fear as an electrical shock (Tóc dựng đứng; Lông tơ dựng đứng) |
| 5. Fear as a ghosty image (Cơ thể nổi gai ốc; tim rớt ra khỏi lồng ngực) |
| 6. Fear as a storm |
| 7. Fear as a leech (Nỗi sợ hãi đeo bám) |
| 8. Fear as heavy bombs |
| 9. Fear as a wandering wind (Hồn vía lửng lơ, phiêu lạt) |
| 10. Fear as a brutal hand (Nỗi lo sợ giày vò; Tim bị bóp nghẹn) |
| 11. Fear as cold wind (Cơn ớn lạnh chạy dọc sống lưng) |
| 12. Fear as a force (Điếng hồn) |
| 13. Fear as immobilization (Đứng trơ trơ như phỗng) |
| 14. Fear as a house’s pillar (Đứng trơ như cái cột nhà) |
| 15. Fear as a race (Tim tăng tốc) |
| 16. Fear as a leap of a heart (Tim nhẩy dựng) |
| 17. Fear as a cold (Não bộ đông cứng) |
| 3 | Worry/ Anxiety | 18. Nervousness as unstable movement in stomach (Bụng thấp tha thấp thỏm) |
| 19. Worry as a tangled wool roll (Lòng dạ rối tung) |
| 20. Worry as an intruder |
| 21. Worry as fire (Như có ai đốt lửa trong bụng) |
| 22. Worry as a heavy burden (trút những nỗi lo sợ) |
| 23. Worry as an intruder (Cảm giác bất an len lỏi trong tim) |
| 4 | Joy/ Triumph | 24. Happiness as a blossom (Trái tim nở hoa) |
| 25. Happiness as sweet liquid (Cảm giác ngọt ngào, sâu lắng dâng lên trong lồng ngực) |
| 26. Happiness as a mother’s flow of milk (Đắm chìm trong niềm vui thanh thanh dịu ngọt) |
| 27. Happiness as the sea (Đắm chìm trong cơn xúc động) |
| 28. Satisfaction as sunlight (Cảm giác thoả mãn, hưng phấn lan toả) |
| 29. Happiness as heat |
| 30. Happiness as a blossom (trong lòng nở hoa; niềm hạnh phúc bung nở) |
| 31. Happiness as a petal |
| 32. Happiness as sunlight (Hạnh phúc ngập dần trong đáy mắt) |
| 33. Happiness as a stream (Lắng nghe dòng cảm xúc trong trái tim) |
| 34. Happiness as an intruder (Hạnh phúc xâm chiếm tâm hồn) |
| 5 | Anger/ Rage | 35. Anger as a topsy-turvydom of intestine (Lộn ruột) |
| 36. Anger as a fire (Ném cái nhìn nảy lửa; một sự giận dữ loé lên tron) |
| 37. Anger as nausea (Cơn tức nghẹn dâng lên muốn bật ói) |
| 38. Anger as heavy stomps (Giậm chân bành bạch) |
| 39. Anger as an animal (Cơn tức giận bị ghìm) |
| 40. Anger as an explosive (Đầu nổ tung) |
| 41. Anger as a lump of food hard to swallow (cố nuốt cục tức) |
| 42. Anger as a tiger attacking a prey (hùng hùng hổ hổ) |
| 43. Anger as a uncontrollable actions (đá thúng đụng nia) |
| 44. Anger as darkness (Mặt sầm xuống) |
| 45. Anger as a storm (Cơn tức giận tan đi) |
| 6 | Sorrow/ Grief | 46. Sadness as wild grass (Nỗi buồn nối đuôi nhau, luồn lách như cỏ dại theo tia sáng) |
| 47. Loneliness as a veil of mist (Sự cô độc bủa vây) |
| 48. Sadness as a candle in the wind (Nỗi buồn lắt lay) |
| 49. Pain as bitter wine (Ruột gan chìm nghỉm trong rượu đắng) |
| 50. Pain as an iceberg (Một tảng băng câm lặng biết đi) |
| 51. Sadness as waves (Mặc cảm xô đẩy) |
| 52. Depression as a deep sea (Lòng tôi chìm vào tuyệt vọng) |
| 53. Sadness as stones/ rocks (Chất vào lòng tôi những khối sầu; Như có tảng đá đè nặng ngực) |
| 54. Sadness as a heavy load on someone’s back |
| 55. Depression as a King (Nỗi tuyệt vọng lên ngôi) |
| 56. Grief as a storm (Giông tố tạnh trong lòng; Gió bão đổ vào lòng mẹ) |
| 57. Regretness as a seed which is sprouting (Nỗi ăn năn đâm chồi) |
|  |  | 58. Sadness as a remote place (Trái tim rơi xuống một chỗ nào đó rất xa) |
| 59. Pain as a bleeding liver (Gan ứa ra) |
| 60. Sadness as a leech (Trạng thái lao đao, trống rỗng vẫn tiếp tục đeo đẳng, hành hạ) |
| 61. Grief as a breakage (Đoạn xương mỏng gãy sụn nơi lồng ngực) |
| 62. Sadness as moving wind (Nỗi buồn mơn man di chuyển khắp cơ thể) |
| 63. Sadness as a flood (Nỗi tủi hổ, uất ức, đau đớn dâng lên; Nỗi trống vắng tràn về; Máu trong lồng ngực guộn lên từng đợt) |
| 64. Pain as a bamboo knife (Như có cái nẹm lứa cứa vào tim) |
| 65. Sadness as fog (Cảm giác tội lỗi với chính ký ức của mình bảng lảng mãi không tan) |
| 66. Pain as broken glass (Trái tim vụn vỡ) |
| 67. Sadness as a petal (Thả trôi buồn vui, hạnh phúc) |
| 68. Pain as as a drop of dew (Nỗi đau đọng lại) |
| 69. Pain as being in a deep abyss (rớt xuống từ trên bờ đất tới vực sâu) |
| 70. Pain as an elastic string (Nỗi đau dùng dằng) |
| 71. Pain as a dry leaf (Lá cây cháy úa trong lòng) |
| 72. Grief as a person (Trái tim gào thét trong câm lặng) |
| 73. Sadness as a bottomless pit (Tim rơi xuống hố sâu không đáy) |
| 74. Sadness & pain as a thread (Sợi chỉ thắt tim tôi) |
| 75. Sadness as shrinkage of intestine (thắt ruột, quặn lòng) |
| 76. Pain as an animal (a dog) (Cái đau liếm lên đầu, lên ngực) |
| 77. Pain as fossilization (Trái tim hoá đá) |
| 78. Sorrow as a cold (Cái cô quạnh thấu) |
| 79. Pain as a fierce animal (Khổ đau chế ngự tâm hồn) |
| 80. Pain as being emotionless (a lump of wood/ anh như cục gỗ biết đi lại) |
| 81. Pain as a knife (Lòng bị xé; Uất ức, căm hận cào nhói; Trái tim rỉ máu) |
| 82. Sorrow as an intruder (Cảm xúc bẽ bàng nhào đến xâm chiếm) |
| 83. Sorrow as fire (Lòng Mai âm ỉ nỗi buồn nhẹ) |
| 84. Sadness as dush (Rũ bỏ tất cả những phiền muộn) |
| 85. Sadness as the sagging of the guitar strings (Lòng y chùng xuống khi nghe văng vẳng tiếng hát của ca sĩ nào đó) |
| 7 | Love  (passion & lust) | 86. Love/ Lust as an unstable boat on a rough river (Lòng đang chao) |
| 87. Love as a string (Tình yêu buộc chặt) |
| 88. Love/ Lust as a flood (Cảm giác lạ xâm lấn ồ ạt) |
| 89. Love as boiling liquid |
| 90. Love as an outburst of emotion (Tim vỡ oà) |
| 91. Love as a wave in the lake (Làn sóng rung động từ đáy lòng nàng) |
| 92. Love/ Lust as a storm (Cơn xao xuyến nổi lên) |
| 93. Lust as a rising tide (Cơn ham muốn trào lên) |
| 94. Lust as fire (Nỗi nhớ và khao khát bùng lên; Cảm giác ghì riết, cuống cuồng, run rẩy, …bùng lên) |
| 95. Desire and love as an object (Chạm đến tình yêu, khát khao) |
| 96. Lust as boiling liquid (Dòng máu nóng hổi ứa ra dồn dập) |
| 97. Love as a tide (Những tình cảm đan chéo trào lên) |
| 98. Love as a bird (Niềm cảm xúc mãnh liệt vút bay trong tâm hồn) |
| 99. Love as heat (Trái tim tan chảy) |
| 100. Lust as a balling gown (cơn rạo rực quét lướt thướt trong tâm tưởng) |
| 101. Lust as liquid ( Dòng hoan lạc chảy tràn) |
| 102. Love as a drunk man (Cái tình trong hắn lả đi, chết giấc) |

Appendix 4. Emotion conceptualized in terms of motion in English

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **No.** | **Figure** | **Motion** | **Path** | **Translational** | **Self-contained** | **Ground** | **Conceptualized emotion** |
| 1 | Someone’s mind | stand trembling |  | - | + | on the tip of his tongue | Fear as a cold |
| 2 | Someone | stand trembling |  | - | + | in the middle of the room | Fear as a cold |
| 3 | Someone’s eyelids | quiver |  | - | + |  | Fear as a cold |
| 4 | Someone’s heart | hit |  | - | + | his chest | Fear as a forceful tool |
| 5 | Someone | freeze |  | - | + |  | Sadness as snow |
| 6 | Someone’s face | melt |  | - | + |  | Sadness as iceberg |
| 7 | (Someone’s) face | crease |  | - | + |  | Sadness as a crumbled sheet of paper |
| 8 | Someone | roll |  | + | - | eyes | Surprise as a ball |
| 9 | Warm glow of pride | spread | up | + | - | from the tips to the toes | Pride as sunlight |
| 10 | Someone | bury |  | - | + | face in hands | Sadness as an object |
| 11 | (Someone’s) heart | hammer |  | + | - | in chest | Fear as a hammer |
| 12 | Someone’s warmth | flatter |  | - | + |  | Happiness as warmth |
| 13 | Someone’s skin | glow |  | - | + |  | Happiness as sunshine |
| 14 | Time | slip | away from | + | - | (a person) | Sadness as an entity |
| 15 | Wall | crumble |  | + | - |  | Lust as breakage |
| 16 | Heart | jump |  | + | - |  | Joy as a hopping rabbit |
| 17 | Blood | run (cold) |  | + | - |  | Fear as cold |
| 18 | Someone | jump | down | + | - | (your) throat | Anger as a fierce animal |
| 19 | (My) heart | sink | on | + | - | (her) face | Sadness as a storm |
| 20 | (My) heart | sink | to | + | - | the soles of (my) feet | Sadness as a storm |
| 21 | Someone | sit frozen |  | - | + |  | Fear as cold |
| 22 | Someone | storm | out | + | - |  | Anger as a storm |
| 23 | Tempers | run high |  | + | - |  | Anger as a flood |
| 24 | Someone | seethe |  | - | + |  | Anger as boiling water |
| 25 | Someone | stagger |  | + | - |  | Shock as force |
| 26 | Stomach | roil |  | - | + |  | Mixed emotions as a flood |
| 27 | (Someone’s) eyes | move | to | + | - | the coat, hair, trousers, … | Curiousity as a moving entity |
| 28 | Something | grip (belly) |  | - | + |  | Fear as a clamp |
| 29 | Something | pat (heart) |  | - | + |  | Happiness as a gentle hand |
| 30 | Mind & body | bend |  | - | + | on one obsession | Fear as a force |
| 31 | Poison | rise |  | + | - | in blood | Anger as poison |
| 32 | Wind | rattle |  | - | + | on chest | Worry as strong wind |
| 33 | Worry beads | lie |  | - | + | on chest | Worry as beads |
| 34 | Worry beads | slip | through | + | - | fingers | Worry as beads |
| 35 | Passion | pass | down to | + | - | someone | Passion as a moving entity |
| 36 | Skin | prickle |  | - | + | under (his) suit | Embarrasment as flame |
| 37 | Eyes | scan to fix |  | + | - | on someone | Curiosity as as a magnet |
| 38 | Eyes | take |  | - | + | in large breast | Lust as a magnet |
| 39 | Someone | driff off |  | + | - |  | Lust as a boat |
| 40 | A lake of warmth | flood | up from  across | + | - | abdomen  chest | Happiness as warm waves on a lake |
| 41 | Worries | go | away | + | - |  | Worry as an entity |
| 42 | Eyes | dart | away | + | - |  | Embarrassment as a spear |
| 43 | Fluid of despair | run | through | + | - | veins | Despair as fluid |
| 44 | Someone | stiffen |  | - | + |  | Mixed emotions as cold |
| 45 | Someone | drag (feet) |  | + | - |  | Sadness as a heavy stone |
| 46 | Someone’s appearance | knock sb down |  | - | + |  | Lust as a wrestler |
| 47 | Stars | vibrate | around | - | + | head | Lust as a sky of stars |
| 48 | Laugh & hoot | shoot | out of | + | - | mouth | Anger as a bullet |
| 49 | Gurgle | escape | from | + | - | throat | Happiness as birds’ sound |
| 50 | Face | go blue |  | + | - |  | Fear as turning pale |
| 51 | Happiness | surge | through | + | - | body | Happiness as a tide |
| 52 | IQ | (suddenly) soar |  | + | - |  | Shock as a bird’s wings soaring into the sky |
| 53 | Someone | flop | onto | + | - | stomach | Fear as being falling down into the pond |
| 54 | (Someone’s) modesty | baffle (sb else) |  | - | + |  | Confusion as a wall |
| 55 | Someone | burst (with joy) |  | + | - |  | Joy as volcano |
| 56 | Someone | erupt (with joy) |  | + | - |  | Happiness as a volcano |
| 57 | Someone | get rid of (pain) |  | + | - |  | Pain as a disgusting object |
| 58 | Happiness | flood |  | + | - |  | Happiness as a flood |
| 59 | Someone | be distracted | from | + | - | the pain in heart | Pain as a physical discomfort |
| 60 | Soul | curle | up into | + | - | ball | Fear as a ball |
| 61 | Pain | rip | into | - | + | someone | Pain as a knife |
| 62 | Someone | shake | from | - | + | emotions | Fear as earthquake |
| 63 | Wolves of depression | come | at | + | - | someone | Depression as a wolf |
| 64 | Someone | be paralyzed with fear |  | - | + |  | Fear as electrical shock |
| 65 | Someone | be stunned by fear |  | - | + |  | Fear as electrical shock |
| 66 | Someone | be engulfed | in | + | - | a wave of panic | Panic as natural phenomena |
| 67 | Skin | crawl |  | + | - |  | Fear as a snake |
| 68 | Sadness | swallow (someone) |  | + | - |  | Sadness as an fierce animal (tiger) |
| 69 | Someone | jump | down | + | - | someone else’s throat | Anger as an animal attacking a prey |
| 70 | Anger | rise |  | - | + |  | Anger as a tide |
| 71 | Someone | explode |  | - | + |  | Anger as an explosive |
| 72 | Sensations | spin | through | - | + | someone | Love & lust |
| 73 | Someone’s angry voice | ring & leap | through | - | + | a place | Anger as an animal |
| 74 | Excitement | ripple | down | + | - | someone’s spine | Excitement as wind |
| 75 | Spirit | sink |  | - | + |  | Sadness as a boat sinking in the sea |
| 76 | Heart | leap |  | + | - |  | Fear as a horse |
| 77 | Feeling of warmth | run | through | + | - | someone | Happiness as a warm stream |
| 78 | Desire | sweep | over | + | - | someone | Desire as a flash of lightning |
| 79 | Someone’s eyes | pull (sb else) | into | + | - | the world | Lust as a magnet |
| 80 | Someone | walk | on | + | - | air | Happiness as a fairy/ a superman |
| 81 | Emotion | twist | inside | - | + | someone | Emotion as a thread |
| 82 | Bitter disappointment | rise | in | + | - | sb’s throat | Disappointment as bile |
| 83 | Anger | build | inside | - | + | someone | Anger as ants |
| 84 | Shame | linger |  | - | + |  | Shame as candles |
| 85 | Eyes | flicker |  | - | + |  | Happiness as flame |
| 86 | Fear | flare | in | - | + | someone’s eyes | Fear as flame |
| 87 | Legs | buckle |  | - | + |  | Panic as a surge of flood |
| 88 | Panic | fly | through | + | - | someone | Panic as a tornado |
| 89 | Someone | ride | on | + | - | an emotional roller coaster | Emotion as a roller coaster |
| 90 | Love | creep | up | + | - | on someone | Love as a snake |
| 91 | Someone | shake off  (resentment) |  | + | - |  | Resentment as dirt |
| 92 | Smile | light up |  | - | + | wrinkled face | Happiness as light |
| 93 | Emotion | fly | around | - | + | someone | Emotion as butterflies |
| 94 | Sb | fall | in | - | + | love | Love as the sea |
| 95 | Emotions | be written |  | - | + | in sb’s lines of face | Emotions as letters |
| 96 | A sad look | creep | on | + | - | her face | Sadness as a snake |
| 97 | Sb’s heart | go out | to | + | - | someone | Love as a vehicle |
| 98 | Sb’s mind | go | into | + | - | overdrive | Love as a vehicle |
| 99 | Someone | storm | out | + | - |  | Anger as a storm |
| 100 | A veil of depression | surround (sb) |  | - | + |  | Depression as a veil of mist |
| 101 | Somebody | blow | up | + | - |  | Anger as an explosive |
| 102 | Ground | fall | away from | + | - | someone | Sadness as earthquake |
| 103 | Spirit | lift |  | + | - |  | Happiness as a being off ground |
| 104 | Stomach | churn |  | - | + | in dread | Fear as heavy bombs |
| 105 | Shock | reverberate | through | - | + | someone’s face | Shock as light |
| 106 | Face | light | up | - | + |  | Happiness as light |
| 107 | Eyes | light | up | - | + |  | Happiness as light |
| 108 | Stomach | flip | over | - | + | at the world | Surprise as a coin |
| 109 | Eyes | shine |  | - | + |  | Happiness as sunlight |
| 110 | Heart | constrict |  | - | + |  | Sadness as a rope |
| 111 | Stomach | wrench |  | - | + |  | Pain as a spanner |
| 112 | Fear | trickle | down | + | - | sb’s spine | Fear as blood |
| 113 | Flush | creep | up | + | - | from (sb’s) collar | Shame as a snake |
| 114 | Heart | twist |  | - | + |  | Emotion as a thread |
| 115 | Love | surge | into | - | + | smile | Love as a tide |
| 116 | Smile | push | up | + | - | from heart | Happiness as a force |
| 117 | Heart | break |  | - | + |  | Sadness as a force |
| 118 | Someone | fall | into | + | - | depression | Depression as the sea |
| 119 | Someone | blow (a gasket) |  | - | + |  | Anger as a force |
| 120 | Someone | carry (hate) |  | + | - |  | Hatred as an object |
| 121 | Stomach | burn |  | - | + |  | Anger as flame |
| 122 | Heart | jump |  | + | - |  | Happiness as a dance |
| 123 | Someone | arise and run (for sb’s life) |  | + | - |  | Fear as a ghost |
| 124 | Someone | thunder |  | - | + |  | Anger as a thunder |
| 125 | Anger | rock (heels) |  | - | + |  | Anger as an earthquake |
| 126 | Someone | climb | out of | + | - | depression | Depression as a well |
| 127 | Someone | plunge | into | + | - | sadness | Sadness as the sea |
| 128 | Someone | fly | at | + | - | someone else | Anger as an enemy |
| 129 | Hair | stand | up | - | + |  | Fear as an electrical shock |
| 130 | A pink blush | sweep | across | + | - | someone’s complexion | Shame as lightning |
| 131 | Words | stir (sb’s curiosity) |  | - | + |  | Curiosity as a liquid |
| 132 | Anger | reach | out of | + | - | the dark | Anger as a moving enity |
| 133 | Anger | envelop (her) |  | - | + |  | Anger as an enemy |
| 134 | Rage | consume (sb) |  | - | + |  | Anger as fire |
| 135 | Anger | overpower (sb) |  | - | + |  | Anger as an animal |
| 136 | Someone | fly | off | + | - | the handle | Anger as a force |
| 137 | Something | bottle | up | + | - | feelings | Anger as fizzy drink |
| 138 | Someone | explode |  | - | + |  | Anger as an explosion |
| 139 | Someone | escape | anger | + | - |  | Anger as an enemy |
| 140 | Anger | rise | from | + | - | belly | Anger as liquid |
| 141 | Stomach | clench |  | - | + |  | Sadness as a nail |
| 142 | Sth in chest | fly | out | + | - |  | Happiness as a bird |
| 143 | Smile | go | away | + | - |  | Happiness as an enity |
| 144 | Eyes | dance |  | - | + |  | Happiness as a dance |
| 145 | Atoms (in body) | align | with | - | + | atoms in (someone’s) | Anger as atoms |
| 146 | Heart | escape (body) | through | + | - | (someone’s) chest | Fear as a criminal |
| 147 | Heart | settle down |  | - | + |  | Anxiety as an entity |
| 148 | Heart | make a leap |  | + | - |  | Fear as an animal |
| 149 | Hurt | settle | into | - | + | bones | Pain as germs |
| 150 | Hurt | colonize (body) |  | - | + |  | Pain as an enemy |
| 151 | Hurt | spread | to | + | - | tissues, muscles, blood and cells | Pain as fire |

Appendix 5. Emotion conceptualized in terms of motion in Vietnamese

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **No.** | **Figure** | **Motion** | **Path** | **Translational** | **Self-contained** | **Ground** | **Conceptualized Emotion** |
| 1 | mạch máu  (blood veins) | đóng băng |  | **-** | **+** |  | Fear as a cold |
| 2 | toàn thân  (the person) | chết đứng |  | **-** | **+** |  | Fear as an electrical shock |
| 3 | khổ đau  (pain) | chế ngự |  | **-** | **+** | tâm hồn | Pain as a prey |
| 4 | khổ đau  (pain) | bóp chặt |  | **-** | **+** | tim | Pain as a hand |
| 5 | những tình cảm đan chéo  (complicated emotions) | trào | lên | **+** | **-** |  | Complicated emotion as a tide |
| 6 | trái tim  (heart) | nở hoa |  | **-** | **+** |  | Happiness as a blossom |
| 7 |  | trút (những nỗi lo sợ) |  | **+** | **-** |  | Worry as dirt |
| 8 | trái tim  (heart) | hoá đá |  | **-** | **+** |  | Pain as fossilization |
| 9 | nỗi lo sợ  (worry) | giày vò |  | **-** | **+** |  | Pain as an enity |
| 10 | cái đau  (pain) | liếm | lên | **+** | **-** | ngực, đầu | Pain as an animal (a dog) |
| 11 | cái cô quạnh  (loneliness) | thấu |  | **-** | **+** |  | Loneliness as a cold |
| 12 | cái rối ren  (complicated emotion) | gỡ |  | **-** | **+** |  | Complicated emotion as a roll of wool |
| 13 | cơ thể  (body) | nổi gai ốc |  | **-** | **+** |  | Fear as movement of skin |
| 14 | ruột  (intestine) | thót |  | **-** | **+** |  | Sadness as shrinkage of intestine |
| 15 | lá cây úa  (dry leaf) | cháy |  | **-** | **+** | trong lòng | Pain as a dry leaf |
| 16 | nỗi tủi nhục  (sadness) | dâng | lên | **+** | **-** |  | Sadness as a tide |
| 17 | nỗi sợ hãi  (fear) | trỗi | dậy | **+** | **-** |  | Fear as an animal |
| 18 | ruột  (intestine) | lộn |  | **-** | **+** |  | Anger as a a topsy-turvydom of intestine |
| 19 | lửa  (fire) | cháy (mạnh) |  | **-** | **+** | trong lòng | Anger as a fire |
| 20 | nỗi sợ hãi | đeo bám |  | **+** | **-** |  | Fear as a follower |
| 21 |  | thiêu đốt (ruột gan) |  |  |  |  | Worry as fire |
| 22 | nỗi tủi hổ, uất ức, đau đớn | dâng | lên | **+** | **-** |  | Sadness & pain as a tide |
| 23 | sợi chỉ | thắt (tim tôi) |  | **-** | **+** |  | Sadness & pain as a thread |
| 24 | Chân tay | rụng rời |  | **-** | **+** |  | Pain as a knife |
| 25 | Hơi thở | đứt (từng khúc) |  | **-** | **+** |  | Pain as a knife |
| 26 | nỗi sợ hãi | choán ngợp |  | **-** | **+** |  | Fear as a storm |
| 27 |  | chôn chân |  | **-** | **+** |  | Shock as immobilization |
| 28 | (Như có ai) | đốt lửa |  | **+** | **-** | trong bụng | Worry as fire |
| 29 | Cơn nóng | trào | lên | **+** | **-** |  | Anger as boiling water |
| 30 | nỗi uất ức | trào | lên | **+** | **-** | từ ruột gan |  |
| 31 | tóc | dựng đứng |  | **+** | **-** |  | Fear as electrical shock |
| 32 | ruột gan | sôi trào | lên | **+** | **-** | cổ | Sadness as boiling water |
| 33 | sợi dây | xuyên (sống lưng) |  | **+** | **-** |  | Pain as a thread |
| 34 | cục gỗ | đi lại |  | **+** | **-** |  | Pain as a lump of wood |
| 35 | chân | giậm (bành bạch) |  | **-** | **+** |  | Anger as heavy stomps |
| 36 | Cơn tức giận | bị ghìm |  | **-** | **+** |  | Anger as an animal |
| 37 | Cơn ghen tuông | trào |  | **+** | **-** |  | Loneliness as boiling water |
| 38 | đầu | nổ tung |  | **-** | **+** |  | Anger as an explosive |
| 39 | Trái tim | gào thét |  | **-** | **+** | trong câm lặng | Sadness as a person |
| 40 | nỗi nhớ và khao khát | bùng | lên | **+** | **-** |  | Lust as fire |
| 41 |  | nhấm chìm  (cảm xúc) |  | **+** | **-** |  | Emotion as a boat |
| 42 | hạnh phúc | xâm chiếm |  | **-** | **+** | tâm hồn | Happiness as an intruder |
| 43 | cảm giác vui vui | lan toả |  | **-** | **+** | trái tim | Happiness as sunlight |
| 44 | nỗi tuyệt vọng | giày xéo (tâm can) |  | **-** | **+** |  | Depression as an intruder |
| 45 |  | lắng nghe  (dòng cảm xúc) |  | **-** | **+** | trong trái tim | Happiness as a stream |
| 46 | cảm giác ngọt ngào, sâu lắng | dâng | lên | **+** | **-** | trong lồng ngực | Happiness as mother’s flow of milk |
| 47 | làn sóng | rung động |  |  | **+** | từ đáy lòng nàng | Emotion as a wave |
| 48 | làn sóng | len lỏi (những nơ ron thần kinh), chạy dài | đến | **+** | **-** | chân tóc | Emotion as waves |
| 49 | ánh mắt | nảy lửa |  | **-** | **+** |  | Anger as fire |
| 50 | câu nói ngắn gọn | xoáy mạnh |  | **-** | **+** | tim | Pain as a knife |
| 51 | Hạnh phúc | ngập dần |  | **-** | **+** | trong đáy mặt | Happiness as sunlight |
| 52 | Nỗi đau | dùng dằng |  | **-** | **+** |  | Pain as an elastic string |
| 53 | Tiếng kêu cứu | nhói |  | **-** | **+** | lòng | Pain as a knife |
| 54 | Cảm giác bất an | len lỏi |  | **-** | **+** | trong tim | Worry as an intruder |
| 55 |  | rớt | xuống | **+** | **-** | từ trên bờ đất tới vực sâu | Pain as being in a deep abyss |
| 56 | Nỗi đau | đọng lại |  | **-** | **+** |  | Pain as as a drop of dew |
| 57 | Máu | guộn | lên | **+** | **-** | trong lồng ngực | Blood as flood |
| 58 | Tim | rơi | xuống | **+** | **-** | hố sâu không đáy | Sadness as a bottomless pit |
| 59 | lòng | bị xé |  | **-** | **+** |  | Pain as a knife |
| 60 | nỗi nhớ | chất đầy |  | **-** | **+** |  | Emotion as objects (rơm rạ) |
| 61 |  | thả trôi  (vui buồn, hạnh phúc) |  | **+** | **-** |  | Emotion as a petal |
| 62 | dòng hoan lạc | chảy tràn |  | **+** | **-** |  | Lust as liquid |
| 63 | Trái tim | vụn vỡ |  | **-** | **+** |  | Pain as broken glass |
| 64 | Lông tơ | dựng đứng |  | **+** | **-** |  | Fear as an electrical shock |
| 65 | Uất ức, căm hận | cào nhói |  | **-** | **+** |  | Emotion as a knife |
| 66 | Niềm hạnh phúc | tràn | sang | **+** | **-** |  | Happiness as flood |
| 67 | Cảm giác ghì riết, cuống cuồng, run rẩy, … | bùng | lên | **+** | **-** |  | Lust as fire |
| 68 | nỗi ân hận và buồn chán | trút |  | **+** | **-** |  | Sadness as rain |
| 69 | niềm hạnh phúc | bung nở |  | **-** | **+** |  | Happiness as a blossom |
| 70 | những cảm xúc | nhen nhóm |  | **-** | **+** |  | Emotion as fire |
| 71 | cảm xúc (khó tả) | dâng | lên | **+** | **-** | trong lòng | Emotion as a rising tide |
| 72 | cảm giác tội lỗi | bảng lảng |  | **-** | **+** |  | Feeling of guit as mist |
| 73 | sự rạo rực | được khơi lên, được lấp đầy |  | **+** | **+** |  | Lust as fire |
| 74 | sự thoả mãn | xâm chiếm |  | **+** | **-** |  | Satisfaction as sunlight |
| 75 | Trái tim | rỉ máu |  | **+** | **-** |  | Pain as a knife |
| 76 | Cơn hạnh phúc | lắng dịu |  | **+** | **-** |  | Happiness as heat |
| 77 | Cảm giác thoả mãn, hưng phấn | lan toả |  | **+** | **-** |  | Satisfaction as sunlight |
| 78 |  | chạm (đến tình yêu, khát khao) |  | **-** | **+** | Tình yêu, khát khao | Desire and love as an object |
| 79 | Cơn ham muốn | trào | lên | **+** | **-** |  | Lust as a rising tide |
| 80 | Cơn xao xuyến | nổi | lên | **+** | **-** |  | Emotion as a storm |
| 81 |  | đắm chìm |  | **+** | **-** | trong cơn xúc động | Emotion as the sea |
| 82 | Cơn xao xuyến | lay động |  | **-** | **+** |  | Emotion as a leaf in the wind |
| 83 | niềm cảm xúc mãnh liệt | vút bay |  | **+** | **-** | trong tâm hồn | Emotion as a bird |
| 84 | nỗi bứt rứt (khiến chiếc bè trên dòng nước) | chòng chành |  | **-** | **+** |  | Complicated emotion as strong wind |
| 85 | Nỗi trống vắng | tràn về |  | **+** | **-** |  | Sadness as a flood |
| 86 |  | đắm chìm |  | **+** | **-** | trong niềm vui thanh thanh dịu ngọt | Happiness as sweat liquid |
| 87 |  | ném cái nhìn nảy lửa |  | **+** | **-** |  | Anger as fire |
| 88 | tim | nhảy | ra khỏi  (lồng ngực) | **+** | **-** |  | Fear as a frog leaping to escape a dangerous thing |
| 89 | tim | vỡ oà |  | **-** | **+** |  | Love as an outburst of emotion |
| 90 | Dòng máu nóng hổi | ứa ra (dồn dập) |  | **+** | **-** |  | Love as boiling liquid |
| 91 | Lòng thương kỳ lạ | được mang theo |  | **+** | **-** |  | Emotion as a strange object |
| 92 | hồn vía | lửng lơ, phiêu bạt |  | **+** | **+** |  | Fear as a wandering wind |
| 93 | cảm xúc bẽ bàng | nhào đến xâm chiếm |  | **+** | **-** |  | Emotion as an intruder |
| 94 | nỗi buồn mơn man | di chuyển |  | **+** | **-** | khắp cơ thể | Sadness as moving wind |
| 95 | nỗi hổ thẹn | dần lớn lên |  | **-** | **+** |  | Shame as a young tree |
| 96 | đoạn xương mỏng | gãy sụn |  | **-** | **+** | nơi lồng ngực | Grief as a breakage |
| 97 | Cơn tức nghẹn | dâng lên muốn bật ói |  | **+** | **-** |  | Anger as a nausa |
| 98 | cảm giác lạ | xâm lấn ồ ạt |  | **-** | **+** |  | Emotion as a flood |
| 99 | trạng thái lao đao, trống rỗng | đeo đẳng, hành hạ |  | **-** | **+** |  | Emotion as a brutal man |
| 100 | tim | bị bóp nghẹn |  | **-** | **+** |  | Fear as a a brutal hand |
| 101 | Cơn tức giận | tan đi |  | **-** | **+** |  | Anger as mist |
| 102 | Tình yêu | buộc chặt |  | **-** | **+** |  | Love as a string |
| 103 |  | nhảy bổ | vào | **+** | **-** |  | Anger as a fierce tiger |
| 104 | cảm xúc | vẫy vùng |  | **-** | **+** |  | Emotion as a drowning person |
| 105 | cơn ớn lạnh | chạy | dọc | **+** | **-** | sống lưng | Fear as cold wind |
| 106 | rạo rực | quét lướt thướt |  | **+** | **-** | trong tâm tưởng | Lust as a balling gown |
| 107 | lòng | chao |  | **-** | **+** |  | Emotion as a unstable boat on a rough river |
| 108 | mặt | dãn ra |  | **-** | **+** |  | Emotion as a heat |
| 109 | hồn | điếng |  | **-** | **+** |  | Fear as a force |
| 110 | gan | ứa | ra | **+** | **-** |  | Pain as a bleeding liver |
| 111 | Tim | đứng |  |  | **+** |  | Fear as immobilization |
| 112 | Tim | rớt | ra | **+** | **-** | (khỏi lồng ngực) | Fear as a force |
| 113 | bụng | thấp tha thấp thỏm |  | **-** | **+** |  | Nervousness as unstable movement in stomach |
| 114 | Trái tim | rơi | xuống | **+** | **-** | một chỗ nào đó, rất xa | Sadness as a remote place |
| 115 |  | đứng trơ  (như cái cột nhà) |  | **-** | **+** |  | Fear as a house’s pillar |
| 116 | nỗi ăn năn | đâm chồi |  | **-** | **+** |  | Regretness as a seed which is sprouting |
| 117 | hồn vía | bay | tuốt lên | **+** | **-** | mây | Fear as a bird |
| 118 | Lòng dạ | rối tung |  | **-** | **+** |  | Emotion as a tangled wool roll |
| 119 | Trái tim băng giá | tan chảy |  | **-** | **+** |  | Love is heat |
| 120 | Giông tố | tạnh |  | **-** | **+** | trong lòng | Emotion as a storm |
| 121 | tảng đá | đè nặng |  | **-** | **+** | ngực | Sadness as a stone |
| 122 | Tâm hồn | bị khuấy |  | **-** | **+** |  | Emotion as a glass of water |
| 123 | sự xấu hổ, nỗi tủi thân, neiemf tuyệt vọng | bơm (thành một quả bóng) |  | **-** | **+** |  | Complicated emotion as a balloon |
| 124 | nỗi tuyệt vọng | lên ngôi |  | **+** | **-** |  | Depression as a King |
| 125 | nỗi buồn | bị cõng | đem đi | **+** | **-** |  | Sadness as a heavy load on someone’s back |
| 126 | phát đạn | sượt qua |  | **+** | **-** | tai | Shock as a bullet flying passby |
| 127 | cái gì đó loi choi | quẫy đạp |  | **-** | **+** | trong lồng ngực | Jealousy as an hostage |
| 128 | những khối sầu | chất | vào | **+** | **-** | lòng | Sadness as stones/ rocks |
| 129 |  | chìm | vào | **+** | **-** | tuyệt vọng | Depression as a deep sea |
| 130 | lồng ngực | nổ tung |  | **-** | **+** |  | Anger as an explosive |
| 131 | cục tức | bị nuốt | xuống | **+** | **-** |  | Anger as a lump of food hard to swallow |
| 132 |  | hùng hùng hổ hổ |  | **+** | **-** |  | Anger as a tiger attacking a prey. |
| 133 |  | đá thúng đụng nia |  | **-** | **+** |  | Anger as a uncontrollable actions |
| 134 |  | đứng trơ trơ như phỗng |  | **-** | **+** |  | Fear as immobilization |
| 135 | phiền muộn | rũ bỏ |  | **+** | **-** |  | Sadness as dirt |
| 136 | niềm vui | nở hoa |  | **-** | **+** |  | Happiness as a blossom |
| 137 | mặc cảm | xô đẩy |  | **-** | **+** |  | Emotion as waves |
| 138 | một tảng băng câm lặng | biết đi |  | **+** | **-** |  | Pain as an iceberg |
| 139 | ruột | dứt ra từng khúc |  | **-** | **+** |  | Pain as a knife |
| 140 | ruột gan | chìm nghỉm |  | **-** | **+** | trong rượu đắng | Pain as bitter wine |
| 141 | tim | bị cứa |  | **-** | **+** |  | Pain as a bamboo knife |
| 142 | nỗi buồn | lắt lay |  | **-** | **+** |  | Sadness as a candle in the wind |
| 143 | tim | tăng tốc |  | **+** | **-** |  | Fear as a race |
| 144 | não bộ | đông cứng |  | **-** | **+** |  | Fear as cold |
| 145 | tim | nhảy dựng |  | **+** | **-** |  | Fear as a leap of a heart |
| 146 | mặt | sầm xuống |  | **-** | **+** |  | Anger as darkness |
| 147 | sự cô độc | bủa vây |  | **-** | **+** |  | Loneliness as a veil of mist |
| 148 | nỗi buồn | nối đuôi nhau, luồn lách (như cỏ dại theo tia sáng) |  | **+** | **-** |  | Sadness as wild grass |

Appendix 6. English MEMs are classified according to motion events (Talmy, 2000)

|  |  |  |
| --- | --- | --- |
| **Emotion expressed** | **Translational Motion** | **Self-contained Motion** |
| Fear | It makes *my skin* ***crawl****;make your blood* ***run*** *cold; Fear slowly* ***crept*** *up on him;* He felt as if *time* was ***slipping*** *away from him*. | ***Stood trembling*** *and sweating;* ***paralyzed*** *by fear; stunted by fear;* ***frozen*** *still; freezing with fear; frozen with my eyes squeezed shut; sat frozen;*  *eyelids quiver; their faces half frozen; his heart* ***hammered*** *in his chest; stand nailed to the ground; Heart* ***shivers*** *inside;* She was **engulfted** by panic; *His hair is* ***standing on end****;* made them *jump in the air with fear;* |
| Anger/ Rage | ***flying*** *off* the handle; ***jump down***my throat; ***roll over*** in the grave; ***stormed out of*** the drawing-room like a whirlwind; *work* himself *up into* fury/ a self-righteous frenzy of rage; ***flew into*** *a rage;* | ***Stood trembling*** *with rage; tempers ran high;* ***quivering*** *with rage; The anger* ***welled up*** *inside her;I’ve been* ***wrestling*** *with my anger; You make my* ***blood boil; roll over*** in the grave; anger *rising;* ***thundered*** *with rage;* He thought about that hug often, and each time he did, he had the sensation of ***a wall crumbling*.** |
| Surprise | he ***came*** *apart at the seams;* ***jump out of*** *the skin;* *Heart* ***jumps out of*** *the chest;* I’m ***blown away*** by her beauty; *My jaw almost* ***falls into*** *the ground.* | He could not move where he ***stood trembling***; Arize *rolled* her eyes; ***staggered by*** *the report; staggered by …; staggered by the heavy thump of his heart; heart hit his chest painfully;* ***jump*** *in the air;*  The question that had leapt up from *his mind* ***stood trembling*** on the tip of his tongue. |
| Happiness/ Joy | *Her skin* ***glowed****; Her* ***cheekbones rose*** *as she smiled;* ***jumping over*** *the moon;* ***walk****ing on air;* | ***float*** *on air;* ***leapt*** *in the air;* ***roll****ing in the aisles (laugh uncontrollably; My spirit* ***soared;***  *She is* ***hovering*** *with happiness; my heart* ***jumping*** *for joy;* |
| Sadness/ Despair | My heart ***sank*** at the look on his face; My heart ***sank*** *to* the soles of my feet; *Walk over a cliff* (sudden grief / sadness); *My heart is* ***falling*** *into pieces****; plunged into*** the bottom of a well; ***climb out of*** the abyss of depression; ***got out of*** it; ***settled back on*** the ground in despair; ***lifted*** me *out of* the pit of despair; Waves of depression ***came*** ***over*** him; | the tears that ***stood tremblin****g* in his eyes; His face seemed to ***melt***, folding in on itself; ***buried*** *her face in her hands;* a look of despair ***mask****ing* his face; to ***mask*** despair with a smile; His narrow face ***creased*** in a smile; *Everything in me* ***collapsed.*** |

Appendix 7. Vietnamese MEMs are classified according to motion events

(Talmy, 2000)

|  |  |  |
| --- | --- | --- |
| **Emotion expressed** | **Translational Motion** | **Self-contained Motion** |
| Sợ hãi  (FEAR) | Tim ***văng ra*** khỏi lồng ngực (heart leaping out of chest); ***rớt*** khỏi lồng ngực (heart)  ***chạy vắt chân lên cổ*** (run with legs on neck)  **chạy bay** (run like flying); | Tim ***nhảy qua nhảy lại*** (heart jumps back and forth);  ***rụt cổ***  ***chột dạ*** (to be startled for being scared that the secret may be discovered);  ***tim đập thình thịch*** (heart pounds);  ***tóc gáy dựng đứng*** (hair of the nape stands up);  ***nhấn chìm*** *vào nỗi sợ;*  ***mặt cắt không còn hột máu*** *(face turns pale);*  ***rùng mình*** *(the whole body shivers);*  ***co rúm*** *người lại (the whole body shrinks);*  ***điếng người (the whole body go*** *paralyzed);* ***Đứng tim;*** *Tim tôi* ***đập thon thót*** *trong lồng ngực;*  *Trái tim tôi đã rất giống một quả lắc đồng hồ, luôn* ***nhảy qua nhảy lại*** *giữa hai thái cực…* |
| Tức giận  (ANGER) | ***quét*** mắt (eyes sweeps across);  *…,* ***máu nóng bỗng dồn lên mặt*** | ***nhẩy dựng lên*** (jump up);  **Sôi gan** *(liver boils);*  ***Phồng mang*** (*gills become inflated;*  Mặt ***đỏ bừng*** *(face glows red);*  Quai hàm ***bạnh ra*** *(jaw expands);*  gò má ***giần giật*** (cheekbones twitch);  ***lia mắt*** (throw and pass the eyes quickly and horizontally);  ***kích nổ*** quả bóng giận dữ (detonate the anger ball); ***Tức lộn ruột; sôi hết cả máu;*** |
| Ngạc nhiên  (SURPRISE) |  | ***dựng*** mắt ***lên*** (raise eyes up);  ***nhẩy dựng lên*** (jump up);  ***Trố*** mắt (widen eyes to see);  ***Há hốc mồm*** (widen mouth);  ***Tròn xoe*** mắt (eyes become wide and round);  ***nhẩy dựng lên;*** |
| Vui sướng/ Hạnh phúc  (đôi lúc xen lẫn tự hào)  (HAPPINESS/ JOY) | ***nhẩy chân sáo*** (jump up and down);  *bay* (fly); | *tim nhẩy múa* (heart jumping & dancing);  Khuôn mặt ***bừng sáng*** *(brighten up the face)*  Gương mặt ***toả sáng*** *(brighten up the face); Tôi* ***phổng mũi;***  *Mắt* ***lấp lánh*** *(eyes twinkle)*  *Mặt* ***nở ra*** *(face expands);*  *trái tim tôi đang bắt đầu* ***nhẩy múa;*** |
| Buồn/ Thất vọng  (SADNESS/ DESPAIR) | ***đi vẩn vơ*** (wander);  trái tim ***rơi xuống*** (heart); *thất thểu* ***lết*** *về;* | ánh mắt ***rơi xuống*** (the look is falling down)  đầu ***gục xuống*** (head down);  lòng ***chùng xuống*** (heart = lòng);  vai ***rũ xuống*** (shoulders);  *ang tôi như* ***tan chảy*** *ra; nó* ***ngồi co rút*** *trong bóng chiều; ang* ***tôi đứt rời*** *từng khúc; Đột nhiên một cơn đau* ***quẫy mạnh*** *trong ngực tôi;* Trái tim ***quặn thắt*** *(heart shrinks)*  Mắt ***tối đi*** *(eyes go dark);*  *Ruột gan* ***tan ra*** *(intestine and liver are melting*  ***Đứng trơ*** *(stand still);*  Tay chân ***cứng đờ*** *(limbs go paralyzed);*  ***bụng thắt lại*** *(stomach shrinks);*  *giọng* ***bẹt đi*** *(Voice is getting flattened);* ***Điếng hồn;*** |

Appendix 8. Conceptualization of FEAR in terms of motion

|  |  |  |
| --- | --- | --- |
| **No.** | **Metaphorical expressions** | **Conceptual Mappings** |
| 01 | Stand trembling | FEAR as cold weather |
| 02 | Heart jump up into (my) throat | FEAR as an internal disturbance |
| 03 | Paralyzed by fear | FEAR as cold weather |
| 04 | Stand frozen still | FEAR as cold weather |
| 05 | Freeze with fear | FEAR as cold weather |
| 06 | Sat frozen | FEAR as cold weather |
| 07 | Heart hammered in (his) chest  Heart hammered wild in (his) chest  Heart hammered in (his) ears  Heart hammered against (his) chest  Heart hammered at his ribs | FEAR as a physical force (hurt sb); humans tend to be fear of pain/ injury/ being hurtful, etc. |
| 08 | Hair stood on end | FEAR as a physical force (electric shock = being dangerous) |
| 09 | (His body/ lips) quivered with fear | FEAR as cold weather |
| 10 | Quake in fear | FEAR as cold weather |
| 11 | Shake in fear | FEAR as cold weather |
| 12 | Shiver with fear | FEAR as cold weather |
| 13 | Fear/ Terror overpowered (me) | FEAR as a master |
| 14 | Overpower fear/ fright/ terror | FEAR as a natural disaster |
| 15 | Fear/ Terror/ fright surrounded (me) | FEAR as the troops (surround the city) |
| 16 | Fight against fear/ terror/ fright | FEAR as an enemy |
| 17 | Strike terror in/into the heart (of sb) | FEAR as matches (strike matches = đánh diêm; lửa) |
| 18 | Feel (my) skin crawling/ crawl | FEAR as a snake |
| 19 | Heart leap(t/s) out of (my) chest/ body | FEAR as a frog (leap out of its hole) |
| 20 | Shrink for fear | FEAR as cold weather |
| 21 | Quake in (his) boots | FEAR as cold weather |
| 22 | Shiver ran up and down (her) spine | FEAR as an internal disturbance |
| 23 | (his) heart thuds/ thudded (in his chest) | FEAR as weapons (bullets thudding into the ground) |
| 24 | Escape fear | FEAR as an enemy |
| 25 | Run away from fear | FEAR as an enemy |

Appendix 9. Conceptualization of HAPPINESS in terms of motion

|  |  |  |
| --- | --- | --- |
| **No.** | **Metaphorical expressions** | **Conceptual Mappings** |
| 01 | Float on air | HAPPINESS as a light movement (of a cloud) |
| 02 | Leap in the air | HAPPINESS as movement of an insect (grasshoppers) |
| 03 | Roll in the aisles (= laugh uncontrollably) | HAPPINESS as movement of a ball rolling in the grass |
| 04 | Leap in the air with joy | HAPPINESS as movement of an insect (grasshoppers) |
| 05 | Jump in the air | HAPPINESS as movement of an insect (grasshoppers) |
| 06 | (my) spirit soars/ soared | HAPPINESS as a light movement (of a cloud) |
| 07 | (my) heart jump (for joy) | HAPPINESS as a playful pet |
| 08 | (my) heart jumped in excitement | HAPPINESS as an playful pet |
| 09 | Hop mad with excitement | HAPPINESS as insanity |
| 10 | Heart throbs | HAPPINESS as a joyful melody |
| 11 | Heart blooms | HAPPINESS as a blooming flower |
| 12 | Heart dance (in my chest) | HAPPINESS as a dancer in a dancing ball |
| 13 | My spirit lifted | HAPPINESS as a higher position |
| 14 | Float across (the room) | HAPPINESS as a light movement (of a cloud) |
| 15 | (his) heart thuds/ thudded excitedly/ with excitement | HAPPINESS as a strong and joyful sound |

Appendix 10. Conceptualization of SADNESS in terms of motion

|  |  |  |
| --- | --- | --- |
| **No.** | **Metaphorical expressions** | **Conceptual Mappings** |
| 01 | (my) heart jumped with sympathy | SADNESS as internal disturbance |
| 02 | (my) heart sank | SADNESS as a sunk boat |
| 03 | (my) heart fell into pieces | SADNESS as an object (a broken glass) |
| 04 | (She) buried (her) face in (her) hands. | SADNESS as moving out of sight |
| 05 | Plunged into sadness | SADNESS as the sea |
| 06 | A wave of depression swept in upon (him)/ washed over (him)/ came over (him) | SADNESS as natural force (Be hit hard by a wave of depression)… |
| 07 | She/ he/ I collapsed (weeping uncontrollably) | SADNESS as powerful force (strong/ fierce/ destructive) |
| 08 | (His) face creased with pain from the effort.  (His) face creased into an empty smile.  (His) face creased with worry.  (His) face creased with distress.  (His) face creased into unhappy lines. | SADNESS as a physical force/ a creased object. |
| 09 | Stagged by (the news) | SADNESS as reaction of a drunk man |
| 10 | Sadness welled up | SADNESS as liquid |
| 11 | Overpower sadness/ sorrow/ despair | SADNESS as a slave/ a monster |
| 12 | Sorrow/ sadness/ despair overpowered (me) | SADNESS as flame (with superior strength) |
| 13 | Sorrow/ sadness/ despair swallowed (me) | SADNESS as a monster |
| 14 | Sorrow/ sadness/ despair bites (me) | SADNESS as a snake |
| 15 | (A veil of) Sorrow/ sadness/ despair surrounded  (him)  surrounded by sadness | SADNESS as a cloud/ fog |
| 16 | Depression surrounding | SADNESS as a cloud/ fog |
| 17 | Escape sadness | SADNESS as an enemy |
| 18 | Sadness envelops (me) | SADNESS as wrapper |
| 19 | Run away from sadness | SADNESS as an enemy |
| 20 | (my) heart broke | SADNESS as an object (a broken glass) |
| 21 | Struggle with fear | SADNESS as an enemy |

Appendix 11. Conceptualization of SURPRISE in terms of motion

|  |  |  |
| --- | --- | --- |
| **No.** | **Metaphorical expressions** | **Conceptual mappings** |
| 01 | (I was) blown away by | SURPRISE as an explosive |
| 02 | (my) heart hit the bottom of my stomach  (his) heart hit his boot soles with a thump  (his) heart hit the ground  (I felt my) heart hit the floor | SURPRISE as a strong physical force |
| 03 | come as a bolt from the blue | SURPRISE as a lightning (with unexpected arrival) |
| 04 | **drop a bombshell** | SURPRISE as falling bombs to the shock |
| 05 | **jaw dropped (to the floor)** | SURPRISE as startling things (jaw dropping) |
| 06 | jump out of your skin | SURPRISE as a magical jump |
| 07 | knocked (me) down with a feather | SURPRISE as supernatural force |
| 08 | knocks your socks off | SURPRISE as a boxer (beating somebody in a fight) |
| 09 | struck dumb = not be able to speak after hearing something surprising or shocking. | SURPRISE as vocal disfunction |
| 10 | stood rooted to the spot = unable to move because of hearing or seeing something surprising. | SURPRISE as a strong plant with the roots that keep one from moving, regardless of storms |
| 11 | raise his eyebrows (at me)raise his eyebrows comicallyraise his eyebrows questioninglyraise his eyebrows in enquiryraise his eyebrows in a puzzled wayraise his eyebrows quizzicallyraise his eyebrows in surprise/ amazement | SURPRISE as upward movement of eyes (**e**yebrows) |
| 12 | take my breath away | SURPRISE as respiratory malfunction |
| 13 | (he) shocked (me) | SURPRISE as a physical force |
| 14 | (My) heart jump into (my) mouth | SURPRISE as a magical jump |

Appendix 12. Conceptualization of ANGER in terms of motion

|  |  |  |
| --- | --- | --- |
| **No.** | **Metaphorical expressions** | **Conceptual Mappings** |
| 01 | Jump down (my) throat | ANGER as an animal |
| 02 | Storm out of (the house/ room) | ANGER as a natural disaster |
| 03 | Fly into rage | ANGER as a container |
| 04 | Fly at (me/ her/ him) | ANGER as an arrow. |
| 05 | Work into rage/ fury | ANGER as a container |
| 06 | Run/ go like a cut cat | ANGER as insanity |
| 07 | Thunder at (me/ her/ him/ us) | ANGER as a natural force (startle sb; make sb fear); properties: strong/ fierce/ destructive |
| 08 | Jump up and down with fury/ anger | FEAR as a physical force (electric shock = being dangerous) |
| 09 | Hop mad | ANGER as insanity |
| 10 | Anger welled up | ANGER as a substance (liquid) |
| 11 | Smolder with anger | ANGER as fire |
| 12 | Blew up at (me/ us/ him/ her) | ANGER as a weapon (an explosive) |
| 13 | (my) blood boiled | ANGER is HEAT/ FIRE |
| 14 | Stand trembling with rage | ANGER is cold weather |
| 15 | Seethe in anger | ANGER is HEAT/ FIRE |
| 16 | Anger boiled up | ANGER as a substance (liquid) |
| 17 | Anger boiled in (his) stomach  Anger boiled in the pit of (his) stomach  Anger boiled in (her) chest  Anger boiled in (her) eyes  Anger boiled in (his) veins  Anger boiled in (his) blood  Anger boiled in (his) heart  Anger boiled in him/ her | ANGER as a substance (liquid) |
| 18 | (feel) anger rising | ANGER as natural phenomena (tide) |
| 19 | (his) tempers ran high | ANGER as natural phenomena (tide) |
| 20 | Wrestle with anger | ANGER as an opponent |
| 21 | Blow a gasket | ANGER as a physical force |
| 22 | Anger rocked (him) | ANGER as a physical force |
| 23 | Anger surges (in her heart)  Anger surges (in her mind)  Anger surges (in her body)  Anger surges (through her)  Anger surges (forward in her mind)  Anger surges (up within)  Anger surges (through her veins)  Anger surges (up inside her)  Anger surges (up into her throat) | ANGER as natural phenomena (waves/tide) |
| 24 | (his) ampere went up  Amp up (his) anger | ANGER as electric current |
| 25 | Overpower anger/ fury/ rage | ANGER as a natural disaster |
| 26 | Anger/ Rage overpower (me) | ANGER as a master |
| 27 | Anger/ Rage consumed (him) | ANGER as humans |
| 28 | Flip his lid | ANGER as physical force |
| 29 | Stomp across the room | ANGER as walking heavily and noisily |
| 30 | Carry anger | ANGER as an object |
| 31 | Drive me to despair | ANGER as a place |
| 32 | Explode with rage | ANGER as an explosive |
| 33 | Turn blue with rage | ANGER as a change of complexion |

Appendix 13. Conceptualization of SỰ GIẬN DỮ in terms of motion

|  |  |  |
| --- | --- | --- |
| **No.** | **Metaphorical expressions** | **Conceptual Mappings** |
| 01 | Dựng mắt lên | GIẬN DỮ là chuyển động hướng lên |
| 02 | Nhẩy dựng lên | GIẬN DỮ là chuyển động hướng lên |
| 03 | Nhẩy bổ vào mặt ai | GIẬN DỮ là một chiếc rìu |
| 04 | Nhẩy vào họng ai | GIẬN DỮ là một con côn trùng |
| 05 | Toàn thân như bốc khói | GIẬN DỮ là lửa |
| 06 | Tức lòi con ngươi | GIẬN DỮ là một vật sắc nhọn |
| 07 | Tức lòi họng | GIẬN DỮ là một vật sắc nhọn |
| 08 | Tức nổ mắt  Tức nổ đom đóm mắt | GIẬN DỮ là chất gây nổ |
| 09 | Tức nổ cổ/ nổ mắt/ nổ ruột | GIẬN DỮ là chất gây nổ |
| 10 | Tức lộn mề | GIẬN DỮ là sự đảo lộn của nội tạng gia cầm |
| 11 | Tức sặc tiếtTức lộn tiếtTức hộc máuTức trào máu | GIẬN DỮ là sự rối loạn về máu |
| 12 | Tức lộn ruột | GIẬN DỮ là sự đảo lộn về cơ quan tiêu hoá |
| 13 | Sôi gan | GIẬN DỮ là lửa |
| 14 | Môi giần giật | GIẬN DỮ là xung điện |
| 15 | Kích nổ quả bóng giận dữ | GIẬN DỮ là quả bóng bay bơm căng khí |
| 16 | Quai hàm bạnh ra | GIẬN DỮ là cái kìm |
| 17 | Phồng mang | GIẬN DỮ là con cá |
| 18 | Mặt đỏ bừng | GIẬN DỮ là tăng nhiệt |
| 19 | Đá thúng đụng nia | GIẬN DỮ là sự quậy phá không kiểm soát |
| 20 | Hùng hùng hổ hổ lao ra (khỏi nhà) | GIẬN DỮ là phản ứng của một chiến binh xông trận |
| 21 | Nén cơn giận lại | GIẬN DỮ là vật bị nén thành khuôn |
| 22 | Chế ngự/ khống chế cơn giận | GIẬN DỮ là con vật dữ dằn |
| 23 | Nhẩy lên đong đỏng | GIẬN DỮ là điệu bộ cong cớn |
| 24 | Vỗ bôm bốp trước mặt | GIẬN DỮ là thứ âm thanh đanh và chát chúa |
| 25 | Tăng xông | GIẬN DỮ là tăng nhiệt |
| 26 | Cơn giận bùng lên | GIẬN DỮ là lửa |
| 27 | Người/ Đầu/ Ngực/ Tim/ muốn nổ tung | GIẬN DỮ là trái bom/ quả lừu đạn |
| 28 | Cố nuốt cục tức | GIẬN DỮ là một món ăn khó chịu |
| 29 | Máu nóng dồn lên mặt/ chân tóc/ não | GIẬN DỮ là tăng nhiệt |
| 30 | Sự giận dữ trào lên/ dâng lênCơn tức trào lên | GIẬN DỮ là chất lỏng |
| 31 | Giận âm ỉ | GIẬN DỮ là lửa |
| 32 | Người sôi sùng sục | GIẬN DỮ là lửa |
| 33 | Sự giận dữ cồn lên trong mắt | GIẬN DỮ là cát phù sa |
| 34 | Tai xì khói | GIẬN DỮ là là lửa |
| 35 | Mắt long lên sòng sọc | GIẬN DỮ là con ốc vít bị lỏng |
| 36 | Đôi mắt trở nên đục ngầu | GIẬN DỮ là con nước lũ |
| 37 | Giậm chân thình thịch | GIẬN DỮ là âm thanh rung chuyển mặt đất |
| 38 | Giậm chân bành bạch | GIẬN DỮ là âm thanh rung chuyển mặt đất |
| 39 | Cơn giận lên đến đỉnh điểm | GIẬN DỮ là cơn lũ |
| 40 | Trút giận (lên tôi) | GIẬN DỮ là bom đạn/ mưa/ nước |
| 41 | Ném cái nhìn hằn học/ nảy lửa | GIẬN DỮ là quả lừu đạn |