

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor



Nguyen Thi Van Anh¹, Bui Trong Ngoan²

¹The University of Danang - University of Foreign Language Studies, No. 131 Luong Nhu Hoc Da Nang city, 550000, Vietnam

²The University of Danang, University of Science and Education, No. 459 Ton Duc Thang, Da Nang city, 550000, Vietnam

ABSTRACT: Based on the medieval Vietnamese literary works from the beginning of the 10th century to the end of the 19th century, the article has examined 494 linguistic expressions about male images, of which 328 expressions belong to the metaphor and 166 expressions belong to the metonymy. Based on that, we obtain the following results: (1) Set up seven source domains and three target domains; (2) determine the conditions for selecting things in the source domain; (3) explain the factors affecting the selection of the source domain; (4) interpreting the network of metaphorical structures; (5) analyze the author's cognitive characteristics expressed in these metaphors. The article reveals the cognitive characteristics of the medieval Vietnamese literary writers in building linguistic expressions about the male, contributing essential documents on the relationship between languages - native culture.

KEYWORDS: Linguistic expression displays the male image; the medieval Vietnamese literature; metaphor; cognitive metaphor; source domain

I. INTRODUCTION

For a long time, Vietnamese medieval literature, a great heritage of this nation, has become the object of study of majors in literature and linguistics. The issues of ideology, compositional, and aesthetic views... have all been studied thoroughly in many research works and critical theories. Simultaneously, the linguistic aspects of this rich literature have also been surveyed and appraised by researchers. Nonetheless, the research stream of medieval literary language from the cognitive theory perspective is a new direction. Therefore, we apply Lakoff and Johnson's theory of cognitive linguistics [1] to investigate cognitive metaphors in linguistic expressions representing male images. In terms of surveyed works, we based on the book series "Vietnamese literary elite" (Social Science Publishing House, published in 2003 and 2004). The book series's authors have collected 82 works of various types from the beginning of the tenth century to the end of the nineteenth century. In those 82 works, we surveyed 494 linguistic expressions about male images, with 166 terms belonging to the metonymy mechanism and 328 expressions belonging to the metaphor mechanism. Within the scope of this research, we only examine 328 expressions belonging to this metaphorical mechanism and group them into seven source domains and three target domains. The seven source domains include: (1) Animals (such as dragons in the *bảng rồng* (the list of names of those who passed the imperial exams), *long nhan* (king's face), *long phi* (to the throne), *bệ rồng* (king's palace steps) - denotes the king); (2) plants (such as maple trees in a maple temple, a maple courtyard, a pedestal, etc.); (3) precious objects (such as jade in a jade pedestal, play jade, kimchi jade, etc.); (4) color (such as blue in blue cloud, blue collar, blue imperial palace, etc.); (5) natural phenomena (such as constellations in the North Pole, Thai Tinh, Tam Thai, Trung Tinh, etc.); (6) direction (such as the East in the east palace, the east army, the east wind, etc.); (7) historical figures (such as Cao Cao, Ban Chao, Dao Chi, La Vong, etc.). The three target domains include: (1) Linguistic expressions representing male callings (such as the symbol of a general: a tiger vase, a lobster pillow, a lobster, etc.); (2) linguistic expressions expressing the mettle spirit of men (such as the symbol of great will: equal to nine thousand, great degree of magnanimity, *chi Cung mulberry*, etc.); (3) linguistic expressions denoting the throne (such as the *Qin deer*, the Han snake, the spring deer, the deer suppression, the rabbit hunting, the deer hunting, etc.).

II. RESULTS AND DISCUSSIONS

1. Theory of cognitive linguistics and the concept of cognitive metaphor

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

In the most general way, cognitive linguistics is a tendency to study language based on a human's ability to perceive and conceptualize the world. Cognitive linguistics includes aspects such as the experience of speech-makers and the listeners, the predominance of a mode of expression or thinking, and the degree of attention-grabbing of a specific speech. Cognitive linguistics focuses on the "cognitive tool," which is the cognitive metaphor and metonymy mechanism and the transition from the source cognitive model to the target cognitive model.

Lakoff and Johnson defined Cognitive/Conceptual Metaphor as follows: "The essence of metaphor is understanding and experiencing one of thing in terms of another" [1, page.5]. Following Lakoff and Johnson's concept of cognitive metaphor, besides the two main factors of UNDERSTANDING and EXPERIENCING, David Lee also added another important factor, EXPRESSION, specifically as follows: "Metaphor is linked to the notion of construal by virtue of the fact that different ways of thinking about particular phenomenon (that is, different construal of that phenomenon) are associated with different metaphors" [2, page.6]. For example, a probity court counselor, who could distinguish angels and evildoers, is compared to con trãi- an animal look like one-horned deer, in the expression of giải trãi, mữ trãi.

Based on the three factors UNDERSTANDING, EXPERIENCE, EXPERIENCE, we see that people have taken specific things attaching community memory and national psychology, and used their associative ability to choose particular items in various things as source domains, reflecting abstract categories that are difficult to perceive and interpret. Hence, David Lee has affirmed that: "A metaphor is essentially a device that involves conceptualising one domain of experience in terms of another. Thus, for any given metaphor, we can identify a source domain and target domain" [2, p.6]. The thing as the sun (thiên, càn) in bảng trời (a board written by the king with the names of those who passed the exam); thiên nhan, thiên uy (the king); càn khôn (the king-people, father-mother), with the source domain being the vast cosmic space, the target domain represents the king and father. A flamingo in hồng hộc, chí hồng, cánh hồng, hồng bay phụng lẩn, the source domain belongs to the wild geese that are solid and high flight, the target region is a person with high mind and strategies. The above examples show that the source domain is an easy-to-understand concept, and the target domain is an abstract concept that is difficult to grasp, which is consistent with David Lee's conclusion: "Source domain tend to be relatively concrete areas of experience and target domain to be more abstract" [2, tr.6].

In our research object, the source domain is animals, plants, precious objects, colors, natural phenomena, directions, and historical characters; the target region is the king, the wise man, the manliness, and the gentleman's mettle etc. Based on that, the question that needs to be asked is: What are the criteria of things in the source domain so that they can represent the target domain? Firstly, they must have similarities in physical properties of the natural world (shape, properties, weight, durability, lifespan...), according to David Lee, "It is not difficult to find other aspects of interpersonal behaviour that can be conceptualised similarly in terms of physical properties" [2, tr.6]. Consistent with this requirement, linguistic expressions representing male images in medieval Vietnamese literature have apparent similarities: The source domain is often as a large and strong animal, a tall and resilient plant with a long lifespan, and a precious object such as jade and gold that will last with time. Secondly, there must be similarities in human physiological and psychological characteristics. It is a way of thinking based on each region, country and region's society, culture, customs, history, geography, conception, etc. David Lee has written: "Lakoff and Johnson emphasise that metaphors involve not only ways of talking about phenomena but also ways of thinking about them. In some cases this can have significant social implications" [2, tr.7]. For instance, in medieval Vietnamese literature, when talking about talented people, the ancients thought of the cinnamon tree in đan quế, quế hòe, ngũ quế, quế lan, quế tử lan tôn, etc. They evoke all the meanings of the association of the source domain in the historical reference of Dau Vu Quan, the Song Dynasty man who served as an official in the position of a great feudal intellectual, his family situation was once a model for the world. His five sons: Nghi, Nghiễm, Khản, Xứng, Hy, successively passed and were honored by Phung Dao "Linh xuân nhất châu lão, đan quế ngũ chi phương" (灵椿一株老, 丹桂五枝芳) (Linh xuan (implies Vũ Quân) a red cinnamon with five fragrant branches). Since then, people have considered talented people like five branches of cinnamon - the five sons of Dau Vu Quan. Through the above example, it can be seen that physical and psychological properties provide conditions for people to perceive the world. Therefore, perception of the objective world is an organic combination of subjectivity and objectivity.

Lakoff and Johnson in *Metaphors we live by* (1980) [1, pp.11, 15, 28] divided metaphors into three broad categories: structural metaphor, orientational metaphor and ontological metaphor. Our research object does not include a location metaphor, thus we will analyze thoroughly two types of structural and ontological metaphors.

(1) Structure metaphor is defined by Lakoff and Johnson: "So far we have examined what we will call structural metaphors, cases where concept is metaphorically structured in terms of another" [1, tr.15]. Then, Trieu Diem Phuong based on Lakoff and Johnson's approach and explain in more detail: "结构隐喻指以一种概念的结构来构造另一种概念, 使两种概念相叠加, 将谈论一种概念的各方面的词语用于谈论另一概念, 于是产生了一次多用现象 (Structural metaphor is used to refer to creating one conceptual structure from another, making two ideas coincide, using words from the domains of one concept to discuss the other concepts, thereby creating the phenomenon of one word with many uses) [3, p.106]. For example, animals are used with

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

layers of symbolic meaning animal – king; animals – high officials, great feudal intellectuals; animals – generals; animals – talented people get high scores; animal – the father; animals – people with high minds; animals – dishonest courtier.

(2) Ontological metaphor is defined by Lakoff and Johnson: “Once we can identify our experiences as entities or substances, we can refer to them, categorize them, group them, and quantify them – and, by this means, reason about them” [1, tr.28]. This means we can refer to, classify, arrange, and quantify abstract things in the target domain through specific things in the source domain by human experience. Lakoff and Johnson specify the purpose of the ontological metaphor as follows: “Ontological metaphors serve various purposes, and the various kinds of metaphors there are reflect the kinds purposes served”. Trieu Diem Phuong also believes that in the ontological metaphor, the speaker has taken specific concepts to explain abstract concepts, the reason is that:

“人类最初的生存方式是物质的，人类对物体的经验为我们将抽象的概念表达、理解为“实体”提供了物质基础，由此而派生出另一类隐喻——实体隐喻” (The most primitive way of human existence is the material way. Human experience with objects has provided the material basis for us to express and interpret abstract concepts into entities, based on that a new kind of metaphor is derived) [3, p.109]. This understanding and experience can be seen metaphorically as an entity through the image of an animal, from which we get the following experience: ANIMAL SOURCE DOMAIN IS AN ENTITY. We can see an image of a unicorn representing a talented person or a meritorious official in the expressions, namely *gác lân*, *lân các*, *lân nhi*; or *con trãi* (an animal look like one-horned bison representing a judge in *mũ trãi*, *giải trãi*... Considering a unicorn, the spread as an entity allows us to identify the unicorn's characteristics as a benign animal, not eating creatures, not stepping on green grass, is a spirit animal symbolizing the gods, children good-natured cousins; allowing us to identify the characteristics of the scorpion as a bison-like animal with one horn, according to legend it can distinguish people from malefactors and good people, so it is used as a metaphor for a judge.

2. Overview of the research object

From the perspective of anthropology-culture, researchers can determine the human phenomenon in Medieval Vietnamese Literature in two periods: The first period is the tenth to the seventeenth centuries and the second one begins from the eighteenth to the end of the nineteenth century ([15, p.16]). The first stage (from the 10th to the 17th century) is the image of a man, a gentleman, and an honorable man imbued with Confucian ideals “self-improve – manage one’s household – govern a state – preserve a state peace” (“*tu thân, tề gia, trị quốc, bình thiên hạ*”) and with a heart as “loyal”. The gentleman put his energy and spirit into the cause of building a peaceful and prosperous ideal society after escaping the domination of the feudal forces of the North. The gender factor was put out of the aesthetic scope. The second period (from the 18th century to the end of the 19th century) is the image of a magnanimous man depressed and disappointed in a rotten feudal society, contrasting to the ideal social model they have always imagined. They return to their daily lives, live with their own emotions, live as a hermit, enjoy the garden and in composing and reciting a poem extempore. In the literature, the gentleman's image becomes blurred and is replaced by the women’s image and their repressed thoughts. Therefore, the pictures of men in our article primarily focus on the early stage of medieval Vietnamese literature.

For many years, language in medieval literary works has often been studied in terms of poetics, etymology, historical references, text annotations, etc. On the poetic aspect, there are the works, namely "Medieval Literary Poetry" (“*Thi pháp văn học Trung đại*”) and "Poetry of Tales of Kieu" by Tran Dinh Su, mainly study the genres of medieval Vietnamese literature, including lyrical poetry, ancient literature, literature and tale in Han in Chinese, plain verse and legends, poetry in Chinese-transcribed Vietnamese. The dictionary of etymology has works such as "Documentary Dictionary" by Long Dien Nguyen Van Minh, "Vietnamese in ancient Vietnamese bibliography" by Nguyen Thach Giang, "Dictionary of ancient words" by Vuong Loc, "From Dictionary of Ancient and Historical words" by Dang Duc Sieu, "Ta, Nguyen Dictionaries" by Buu Ke. These works mainly list difficult words from medieval literary works, only explaining the original meaning of every single word, not systematically or classifying to the meaning field. Dictionaries of historical classics can be mentioned: "Literary classics" by Dinh Gia Khanh, "Dictionaries explaining literary classics used in schools" by Nguyen Ngoc San, "Literary classics in school" by Dinh Thai Huong - Chu Huy - Nguyen Huu Son. These works focus on explaining the origin of the historical classics and are lexicographically single words that are not yet through complete discussion. Another research direction is text annotation, as in the case of "Annotated Tales of Kieu" by Le Van Hoe; "Dictionary of Tales of Kieu" by Dao Duy Anh; "Literary corpus " by Dang Duc Sieu; Nguyen Trai - Quoc sound dictionary" by Tran Trong Duong. These works focus on explaining the origin of the historical classics and are lexicographically single words that are not yet thoughtful discussion. Another research direction is text annotation, as in the work of "Annotated Tales of Kieu" by Le Van Hoe; "Dictionary of Tales of Kieu" by Dao Duy Anh; "Literary data" by Dang Duc Sieu; Nguyen Trai - Quoc dictionary" by Tran Trong Duong. These works have focused on explaining the etymology very carefully presented in work, not in the direction of an in-depth study of a range of symbols. Thus, it can be seen that the interpretation of linguistic expressions representing male images in Vietnamese medieval literature from the perspective of cognitive linguistics is a new and intensive research direction. Regarding the doctoral dissertations related to language in medieval

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

literature, such as the doctoral thesis "Thẻ loại hát nói" (Vietnam Han-Nom Research Institute, 2008) by Nguyen Xuan Dien, the doctoral thesis "Classic references in medieval literature" (University of Social Sciences and Humanities, Ho Chi Minh City, 2011) by Doan Anh Loan and doctoral thesis "Language of Nguyen Trai poetry" (Vietnam Han-Nom Research Institute, 2012) by Tran Trong Duong. The above studies also only study a specific aspect of language in medieval literary works. In terms of the master's thesis, there are only the thesis "Words denoting women in medieval Vietnamese literature" (University of Education - University of Danang, 2018) by Nguyen Thi Van Anh - co-author of this article.

In this paper, we apply the cognitive metaphor theory to studying linguistic expressions denoting masculinity in medieval Vietnamese literature from the tenth to the end of the nineteenth century. We will focus on analyzing and classifying the source domains moved to target domains representing the man. Accordingly, the article establishes seven source domains and three target domains according to the method of metaphorical interpretation. Based on that, the conditions for selecting things in the source domain can be drawn according to the metaphor mechanism; factors affecting the choice of source domains; network of metaphorical structures and cognitive characteristics of medieval Vietnamese literary authors.

3. Survey results analysis

3.1. Seven types of ontological metaphors

From 328 expressions belonging to the metaphor mechanism, we have established seven types of ontological metaphors after filtering and analyzing.

a. The image of a man represented by animals

The image of a man is an animal flying in the sky

- The image of a man is a dragon, an animal of the dragon family:

(1) Dragon (long) in the expressions: *bảng rồng* - the list of names of those who passed the imperial exams, *long nhan* (king's face), *long phi* (to the throne), *xe rồng* (king's chariot), *bệ rồng* (king's palace steps) - denotes the king.

(2) Dragons with variations such as *long*, *giao long*, *giao* (snake) in the expressions of *cá nhảy rồng bay* (freely talent competition), *hươu Tản rấn Hán* (inheritance of the Han and Qin dynasties, *dây phượng rời giao* (Phoenix and Giao Long fly high), *cưỡi rồng* (marriage with a talented husband) denotes a rare competent person who is brilliant and has high mind than to others.

(3) A dragon, in the expressions of *long bảng*, *hóa rồng*, denotes the person who passed the exam and the fame and success.

(4) A dragon, in the expressions of *thức hội long vân*, *hội rồng mây*, *hội gió mây*, denotes sympathy, the soulmate of the outstandingly talented people.

- *The image of a man is a bird*

(1) A phoenix bird denotes a rare and talented person, as in the expressions of the *lân phượng*, *linh phụng gặp ngô đồng*, *hồng bay phụng lẩn* (the competent person who resigns as mandarin to lead a secluded lie), *sánh phượng* (married a sage husband), *các phượng* (luxurious places).

(2) A phoenix refers to a talented son who can inherit his father's will, as in the expressions of *lông phượng*, *gót lân*, *cánh phượng*, *lông phượng*, *phượng mao*.

(3) A phoenix (phoenix) denotes the husband, the man, as in the expressions of *chăn loan gổi phượng*, *loan phụng*, *bói phượng*, *phượng cầu hoàng*, *phượng chạ loan chung*.

(4) A pink bird and the stork (a species of geese that is mighty and high-flying) denote a person with great ambition and high intentions, as in the expressions of *cánh hồng*, *chí hồng*, *lòng hồng học*, *hồng bay phụng lẩn*.

(5) An eagle (eagle, a large, powerful bird that flies high and far) represents the strong will of a talented person in the expressions of *bằng bay côn nhảy*, *bằng trình chín vạn*, *gió bằng chín vạn* (nine thousand miles flight).

(6) Uyen and stork (lou), birds that move in orderly rows in a way, indicate the hierarchy of mandarins lined up in the courtyard, as in the expressions of *hàng uyên lộ*, *hàng uyên*.

(7) A crane, the Taoist gods' mounting animals, represents the old father in *bóng hạc* to wish him a long life.

(8) A masculine bird (Phi thúy bird) represents a man and a husband in the expression of *chăn phi thúy*. Phi Thúy birds live in pairs, the male is called Phi with red plumage (belonging to fire, positive).

(9) A swiftlet denotes having a son who is more talented than the human, as in the expressions of *điềm bay yến*, *mộng yến*. Zhang Yue's mother (in the Tang Dynasty) dreamed that a bird's nest came from the East to swoop into her stomach, so she became pregnant and gave birth to him. He studied widely, became a mandarin and was awarded the title of Duke of Yen.

(10) The falcon in *khuyến ưng* is a fierce animal. Thus, it is symbolized as an efficient violent servant.

The image of a man as an insectoid animal

Bees are animals that live in countless swarms, they have venom, so they are everyone's fear. The bee in the expression of *lũ kiến đàn ong* is used to refer to the invaders, looting, and harassing.

The image of a man as a terrestrial animal

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

- The tiger in *hổ gầm gió thổi* symbolizes the gentle king; The tiger (*hùm*) in *bảng hùm, bảng hổ* (the name board has a picture of a tiger) denotes the talented people pass the exam; Tiger (*hùm*) in *bình vẽ hổ* (a screen having a tiger image), *gối hùm* (a general's pillow kneeling in front of the king), *trướng hùm, màn hùm* (a curtain having a tiger image where the general works), *hồ phụ lân nhi* denotes a general or a talented person.

- The bears (*hùng, bi*) appear in *điềm hùng, điềm hùng bi, điềm bi, mộng hùng* denote giving birth to talented sons; Hung is also compared to a competent marshal in *xe hùng*. Hung and bi are two species of bears in the mountains, belonging to the yang nature, so they are the omen of the birth of a son.

- The deer in *hươu Tần rấn Hán, hươu chết tay ai, hươu Tần, hươu chùn cổ, hươu cao, đuôi thỏ săn hươu* denotes the world or the throne; Deer in *Hươu xuân, hươu cao* (the king's favor) represents the king; Deer is also known as *lộc* in *lộc minh, ngày hươu kêu* are compared to a talented person who has achieved high achievements, a middle-class servant supporting the king.

meritorious officials having merit to the commune; Unicorns in *lân chi, gót lân, lân nhi, chân lân* refer to beautiful and good descendants. Doan Ngoc Tai in Theory of Mantras, says that "The unicorn has a body like a big deer, one horn, has thick flesh, does not harm anything, so it is called a human animal".

- *Giải trãi* (an animal that looks like one-horned deer,) in *giải trãi, mữ trãi* represents the mandarins who handle the case, the rulers are fair, s, and hate evil. Theory of literature, Chinese books (*Si Ma Tuong Nhu*): *Giải trãi* like a deer with one horn, mandarins who punishes justly, it appears right at the court, butts people who are not honest.

- The toad (*thiềm*) in *thiềm cung chiết quế, bẻ quế cung thiềm* is compared to someone who passed the university entrance exam. In the Han people's legend, the moon's black shadow is called *thiềm thờ* (toad), jade rabbit, and cinnamon tree. This toad is called *tam cước thiềm thờ* (three-legged toad), symbolizing the three examinations for candidates.

- A Pixiu represents a brave man. They are imaginary animals, fearless beasts, males are *ti*, and females are *huru*.

- The dog (*khuyển*) in *khuyển ung* is likened to an effectively violent servant because dogs are fierce wild dogs.

- The ants in *lũ kiến đàn ong* denote invaders and harassers because the ants go in swarms, sweeping wherever they go.

- The weasels (*hồ*) and rabbits (*thỏ*) in *đàn hồ lũ thỏ* indicate dishonest mandarins in the court. The weasel is a suspicious animal, symbolizing a doubtful and crafty person. The rabbit is a timid, fearful animal representing cowardice and a person who lacks courage.

The image of man is compared to an aquatic animal

- *Ngao* in *Bảng Ngao* are compared to those who pass the exam for first doctoral candidates. According to ancient Chinese legend, *Ngao* is giant turtles able to lift up a mountain to save their species.

- The carps in *trong cá nhảy, cá nhảy chim truyền, cá nhảy rồng bay* symbolize success in the exam. According to tradition, a carp that jumps over *Vu Mon* dale on the *Truong Giang* river turns into a dragon, so there is also a synonym, "fish over *Vu Mon*" to refer to the person who passed the exam.

- The big fish is called *Côn* in *bảng bay côn nhảy, côn bằng* symbolizing people with great minds because they grasp the rule of nature.

- The whales (*Kình*) in *chí kình, kình côn*, signifying people with great minds. *Kình* looks like a fish but is a beast. There are big ones up to eighty or ninety meters long; The male whale (*Kình*), the female whale (*ngê*), the alligator (*ngạc*) in *kình bật tằm, kình trảm ngạc lặn* (peaceful time without war), *kình ngê, kình ngạc* are all used to refer to the fierce enemies.

- The big fish in the legend is called *quan* in *quan quả* (widower and widow), symbolizing a man who dies from his wife, leaving his wife because fish is an animal that does not close its eyes when sleeping.

b. The image of a man represented by plants

The image of a man is a hardy plant

- The cinnamon trees in *quế hòe, ngũ quế, quế lan, quế tử lan tôn* (the children of cinnamon), *quế non Yên* (cinnamon in Yen mountain) denote talented people who study and pass. *Dau Vu Quan* worked as an official in the position of a doctor, and his five sons successively passed the exam. *Phung Dao* wrote a poem to celebrate *Vu Quan*, with the sentence: "Linh xuân nhất châu lão, đan quế ngũ chi hương" (*Linh Xuan* (indicates *Vu Quan*) is a long-lived root with five fragrant branches).

- The *Sophora* in *hòe quế, quế hòe* indicates children inherit their father's mind. *Vuong Ho* of the Song Dynasty was a mandarin, famous literature. He planted three sycamore trees in the front yard and said:

"There will be people in the descendants who can work at the three most senior officials, and these three *Sophoras* are my will." Later, his second son, *Vuong Ho*, became prime minister. Since then, people have compared the three *sophoras* to three great officials in the court.

- The mulberry (*Tang*) in *tang bông, cung dâu, chí cung dâu, chí cung tên, chí tang bông, chí bông tang, tang hồ bông thi* (bow made from mulberry wood, arrows made from *Bong* grass that belongs to *artemisia*) compares to the man's great minds in the four directions. The use of mulberry wooden bows and arrows of *Bong* grass dates back to ancient times. Shooting bow and arrow at the sky, the ground and the four directions implies that being a man has obligations everywhere.

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

- Dai Xuan tree (Thing tree/pine tree) in, xuân đình (đình: yard), đài xuân, xuân đường xuân huyền (huyền: Daylily denotes a mother), chồi huyền gốc thung, cội (cội: descent) xuân, linh xuân, thung cội huyền gầy (old fathers and weak mothers), nhà xuân, nhà thông/thung are used to refer to the father who wishes his father a long life. According to Trang Tu this is the great Dai Xuan tree, taking eight thousand years as a spring, taking eight thousand years as an autumn.

- The maple in đèn phong, sân phong, phong đình is compared to the king. Leaves contain a large amount of chlorophyll, thus, they are green. When autumn turns cold, the amount of chlorophyll also decreases, and finally, only carotenoids remain, so the leaves turn red. Maple leaves changed from green with a negative change to red with a positive, signifying the increasing power of the king. That is why maple trees were planted in the royal palace during the Han Dynasty.

- Kieu (tall, large) trees in kiêu, kiêu tử, kiêu mộc indicate people with talent and wisdom, the father can be a support and protect for his children; Death tree (low, small) indicates a child.

- Young bamboo shoots in ngọc duẩn (Jade bamboo shoots) refer to a class of handsome, talented people, as numerous as young bamboo shoots.

- The cane and Quan tree (straight-eyed bamboo) in trúc quân tử, tùng quân is compared to the gentleman. Cane and bamboo are plants with straight segments and green all year around and the stem is bent without breaking.

- The Norfolk island pine in tùng quân is compared to a gentleman having an upright temperament. A Norfolk island pine is a sturdy tree, no matter how cold it is, the trunk and leaves are still green.

The image of a man is a plant belonging to an herbaceous plant

- Chi herbage in chi lan indicates a child with talent and virtue. Chi is a herbage with very fragrant flowers.

- Bong herbage in tang bông, chí bông tang, tang bông hồ thi represents the man's mind. It is written: Mulberries and weeds are pure things that have existed since immemorial. Bong is the herbage that prevents chaos; Mulberry is the root of all trees.

The image of a man is a flower

- The orchids in chiêm lan, mộng lan (foreshadowing the birth of a son) denote a talented son. Trinh Van Cong's concubine, Yen Can, dreamed that the angel of heaven gave an orchid branch, after that she became pregnant and gave birth to Trinh Muc Cong named Lan; Orchids in chi lan, quế tử lan tôn, lan đình (orchid yard), nhà lan, lan tôn, lan bằng (friends of orchids), lan vàng, thuyề lan, lan châu, indicate talented and virtuous descendants.

- Orchids in lan vàng, kim lan, kim lan bạ (bạ: book) indicate friendship, mind and heart, as fragrant as orchids.

- Wild sunflowers and Hoac flowers in lòng quỳ hoắc, lòng quỳ is used to show the inferior's hearts admire the superiors, indicating loyalty to the king. This type of flower blooms in the sun's direction, thus, called a sunflower.

- White apricot flowers in mai ngự sử, ngự sử mai serve as a model for the imperial mandarin because Bach Mai flower has a solemn beauty and a pure fragrance.

c. The image of a man represented by treasures

The image of a man represented by jade

- Jade in ngọc duẩn (jade bamboo shoots) indicates handsome and talented people. Ceremonies: : Ngọc bắt trác, bắt thành khí (Jade is not honed, it is not a tool); The Chuong jade in lộng chương indicates a son, the birth of a talented son; Jade in bệ ngọc, cành vàng lá ngọc, kim chi ngọc diệp, lá ngọc cành vàng, ngọc chi, ngọc bội, ngọc kinh, cửa ngọc, etc. refer to the king, royal lineage. According to ancient books, when the Emperor fought with Xuy Vuu in Trac Loc, there were often five-colored clouds, golden branches and jade leaves in the sky to protect the Emperor. In this dictionary, the ancients used jade to talk about kings and nobles. They were all rare and beautiful as jade.

The image of a man is compared to gold

- The gold (kim) in kim khuyết, cành vàng lá ngọc, kim chi ngọc diệp, lá ngọc cành vàng indicate the king, belonging to the royal lineage; the gold (kim) in kim bằng, kim bằng đề danh denote passes the exam; the gold in kim hữu, kim bằng ngọc hữu, kim lan, lan vàng indicate good friendships, friendships of the heart and mind, as strong as gold. According to the I Ching: Nhị nhân đồng tâm kỳ lợi đoan kim, đồng tâm chí ngôn kỳ xú như lan (Two people having the unanimity could great a power to cut off gold, words with the same fragrance as orchids).

The image of a man is represented by Sat musical instrument

- Sat musical instrument in sắt cầm, cầm sắt is compared to the husband. Sat musical instrument and five of seven-stringed musical instrument are two types of ancient lutes that often harmonize with each other. The solid and sturdy Sat musical instrument is positive, representing the husband, while the supple, flexible five of seven-stringed musical instrument is negative, denoting the wife.

d. The image of a man represented by colors

- Yellow (hoàng) in hoàng bào, áo vàng (yellow robe of the king), gác vàng (yellow royal palace), bằng vàng, hoàng (inscribe name on the gold-papered board), hoàng giáp (the fourth rank after the third highest academic title in the old system) - the exam set

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

by the king - the symbol of the king. According to the concept of the five elements, take the five colors and compare them with the five directions, yellow is the color in the middle, the color of the earth and of ripe grains. For the wet rice civilization, yellow is the most supernatural and noble color.

- Blue (thanh) in cung xanh, thanh cung is compared to the crown prince - the eldest son of the Emperor. According to Than Di Kinh, in the Dong Hai basin, there is Dong Minh Son Mountain, having a green palace, and the door has a silver board with the title: Thiên tử trường nam chi cung (Abode of the eldest son of the Emperor). The ancients thought that green was the color of the East, the crown prince was in the East palace, so it was also called the prince as green palace. The blue color (thanh) in thanh khâm indicates the color of student's shirt in ancient times, in thanh vân, mây xanh (going to the exam to establish a name, the road to fame) indicates the future of candidates.

- The bright red is also known as đan in đan đình (đình: courtyard), đan trì, đan đài (đài: castle) symbolizing the king; in d đan quế represents a talented person, passing high. Đan is the red color of đan sa (a compound of mercury and sulfur). They are the main ingredient for making the elixir of immortality that the ancient Chinese emperors always wanted.

- Black ((huyền) in huyền lâu (where the king resides). Huyền is the original color of the sky - black with a little red at dawn and dusk, thus representing the king. I Ching: Thiên huyền nhi địa hoàng (the sky is black, but the earth is yellow).

- Purple (tử, tía) in tử mạch (mạch: road), đường tía represent high authority. According to the yin and yang theory, purple is the balanced color of the universe because it is a mixture of red and blue. Among the five elements, red is the color of fire, belonging to the fire element, and is positive. In comparison, blue is the color of water, representing the water element, and is negative. The harmony of yin and yang creates an eternal universe.

e. The image of a man represented by natural phenomenons

- Heaven (thiên) in bảng trời (the king's table lists the names of those who pass the exam), thiên nhan, thiên uy denotes the king; Heaven is also known as Càn in Càn Khôn (heaven and earth) symbolizing the king, father, husband, and son. Càn is heaven, Khôn is earth, the two lots in the I Ching. The Càn (Kiến) is the positive lot, heading of all things, so it is heaven, a king, a father, a husband, and a son.

- The sun in đông quân represents the king. The inscription of Sử kí (the history book in Chinese): "Dong Quan is the god of the sun", from which Nom used đông quân to refer to the king.

- The North Star is the name of the bright star in the Little Bear group, indicating the throne. According to Thiên văn chí nhị, the Little bear in astrology is the residence of the Emperor. Thai Bach or Venus, one of the solar system's eight planets, rises in the early morning, so it is called the morning star, indicating the throne. According to the I Ching, it grows early in the morning, thus, it is yang. Thai Tinh is also known as Tam Thai star, indicating the position of Tam Cong (three highest officials serving the king). Thai Tinh star consists of three parts called Thuong Thai, Trung Thai, and Ha Thai, so it is called Tam Thai. Trung Tinh star also indicates the throne. There are twenty-eight constellations distributed in four directions. They are rotated in a specific orbit, and each month the stars move to the south of the sky called the Central Star.

- Clouds (vân) in cày mây cuốc nguyệt, cày mây câu nguyệt (plowing in the clouds, hoeing under the moonlight), talking about the ethereal living scene of the recluse, plowing fields in the clouds, fishing under the moon; Cloud (vân) in đường mây, thanh vân (blue cloud), denotes go to the exam to establish a name; Clouds (vân) in hội gió mây, hội long vân, hội rồng mây, hội mây rồng are compared with having a good time and having an excellent reputation. According to the I Ching: Vân tùng long, phong tùng hổ (Clouds follow the dragon, the wind follow the tiger), implies that things of the same type are often inspired to find each other; Clouds in năm mây (five-colored clouds), sân mây (the king's palace) indicate the king and the Emperor's meteorology.

- Wind as phong in hòa phong (favorable wind), gió nam, gió huân (moderate south wind) are compared to the king's grace, the grace in the time of peace and prosperity. The wind comes from the south, which is the king's direction according to the I Ching. The wind (phong) in hùm ngấm gió thổi, hội gió mây is compared to having a good opportunity, the glory of a talented person.

- Rain (vũ) in vũ lộ (rain and dew), thụy vũ (falling rain) is compared to the king. For countries belonging to the wet rice civilization, rain is the most critical factor for a bountiful harvest. Therefore, the ancients used the rain to symbolize the king.

- Thunder in bình địa sấm ran, đất bằng sấm bay, đất bằng sấm dã, đất bằng sấm dậy, đất bằng sấm vang is compared to passing an exam with a famous reputation. This comparison comes from ancient poetry: "Vũ môn tam cấp lãng, bình địa nhất lôi thanh"(Vu Long Mon has three waves, the earth is a thunder).

f. The image of a man is represented by direction

- The south in nam phong, gió nam (moderate south wind) indicates to the king.

- The North in the North Pole indicates the throne. The North Pole is also called Tử Vi Viên - where the Jade Emperor lives.

- The East in đông cung indicates the crown prince. The East in đông quân is the direction of the rising sun - the direction of the king. The east wind in đông phong represents a men. The east in đông sàng, giường đông indicates the groom.

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

- The four directions in *lồng bốn phương* express man's minds, struggling in the four directions of the sky. According to ancient Chinese custom, when the noble family gave birth to a son, the father often took a bow and arrow and shot it in four directions.

g. The image of a man as a historical figure

- Cao Cao's name is A Man, thus, A Man refers to a general who is talented both politically and militarily. (At the end of the Eastern Han Dynasty, the world was divided into three divisions, Cao Cao reigned in the Central Highlands, Sun Quan controlled the east-south, and Liu Bei established his career in the west, competing for power.)

- Two characters Ba Nha and Tu Ky in Ba Nha meet Tu Ky, symbolizing a soul mate. According to La Thi Xuan Thu, Ba Nha in the Spring and Autumn period was a person who was good at a lute, met and was close to Chung Tu Ky, a connoisseur of the sound of the instrument. When Chung Tu Ky died, Ba Nha beat the lute and stopped playing because he thought no one could understand his sound.

- Ban Sieu is a model symbolizing an excellent general on the battlefield. He was from the Later Han Dynasty, lived with his mother, worked as a hired writer, and lived in poverty and hardship, but he had a great will. After that, he was appointed to conquer the Western Region, subduing more than fifty countries.

- *Đạo chích* is used to talk about a thief. *Đạo Chích* is a famous old thief. *Đạo Chích* is the younger brother of Lieu Ha Hue, a native of Lu during the Spring and Autumn period, fierce in character, gathering thousands of people to steal cattle, cattle, and wealth, robbing women and girls, raging in the world. Sima Thien in *Sử Ký* (the Historical book) said that: *Đạo chích* was the name of a famous thief in the Emperor's period. In the Spring and Autumn period, Lieu Ha Hue's younger brother was also a renowned thief, so people named him *Đạo Chích*.

4. Conditions for choosing things in the source domain according to the metaphor mechanism

According to Lakoff and Johnson, conceptual metaphors can prevent us from focusing on different aspects than the basic features of cognitive metaphors, i.e. similarity in characteristics and properties between things in the source domain and things in the target domain. These similarities are connected through human thought processes to form conceptual metaphors. Therefore, it can be said that the foundation of cognitive metaphor is built on the similarity between two things. Psychologists have proven that people's perception of the objective world results from a combination of subject and objective. According to Trieu Diem Phuong [3, p.158], the physical characteristics of the natural world and the physiological characteristics of the human body (including the psychological side) is the condition for people to perceive the world. Thus, perception of the objective world is an organic combination of the subjective and the objective. Based on this research, we found that similarity can be divided into two types, including physical similarity and psychological similarity. Similar in terms of physical means similarities in appearance and function. Psychological similarity means there are similarities in the nation's culture between two things.

a. Similarity in physical characteristics

Based on linguistic expressions representing the male image in medieval Vietnamese literature, physical similarities often use animals, plants and precious objects to denote man's strength, bravery and great talent.

The ancients used the source domain as animals because there were similarities between them and men in terms of strength and bravery. For example, *Ngao* is an enormous tank turtle. According to legend, in the old days, *Ngao* lifted the whole mountain to save its species. Likewise, the first doctoral candidate (under the old system) is the one who will support the king to shoulder all the burdens of the country. Or using the pink bird and *Hộc* bird which are wild geese and brave, fly high and far, symbolizes the great solstice, the man's high ambitions.

The ancients took the source domain as a historical figure in an anecdote of ancient China. This source domain became the ideal model to describe the male image. For example, *La Vong* is compared to a talented strategist, *Đạo chích* implies a thief, *Ban Sieu* is compared to a hero on the battlefield, *Ba Nha* and *Tu Ky* are compared to soul mate, *Ba Dao* is compared to a man who makes sacrifice for a great cause, *A Man* is compared to a general who is excellent at both politics and military, etc.

b. Similarities in psychological characteristics

Regarding linguistic expressions representing male images in medieval Vietnamese literature, psychological similarities often use natural phenomena, colors, and directions to refer to men. Natural phenomena such as sky, sun, constellations, wind, clouds or directions such as east, south, and north; positive colors such as red, *đan*, son or harmonious yin and yang colors such as purple, *tử*, *tía* or expressing mystery such as *Huyen* (black), etc., through the cultural lens to denote mettle, strength, the position of man. For example, the East, in *đông cung* represents the crown prince. According to *Than Di Kinh*, at *Dong Hai Basin*, there is *Dong Minh Son Mountain*, which has a green palace, and the door has a silver board with the title: "*Thiên tử trường nam chi cung*" (the palace of the eldest son of the heavens). This palace is located in the East. Moreover, by nature, the East is where the sun rises, the beginning of a new day, and the origin place for all things to flourish. The crown prince is the one who starts a new dynasty in the

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

future. Or, the black color called *huyền* in *huyền lâu* denotes where the king resides, where the nobility resides. *Huyen* is heaven because the sky has the most vigorous energy when it has black and red at dawn and dusk. So black represents the king. The I Ching says: "'Thiên huyền nhi địa hoàng'" (the sky is black, but the earth is yellow) [17, 18]. Purple is also called death, *tía* in *tử mạch*, *đường tía*. According to the yin and yang theory, purple is the balanced color of the universe because purple is a mixture of red and blue. In the five elements, red is the color of fire, belonging to the element of fire and is positive, and green is the element of wood and negative. Therefore, purple is used to represent nobility. In the Chinese monarchy as well as in Vietnam, only officials of the third rank and above were allowed to wear purple court clothes [7, p.1266].

5. Factors affecting the selection of the source domain of expressions representing male images in medieval Vietnamese literature

“那么，什么决定源范畴的选择呢？这取决于人们的经验和文化传统/So what determines the selection of source domain? This is determined by human experience and cultural traditions” [3, p.111]. Based on that, we conclude that the critical factor affecting the selection of the source domain of words denoting man in medieval Vietnamese literature is dependent on the following two factors: How to treat the surrounding world and traditional cultural conceptions of the nation.

Did the ancients' treatment of the surrounding world influence the selection of source domain?

In the history of the struggle for survival, the male power is recognized, so the man becomes the main character, the mainstay of society and family. Therefore, everything having material and spiritual value can become an alternative source domain for a man, such as animals, plants, precious objects, colors, directions, natural phenomena, etc...

Does cultural conception affect the selection of source domain?

Cultural conception means the traditional conception of the nation, the nation's psychology, way and habits of thought. In a centralized feudal society - a male-dominated society - it is clear that the man plays the supreme role and has all the rights and power in the family as well as in society. For example, when children talk about their father, they wish their father a long life like *Đại xuân* tree (pine). Father is a *Kiêu* tree that protects children. A talented and magnanimous son is compared to a precious jade. The Supreme King is compared with the most precious things as gold and jade, compared with positive colors, the magical sky and nine layers of clouds. If the man is compared with a star, it must be the central constellation. Things and colors that are positive are compared to men.

Although Vietnamese people have been influenced by Chinese culture through thousands of years of Northern domination, not all animals can make a solid impression to be adopted into Vietnamese culture. The reason why dragons are commonly used in Vietnamese culture and art, in addition to the above reasons, is another crucial reason that the dragon is the mount of the Buddha Tathagata in the Mahayana sect of Buddhism. According to Vietnamese historians, Indian Buddhism made a dramatic impact during the Hung Kings period. Remnants of ankle bracelets with the music of the Dong Son people are on display at the Barbier Mueller Museum in Switzerland. This is the interference of Dong Son civilization with Indian civilization before it was Sinicized.

6. The network of metaphorical structures

Between the source domain and the target domain forms a specific network of metaphorical structures, the same source domain can transfer to many target domains. Conversely, the same target domain can arise from many source domains.

a. One source domain but can move to many different target domains

For instance, the tiger (*hùm*) has just moved to the target region representing the father in *hổ phụ lân nhi* and moved to the target domain representing the king in *hùm ngâm gió thổi*, and moved to the target region representing the generals in *trưởng hùm*, *hổ trưởng*; Deer (*lộc*) has just moved to the target region representing the king in *hươu cao*, *hươu xuân*, and moved to the target region representing the king's throne in *hươu thác tay ai*, *hươu chết tay ai*, *đuôi hươu*, *hươu Tần rấn Hán*, just moved to the target region, represent the talented people in *lộc minh*; Clouds both move to the target region of the ethereal life of the recluse in *cày mây cuộc nguyệt* and moving to the target domain, denoting the high status of fame in *đường mây*.

b. Multiple source domains but only move to one target domain

For example, the animal source domain (the crane, the tiger) in *bóng hạc*, *hổ phụ lân nhi*, and the source domain as plants (*Dai Xuan* tree - the pine tree, the *Kieu* tree) in *xuân cối huyền tợ*, *xuân đình*, *xuân đường*, *xuân đài*, *xuân huyền*, *linh xuân*, *thung cối huyền gầy*, *nhà xuân*, *nhà thung* all move to the same target domain to represent the father.

The source domain is animals flying in the sky (pink bird, eagle, phoenix, *Gia Long*) in *hồng hộc*, *chí hồng*, *lòng hồng hộc*, *cánh hồng*, *dây phượng rời giao*, *chim phượng cất mình*, *rồng bay cao*, *bằng bay côn nhậy*, *côn bằng*; The source domain of aquatic animals (whale, *Côn* fish) in *bằng bay côn nhậy*, *côn bằng*, *chí kinh*, *kinh côn* all move to a target domain indicating people with great minds.

7. Cognitive Characteristics of medieval literary writers

Linguistic Expression Represents the Male Image in the Medieval Vietnamese Literature from the Perspective of Cognitive Metaphor

The authors of medieval Vietnamese literature used the etymology of linguistic expressions representing male images, mainly from the Chinese language from the Tang Dynasty and earlier. Tran Nho Thin commented, "Until now, we only know for sure that the influence that medieval Vietnamese literature received from Chinese literature was enormous" [15, p.271]. Besides, there is also a large part of the Vietnamese folk sayings (Nom literature), but their etymology comes from ancient Chinese literature. Another critical feature is that these linguistic expressions are significantly impacted by the theory of yin and yang of the five elements of ancient Eastern culture in general and ancient China in particular. The source domain, based on a metaphorical mechanism, uses animals, plants, precious objects, natural phenomena, colors, directions, and historical characters. In which the animal source domain accounts for the most significant proportion. These are "community memories", and national psychology, closely associated with human life. They leave a strong impression on people's brains from generation to generation, so the ancients understood them very well and had much experience with them, leading to apparent explanations about them.

Regarding the animal source domain representing the image of a man, if it is not a mascot in the ancients' imagination, it is a large and powerful animal. If it is not a gentle animal that does not harm the surrounding environment and knows how to distinguish good people from crooks, it must be an animal that moves in order, has a long life span, has positive colors and reproduces in spring to bring auspicious luck. They control three layers in the sky, on the ground and under the water. There are also ferocious animals; venomous species; species that live in countless numbers, sweeping indiscriminately; suspicious species; species with timidity, fear, etc.

Relating to the plant source domain, there are three main types: woody plants, herbaceous plants, and parts of plants - flowers. Among them, woody plants account for the most significant proportion. Their characteristics are rare plants associated with historical classics of China; the spiritual plant related to Chinese legends; plants have a very long life span; plants whose leaves turn crimson in late winter, the color of leaves is positive; plants with tall shape to protect seedlings; plants that grow fast after the rain; plants that have straight joints, hollow intestine, is durable, is burned but still retains its shape; plants that have endured many cold winters but are still green; fragrant grass in the deep forest; the magic grass has a rigid body as an arrow; flowers have solemn beauty; Flowers bloom in the direction of the sun.

The next source domain is precious objects, including jade, gold and musical instrument. The finest marble can withstand extreme temperatures, pressures and corrosion. The ancients recognized the power of this jade during the Neolithic period and personified it as tenacity. In ancient China, jade was regarded as a means of communicating with the gods and representing virtues such as honesty, purity, uprightness, and benevolence [17]. According to the theory of the five elements "metal, wood, water, fire, and earth", metal is first in the five basic materials because it glows in the sun. Metal is related to light, in turn, light is associated with the sun. The existence of man and everything cannot be without light, so people believe that metal and the sun are associated. Golden is the light of the gods [7, p.639]. For musical instruments, it must be a high-pitched lute - the most critical type of instrument, along with a bass harp in the choir, so it is positive.

In terms of the source domain, using colors to denote a man's image is not popular. The most necessary condition for the selection of colors is based on their yin and yang properties. Mainly the original colors drive from nature, such as deep red (đan, son), yellow and green. Deep red is the color of cinnabar (a compound of mercury and sulfur) - the main ingredient for making the elixir of immortality - very popular with Chinese emperors. Yellow is the golden color of the sun, the color of the gods, and the color of grains. The green color is taken from green grass but darker than green grass - where the sun is the source of life and is the color of spring. There are also mixed colors such as Huyen (red mixed with black), and purple (blue mixed with red). The ancients chose Huyen color as a mixture of red and black, a combination of earth and sky, between yin and yang when the moon has set, but the sun has not yet risen when the universe absorbs the most substantial energy. Purple is the bridge connecting the two yin and yang elements - blue and red. The Harmonization of Yin and yang symbolizes the eternal permanence of the universe.

The source domain is natural phenomena, including the sky, sun, stars, clouds, wind, rain, and thunder. This natural phenomenon source domain is derived from the I Ching through the lots of Fuxi [17]. Their common feature is that they are in heaven, belong to the vast universe, operate according to the laws of nature, have unlimited power, and govern the entire earth and human life.

The source domain is the direction that includes south, north, east and four directions. This type of source domain is influenced by the I Ching of Fuxi [17]. The common feature of the South and the East is yang, the starting direction of everything. The North is home to the constellation Horoscope Vien - where the Jade Emperor resides. The four directions are the vast universe. This feature clearly shows that men are allowed to freedom to satisfy their mourning, while women can only stay in the room, embroidering, weaving, and taking care of their husbands and children to fulfill their wife's duties.

The source domain is historical figures that are numberless. They are enormously famous figures in ancient Chinese history. Each character becomes a template to move to a different destination, thus, it is impossible to list them all. This research only mentions a few typical characters, such as Cao Cao, Ban Sieu, Ba Nha and Tu Ky, Dao Chich, La Vong, etc.

III. CONCLUSIONS

(1) Words to refer to people in Vietnamese medieval literature are plentiful, with the idea of “đĩ vật vi trung”, the ancients often used the natural world around them to represent people. In the seven source domains we studied, there are six source domains of things, including animals, plants, precious objects, colors, natural phenomena and directions, only one source domain refers to people by historical figures..The natural world in the source domain covers both time and space, both phenomena and specific materials. Space is the north-south vertical axis, also known as the heaven-and-earth axis, because the North is Càn and the south is Khôn. Therefore, Càn is the king, father, and husband; Khôn is the queen, mother, and wife. The east-west horizontal axis is the closed and opened door of time. The sun and the moon alternately change to have day and night. The sun is positive, and the moon is negative, so the sun is the king, and the moon is the queen. It shows that these source domains are the elements that make up the eternal universe. The ancients took elements with boundless energy in the universe to represent man.

(2) Through the prism of the eternal universe, we can obviously find the men’s image in the centralized feudal society from the 10th century to the end of the 19th century. They are clearly depicted in three aspects of spirit - air - spirit to create a comprehensive human being. They are men who, from the time they were conceived in the mother's womb, were compared to orchids and swiftlets, and when they were born, they were compared to jade so that when they grew up, they bring their bows and arrows with them to create the great cause. They represent the yang part of the eternal universe. The qualities of man are formed from the natural world.

(3) The ancient period of Vietnamese society was matrilineal and changed to patriarchal in the Middle Ages. Since ancient times, our country has belonged to the agricultural and wet rice civilizations, so it is essential to control the water source to ensure survival. The role of men is enhanced. They become warriors and go to war to expand the national territory; They are warriors who keep the border from foreign invaders. Therefore, they are crucial characters in the first half of the medieval Vietnamese literary period.

REFERENCES

- 1) George Lakoff and Mark Johnson (2003), *Metaphors we live by*, The University of Chicago Press.
- 2) David Lee (2001), *Cognitive linguistics an introduction*, Oxford University Press.
- 3) 赵艳芳 (2002), 认知语言学概论 An Introduction to Cognitive Linguistics, 上海外语教育出版社
- 4) Đào Duy Anh (2013), *Từ điển Truyện Kiều*, Nxb Thanh niên Hà Nội.
- 5) Đỗ Hữu Châu (1981), *Từ vựng ngữ nghĩa Tiếng Việt*, Nxb Đại học Quốc gia Hà Nội.
- 6) Thiều Chửu (2005), *Hán Việt Tự Điển*, Nxb Đà Nẵng.
- 7) Nguyễn Thạch Giang (2002), *Tiếng Việt trong thư tịch cổ Việt Nam*, Nxb Khoa học Xã hội Hà Nội.
- 8) Đinh Thái Hương, Chu Huy, Nguyễn Hữu Sơn (2008), *Điện tích văn học trong nhà trường*, Nxb Giáo dục Hà Nội.
- 9) Bửu Kế (2005), *Tâm nguyên từ điển (Cổ văn học từ ngữ tâm nguyên)*, Nxb Thanh niên Hà Nội.
- 10) Vương Lộc (2002), *Từ điển từ cổ*, Nxb Đà Nẵng Hà Nội.
- 11) Long Điền Nguyễn Văn Minh (1999), *Từ điển văn liệu*, Nxb Hà Nội.
- 12) Hoàng Phê (2015), *Từ điển tiếng Việt*, Nxb Đà Nẵng.
- 13) Nguyễn Ngọc San (2010), *Từ điển từ Việt cổ*, Nxb Văn hóa Thông tin Hà Nội.
- 14) Trần Đình Sử (1999), *Thi pháp văn học Trung Đại*, Nxb Giáo dục Hà Nội.
- 15) Trần Nho Thìn (2012), *Văn học Việt Nam từ thế kỷ X đến thế kỷ XIX*, Nxb Giáo dục Việt Nam.
- 16) Trần Ngọc Vương (chủ biên) (2018), *Văn học Việt Nam thế kỷ X đến thế kỷ XIX*, Nxb Đại học Quốc gia Hà Nội.
- 17) Ngô Tất Tố dịch và chú giải (2019), *Kinh dịch*, Nxb Văn học 曾仕强 (2019), *易经的奥秘 (Sự huyền bí của kinh dịch)*, 陕西师范大学出版社
- 18) Ann Lin (23-08-2021), *Vị trí linh thiêng và cao quý của ngọc bích trong văn hóa Trung Hoa*, The Epoch Times.
- 19) Nguyễn Thạch Giang (2003), *Tinh tuyển văn học Việt Nam*, tập 5, Văn học thế kỉ XVIII, Nxb Khoa học Xã hội Hà Nội.
- 20) Nguyễn Đăng Na (2003), *Tinh tuyển văn học Việt Nam*, tập 3, Văn học thế kỉ X-XIV, Nxb Khoa học Xã hội Hà Nội.
- 21) Trần Thị Băng Thanh (2004), *Tinh tuyển văn học Việt Nam*, tập 4, Văn học thế kỉ XV-XVII. Nxb Khoa học Xã hội Hà Nội.
- 22) Hoàng Hữu Yên (2003), *Tinh tuyển văn học Việt Nam*, tập 6, Văn học thế kỉ XIX, Nxb Khoa học Xã hội Hà Nội.



There is an Open Access article, distributed under the term of the Creative Commons Attribution – Non Commercial 4.0 International (CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/>), which permits remixing, adapting and building upon the work for non-commercial use, provided the original work is properly cited.