An Integrated Framework of Critical Metaphor Analysis and Multi-level View with an Application to Metaphors for the Vietnam War

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Abstract

Since Conceptual Metaphor Theory (CMT) (Lakoff & Johnson, 1980) was introduced, methods of studying conceptual metaphor have kept improving to respond to methodological criticisms. Critical Metaphor Analysis (CMA) proposed by Charteris-Black (2004) has been considered as a "thought-provoking contribution" to metaphor analysis (Deignan, 2005) when approaching metaphor from various perspectives: critical discourse analysis, corpus analysis, pragmatics and cognitive linguistics. CMA is originally applied to one conceptual level in metaphor – domain. However, this paper argues that CMA can be exploited at four conceptual levels in Multi-level View of conceptual metaphor (Kövecses, 2017b) - image schema, domain, frame, and mental space. The combined framework of Critical Metaphor Analysis – CMA (Charteris-Black, 2004) and Multi-level View of conceptual metaphor – MLV (Kövecses, 2017b) can gain deeper insights into ideologies motivating metaphorical concepts for the Vietnam war as well as elucidate the conceptual structure of metaphor via the four levels. Hence, this combination fills the gap of lacking a framework with optimal balance of semantic, pragmatic, cognitive and critical dimensions. It also features the intriguing relationship between ideologies and conceptual structure, i.e., ideologies are embedded in all the four conceptual levels and systematically develop with increasing specificity from image schema to domain, frame and mental space. The focus of this paper is on our argument for an integrated framework of conceptual metaphor and the newspaper articles written by American war correspondents during the Vietnam war are used for illustration of how the integrated framework can help us better understand the conceptual metaphors in the articles.

Keywords: Conceptual Metaphor Theory, Critical Metaphor Analysis, Multi-level View of conceptual metaphor, the Vietnam War.

1. Introduction

Existing theoretical frameworks for conceptual metaphors do not facilitate our full understanding of how conceptual metaphors are generated and conceptualized when they are employed in isolation. Conceptual Metaphor Theory (CMT) (Lakoff & Johnson, 1980) emphasizes cognitive aspect only and has been criticized for methodological issues, especially made-up data, metaphorical expressions, metaphor analysis, source domain formulation and conceptual structure of metaphor (Gibbs, 2005; Kövecses, 2008, 2010, 2011, 2017; Dobrovolskij & Piirainen, 2005; Stefanowitsch, 2007; Vervaeke & Kennedy, 1996; Croft, 2002). This fact has generated the increasing number of studying metaphors in discourse (Koller, 2004; Charteris-Black, 2004; Deignan, 2005; Musolff, 2006; Semino, 2008; Cameron et al., 2009; Musolff & Zinken, 2009; Kövecses, 2005, 2010, 2015) to solve such methodological issues with authentic data, discourse context, bottom-up process of metaphor analysis and multi-level structure of metaphor (MLV).

Critical Metaphor Analysis (CMA) (Charteris-Black, 2004) is grounded in the tradition of discourse approach to metaphor study and turns out to be a robust method to provide workable solutions to the mentioned methodological challenges with a comprehensive system including identification (linguistic), interpretation (cognitive) and explanation (pragmatic and critical) of metaphor. This method has been widely applied across hundreds of studies with numerous types of discourse such as politics, economics, religion, sports, etc. (Charteris-Black, 2004, 2011, 2014, 2017, 2019; Ahrens, 2009; Musolff, 2006, 2016). Nevertheless, the emphasis of CMA tends to be placed on a pragmatic plane. Accordingly, conceptual metaphor (in cognitive dimension) is used as a tool, together with contextual factors, to identify the speaker's intentions which motivate metaphor choice. Because of the pragmatic focus, conceptual structure of metaphor (in cognitive approach) is seen in a stable, decontextualized way with one conceptual level – domain (like in the original conceptual model of metaphor proposed by Lakoff and Johnson, 1980) without considering how dynamic the conceptual structure of metaphor becomes under the influence of discourse associated with specific contexts. Justifiably, metaphor in discourse should be viewed in the multi-level structure (Kovecses, 2017b) which includes Image schema associated with bodily experiences, Domain and Frame with cognitive concepts and Mental space with pragmatic meaning in discourse.

The integrated framework of CMA and MLV not only brings in a thorough account of metaphor (identification, interpretation, explanation), uncovers ideologies motivating metaphorical concepts (like in the original CMA) but also reveals dynamic process of metaphorical meaning construction across four conceptual levels under the influence of discourse. Therefore, this combined framework fills the gap of lacking a research model with optimal balance of pragmatic and cognitive aspects.

2. Theoretical Backgrounds for the Integrated Framework

The integrated framework is grounded in three theories: Conceptual Metaphor Theory (CMT), Critical Metaphor Analysis (CMA) and Multi-level View of Conceptual Metaphor (MLV).

Conceptual metaphor theory (CMT)

Unlike the classical views on metaphor as a rhetorical tool, conceptual metaphor proposed by Lakoff and Johnson (1980) and later revised by Lakoff (1993) is a cognitive mechanism in which the target domain is partially structured by the source domain through a system of sub-mappings. Hence, each concept is relatively experienced in terms of multiple dimensions associated with highlighted and hidden aspects. For example, WAR can be understood via different concepts: DISEASE ("There have now been two insurrections in three months. This could be contagious...") showcases destruction, spreading and underplaying conflict resolution) or A HUMAN ("this situation is now and will become more difficult for the revolution in the south, making this war more <u>unrelenting</u> and <u>stubborn</u>") underscores human creation, purposeful action and minimizing non-human motivations, etc.

Critical Metaphor Analysis (CMA)

CMA starts with Charteris-Black's (2004) adding pragmatic and critical perspective to Lakoff and Johnson's (1980) conceptual metaphor. He states that "cognitive semantic approach also needs to be complemented with an analysis of pragmatic factors as metaphors are always used within a specific communication context" (p.9). In other words, pragmatic and critical meaning is an inseparable component of metaphorical meaning as it indicates the true meaning in use associated with a particular context. The pragmatic and critical meaning or the speaker's intentions in choosing a metaphor is related to persuasion of particular ideologies (Charteris-Black, 2004, p.28). Through multiple examples of metaphor analysis, Charteris-Black (2004) contributes a significant way of revealing the embedded ideologies underlying metaphors by merging evaluations associated with highlighting and hiding in metaphor at cognitive dimension with contextual factors containing historical, social and cultural contexts as well as co-text and related metaphorical concepts.

The metaphor analysis process is composed of three stages: (1) identification; searching for words with semantic tension resulted from a shift in domain use (2) interpretation: generating metaphor (target domain is source domain); (3) explanation: inferring ideology underlying metaphor based on evaluations and contextual factors. Ideology is defined as "a coherent set of ideas and beliefs adhered to by a group of people that provides an organised and systematic representation of the world". (Charteris-Black, 2011, pp.21-22)

Multi-level View of conceptual metaphor (MLV)

Multi-level View of conceptual metaphor – MLV (Kovecses, 2017b) reveals that metaphorical conceptual structure includes four levels with decreasing schematicity: Image schema (IS), Domain (DM), Frame (FM), Mental space (MS) instead of one level – domain like in the original CMT.

Image schema

According to Johnson, "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). For instance, the verticality schema is the recurring abstract structure found in verticality experiences, images, and perceptions in everyday activities like climbing stairs, forming a mental image of a flagpole, measuring our children's heights, etc.

Evans & Green (2006) propose a list of image schemas such as UP-DOWN, CENTRE-PERIPHERY, STRAIGHT, CONTAINER, FULL-EMPTY, SOURCE-PATH-GOAL, BALANCE, COMPULSION, BLOCKAGE, COUNTERFORCE, ATTRACTION, MERGING, PART- WHOLE, BOUNDED SPACE, OBJECT, PROCESS, etc.

Domain

A domain is "a coherent area of conceptualization relative to which semantic units may be characterized" (Langacker, 1987, p. 488). For instance, we can only figure out such expressions as hot, cold, humid by putting them in the background knowledge the domain "TEMPERATURE".

Frame

The term frame in Fillmore's frame semantics is defined as "any system of concepts related in such a way that to understand any one of them you have to understand the whole structure in which it fits" (Fillmore, 1982, p.111). As this system of concepts underlies linguistic meaning, frame is a knowledge structure necessary to understand the meaning of any particular word. To illustrate, Fillmore argues that no one can understand the related group of words buy, sell, pay, cost, charge, etc. without knowing commercial event frame which provides the "background and motivation for the categories which these words represent" (Fillmore, 1982, p.117). A domain (BODY) includes many frames (PERCEPTION: I see what you mean, INGESTION: a tasty thought", EXERCISING: a workout for your brain) (Sullivan, 2013, p.24).

Mental space

According to Fauconnier (2007, p.351) "Mental spaces are very partial assemblies constructed as we think and talk, for purposes of local understanding and action." It is obvious that mental spaces structured by one or several frames, then elaborate them with particular values in context related to time, place, idea, belief and so on. Those particular values of ongoing discourse certainly make mental spaces much richer in details, more complex with temporary attributes compared with more general and stable characteristics of frames/ domains.

Performance of four conceptual levels in conceptual metaphor

Among the four conceptual levels, the above one is more general than the lower one, the lower one elaborates aspects of the above one. The mappings in conceptual metaphor occur on the same level: image schemas correspond to image schemas, domains to domains, frames to frames, and mental spaces to mental spaces. (Koveses, 2017, p.344)
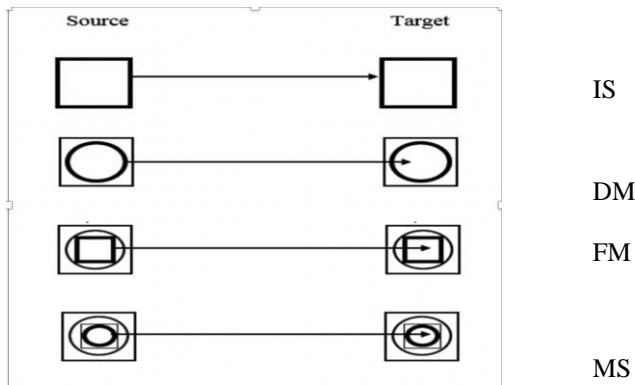
Figure 1. Mappings on the same level (Kovecses, 2017, p.330)

3. Integrated Framework of Critical Metaphor Analysis and Multi-Level View and its Application in Analyzing the Conceptual Metaphors of the Vietnam War in American Press

CMA-MLV is Critical Metaphor Analysis (Charteris-Black, 2004) with one adaption of integrating Multi-level View (Kovecses, 2017b) into the cognitive dimension of metaphor in CMA framework, complementing the original structure of one level – domain with four hierarchical levels. The combination of CMA and MLV makes use of strengths of both frameworks. CMA enables identifying metaphors and inferring ideologies motivating metaphor choices in particular contexts. MLV helps demonstrating the conceptual structure or cognitive pathway of metaphor from embodied cognition at IS to metaphorical meaning in discourse at MS.

The adapted analytical framework of CMA-MLV includes three stages: identification of linguistic metaphors, interpretation of conceptual metaphor and explanation of ideologies underlying conceptual metaphors.

The first stage of identification of linguistic metaphors was conducted based on MIP (Pragglejaz Group, 2007) which includes the following steps: (1) reading through each article to look for potential metaphor keywords with semantic tension, (2) for each candidate keyword, if it has a more basic meaning (more concrete, related to bodily action, more precise, historically older) compared with which the contextual meaning of the possible keyword can be understood, it is identified as a metaphor keyword. In the discourse context from which this text is extracted, "President Diem liquidated these armies, and lost the sects' support" (NYT), for example, there is competition between the Diem government and the Communists in gaining the sects' support, so among more basic meanings of "lost"(i.e., unable to find something; have something taken from you in an accident; fail to keep something; fail to win in a competition), the meaning of failing to win in a competition is the most appropriate to help in understanding the contextual

meaning of failing to gain the sects' support. Hence, according to MIP criteria, "lost" is a metaphor keyword.

In the second stage of conceptual metaphor interpretation, we applied three proposed principles to formulate source domains in a more reliable way.

The first principle of context-based domain formulation states that the most suitable domain in the domain matrix presupposed by a concept (i.e., the basic meaning of metaphor keyword) is decided by the context. For instance, in the context of the extract "The guerrillas spread through the district like the peasants, then gather on one night... The Americans are bothered by the Vietnamese failure to patrol.... the lack of sense of urgency in the fight against a quick and elusive enemy", the metaphor keyword "spread" tends to have the basic meaning of "covering a large area". With this basic meaning, "spread" is associated with several domains: water, disease, fire, wind, etc. Based on the topic of "The guerrillas" with the characteristics of "gather, quick, elusive", "spread" tends to be most associated with the domain of WIND (with attributes of quick, hard to see, sometimes weak and then strong). Therefore, the WIND is the source domain before "spread" is shifted to the target domain of THE VIETNAM WAR presupposed by "guerrillas".

The second principle of the closest background claims that the most specific domain in the domain hierarchy becomes the chosen domain for the relevant concept. For example, in the text "Today American warships are helping the embryonic Vietnamese Navy to guard the sea frontier against infiltration from North Vietnam and U. S. Navy servicemen presently will arrive to help clean out guerrillas from the maze of tidal waterways in the Mekong River delta", the concept or metaphor keyword "embryonic" presupposes a domain hierarchy with some domains varying in terms of specificity "DEVELOPMENT OF A LIVING BEING", "A LIVING BEING", "EXISTENCE". In accordance with the second principle, DEVELOPMENT OF A LIVING BEING (the most specific domain) is selected to be the source domain for the metaphor triggered by the keyword "embryonic".

The third principle deals with four steps to generate metaphorical mappings at four conceptual levels in the multi-level view. It starts with Mental Space in which the relation between the target domain and the source domain is created by the experiential similarity. At Domain, the target domain is the background knowledge to understand the contextual meaning of the keyword and the source domain for the basic meaning. The Frame level elaborates the aspect of domain which participates in metaphorical conceptualization. The Image Schema reveals the recurring pattern presupposed by the concepts at DM, FM and MS level.

For example, in the text "There have now been two insurrections in three months. This could be contagious and, who knows, next time it may be the colonels against the generals and after that the captains against the colonels", the metaphor keyword "contagious" with the contextual meaning of the repetition of insurrections which is understood via the basic meaning of the spread of a disease suggests the mapping at the mental space:

Mental space: The potential repetition of insurrections in South Vietnam in the Vietnam War is the possible spread of a disease

As the source domain is the background knowledge to understand the basic meaning of the possible spread of a disease, it is A DISEASE. This source domain is mapped onto to target domain of THE VIETNAM WAR which is the base to feature the contextual meaning of the potential repetition of insurrections in South Vietnam. Hence, the mapping at DM is:

Domain: THE VIETNAM WAR IS A DISEASE

The specific aspects of the source domain and the target domain which participate in the metaphorical mapping respectively are spread of a disease and repetition of insurrections. Therefore, the mapping at Frame is:

Frame: Repetition of insurrections is spread of a disease

The source domain of DISEASE (with the elaborating detail of spread of a disease) generates the recurring mental pattern of the movement from a central point outward in all directions, leading to expansion or the image schema of CENTRE- PERIPHERY. Thus, at image schema level, the mapping can be:

Image schema: An entity is center-periphery

Also at the second stage, the social representations and evaluations at three conceptual levels are revealed via the highlighting and hiding in the mapping at each level. For instance, when a war is experienced in terms of a game ("hide-and-seek" "involvement", "gamble", "stand pat", "stakes", "charades", "stalemate"), it emphasizes thrill, the role of luck in the war victory and marginalizes the difficult, brutal and inhuman aspects of the war.

The third stage relates to the ideologies underlying metaphors which can be inferred by placing the evaluations as part of ideology embedded in highlighting and hiding aspects of metaphors at cognitive dimension (image schema, domain, frame) in contextual factors at mental space level. To illustrate, the metaphor THE VIETNAM WAR IS A GAME appeared frequently at the early stage of America's expansion of the war in Vietnam. American forces had to face numerous challenges when fighting in an unconventional warfare with sudden ambushes, destructive sabotage, furious hit-and-run. The Vietnam War was still strange to Americans. In this context, when conveying the war via game which is a familiar and thrilling activity, correspondents tended to cautiously make American soldiers and public to adapt to the war, making the war less serious as it actually was. This concept also did not infuriate the government (South Vietnam, American) who were really concerned about the war escalation. However, with other negative phrases associated with the conceptual metaphor such as "deeply dangerous game", "partial commitment", "frighteningly", "major challenge", "disruptive impact", perpetuate a stalemate", the journalists conveyed another message of the war –the war was not a simply game. It was a truly concerning, terrifying, complicated, perilous game which would gradually capture attention from the American people.

## 4. Conceptual Metaphors of the Vietnam War in the New York Times' Articles Published During the Wartime

In this section, the proposed CMA-MLV is applied to analyse one dominant metaphor conceptualizing the Vietnam War in the New York Times' articles published during the wartime. The Vietnam War refers to the twenty-one-year war (lasting from 1954 to 1975), occurring mainly on the Vietnamese territory, between the North Vietnam with assistance from the Soviet Union and China and America together with the South Vietnam's government. It marked America's first defeat in war when competing against Communist influence for the greatest power and the huge victory of the Vietnam's thirty-year struggle for national liberation and reunification against colonialism and imperialism, which has profoundly shaped each country's history, identity and foreign policies. Nearly half a century has passed since the war ended, but the Vietnam War is still echoing through successive generations because of its tragic and controversial nature.

THE VIETNAM WAR IS A JOURNEY

Figure 2. A sample metaphor

Conceptual metaphor and its cross-domain sub-mappings

The popularity of JOURNEY concept seems to be directly linked to the American fundamental belief of Manifest Destiny in which they are destined to expand their territory, influence and values throughout the history. This mega-metaphor is composed of three specific-level metaphors as indicated as follows.
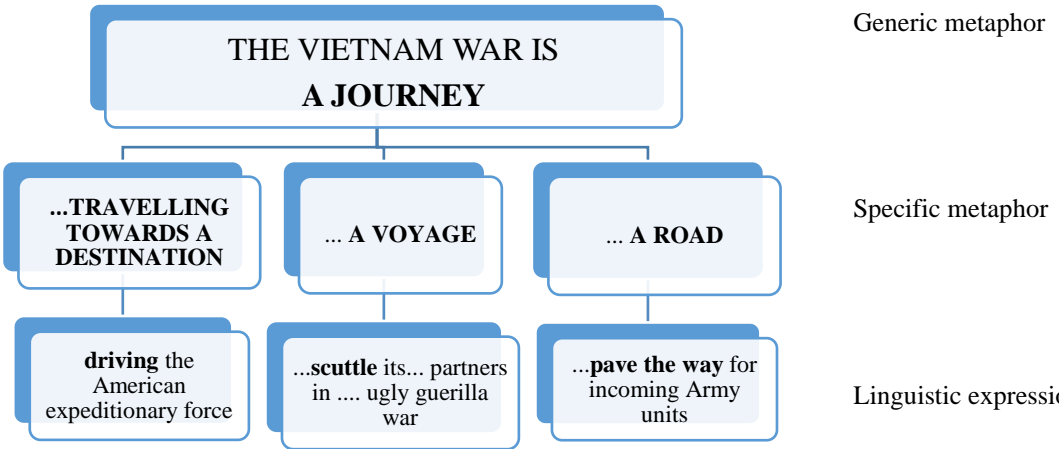
The concept of "WAR IS TRAVELLING TOWARDS A DESTINATION " is already mentioned in Underhill's (2003) study with the emphasis on the goals of the war. The other two concepts (VOYAGE, ROAD) are much less common and have not been mentioned in the prior studies.

When the Vietnam War is understood via a JOURNEY, many elements of WAR correspond to the ones in a JOURNEY. (see Table 1)

The United States, South Vietnam, and North Vietnam are travellers in a journey with each step as a stage in the war ("Washington should now take the next step") and all of them are moving forward to get closer to the victory ("victory ... is simply a matter of time as one proceeds on a determined course"). In that war-journey, each road is a solution ("a way to the peace table"), each corner is a major change ("... battle has "turned an important corner"), and the repeated events are visualized via vehicles travelling between fixed places ("the most vicious war ... shuttles back and forth in front of peasant huts"). What should be noted here is that the Vietnam war is not an easy journey. It is a long-lasting trip that participants have to manage to control resources just as the travellers harness their horses to make use of the animals' power for the whole prolonging journey ("victory is a bit farther away, but it simply takes a better harnessing ... of present resources"). There is no shortcut or simple solution to gain victory in this war ("no quick roads to victory"). Even worse, the blocking hindrance delays the progress of the journey just like the way religious troubles prevent the South Vietnam from ending the war ("religious troubles threaten to slow the progress of the war"). The chance of reaching an agreement on peace for the war can be lost at any time just like the point of no return is always lurking in a journey ("way to the peace table must be found before that point of no return is reached"). At some time in the war, during the crisis caused by disaffected officers, reaching a solution to get out of the situation, for South Vietnamese, is as exhausting as travellers feeling the way with hands when they cannot see easily ("South Vietnamese had groped their way out of the crisis").

Table 1. Cross-domain sub-mappings of the metaphor THE VIETNAM WAR IS A JOURNEY

(NB: The metaphors and the illustrating linguistic metaphorical expressions are coded as J)

Linguistic metaphorical expressions	Source domain A JOURNEY	Mapping	Target domain THE VIETNAM WAR
J.1. THE VIETNAM WAR IS TRAVELLING TOWARDS A DESTINATION			
J.1.1. Washington should now take the next step...	steps in a journey	⟶	stages in a war
J.1.2. ... battle has "turned an important corner," that progress is "steady but slow,"	an important corner	⟶	a major change
J.1.3. ... explore any avenues of political solution" in Vietnam.	wide roads	⟶	possible methods
J.1.4. ... a way to the peace table...	the right way/ road	⟶	a solution
J.1.5. ... on the road of a new, realistic self-assessment...	a new route	⟶	a new mental process
J.1.6. ... have stepped up military aid...	moving forward	⟶	increasing aid
J.1.7. ... victory is a bit farther away.... takes a better, but it simply takes a better harnessing...	harnessing horses for transportation	⟶	controlling the present resources
J.1.8. ... the victory ... a matter of time as one proceeds on a determined course...	moving forward to the destination	⟶	being close to the victory

J.1.9. ... a <u>turning point</u> in opinion on the war...	a change of direction	⟶	a significant change
J.1.10. ... the most vicious war ... <u>shuttles back</u> and <u>forth</u> in front of peasant huts...	a vehicle travelling between fixed places	⟶	repeated events
J.1.11. ... religious troubles threaten <u>slow</u> the <u>progress</u> of the war...	blocking hindrance	⟶	troubles
J.1.12. ... no quick <u>roads</u> to victory...	no shortcuts	⟶	no simple solutions
J.1.13. ... the <u>road</u> to a clear-cut military victory, if that is the <u>road</u> chosen, will be <u>longer</u>...	a long way	⟶	a hard solution
J.1.14. ... the United States is at a <u>crossroads</u> in Vietnam...	place to choose the way to go	⟶	time to make decision
J.1.15. ... that <u>point</u> of no <u>return</u> is reached...	impossible return	⟶	chance pass
J.1.16. The Vietcong have <u>stepped up</u> terrorist tactics...	moving forward	⟶	increase in terrorist tactics
J.1.17. ... we cannot afford to be <u>driven</u> ignominiously from Vietnam...	being urged to go in some direction	⟶	being forced to leave
J.1.18. ... the South Vietnamese had <u>groped</u> their <u>way</u> out of the crisis...	going somewhere by feeling the way with hands	⟶	searching for an uncertain solution
J.2. THE VIETNAM WAR IS A VOYAGE			
J.2.1. ...a most dangerous <u>tack</u> for the President to take ...	perilous direction	⟶	dangerous approach
J.2.2. ...at the embassy, according to one cynic, "they're <u>building rafts</u>".	building rafts	⟶	protecting one's own interests
J.2.3. ... never came close to wishing to <u>scuttle</u> its official partners...	sinking a ship	⟶	harming the ally
J.2.4. ... no one must <u>rock the boat</u> ...	shaking the boat	⟶	causing problems
J.2.5. ...<u>throw out an anchor</u> on the Chinese side	dropping anchor	⟶	seeking help
J.3. THE VIETNAM WAR IS A ROAD			
J.3.1. ... <u>pave the way</u> for incoming Army units...	building a road	⟶	facilitating in a war
J.3.2. ... <u>tar</u> him further as an American puppet.	putting tar on a surface	⟶	damaging someone's reputation

One of the most unpredictable changes in the policy of the war is conceptualized via the voyage journey. It is about the relationship between Americans and Ngo Dinh Diem government. They used to be in the same boat, unwaveringly supporting each other ("sink or swim with Ngo Dinh Diem"). However, when the situation became deteriorating, Americans started "building rafts" in preparation for an escape, leaving the doomed vessel and abandoning their old ally. Nevertheless, it is necessary to emphasize that the action of constructing their

own boats is not an easy decision as "Kennedy Administration, despite conflicting counsel here, never came close to wishing to scuttle its official partners in the midst of an ugly guerilla war". In other words, intentionally sinking the common boat or harming the ally was not an American wish.

The multi-level structure of the metaphor THE VIETNAM WAR IS A JOURNEY

The original structure of metaphor which was initiated by Lakoff and Johnson (1980) has one conceptual level domain. Nevertheless, when looking conceptual metaphor from multi-level view (Kovecses, 2017), sub-mappings simultaneously occur at four conceptual levels varying in terms of schematicity, from embodied experience (image schema), then more other specific levels (domain, frame) and finally to mental space in discourse context. The multi-level structure of the metaphor THE VIETNAM WAR IS A JOURNEY can be elaborated as follows:

Image schema: An entity is source-path-goal.

Domain: THE VIETNAM WAR IS A JOURNEY.

J.1. THE VIETNAM WAR IS TRAVELLING TOWARDS A DESTINATION.

J.2. THE VIETNAM WAR IS A VOYAGE.

J.3. THE VIETNAM WAR IS A ROAD.

Frame:

J.1.1. Events in a war are activities in a journey.

J.1.2. Changes in a war are landmarks in a journey.

J.1.3. A solution is a road.

J.1.4. Controlling the load is adjusting the speed.

J.2.1. Approach in a war is direction in a voyage.

J.2.2. Protective action in a war is preparation for navigation.

J.2.3. Causing harm is damaging a boat.

J.3.1. Exerting influence in a war is doing changes to a road.

Mental space:

J.1.1.1. Washington's next stage to define American peace aims in the Vietnam war is the next step in a journey.

J.1.1.2. The sad situation in the Vietnam War leading to the beginning of American process of new self-assessment and greatness is the waypoint marking the start of a new route in a journey.

J.1.1.3. Being close to the victory in the Vietnam War is moving forward to the destination in a journey.

J.1.1.4. Events happening again and again in the Vietnam War is a vehicle travelling regularly

between fixed places in a journey.

J.1.1.5. The time when the chance of peace talk passes in the Vietnam War is the point where return becomes impossible in a journey.

J.1.1.6. America being forced to leave in the Vietnam War is people being urged to go in some direction.

J.1.2.1. A major change of the Vietnam War is an important corner in a journey.

J.1.2.2. The verdict against Lieut. Calley leading to significant change in American opinion in the Vietnam War is the waypoint marking the change of direction in a journey.

J.1.2.3. America's time to make an important decision is a passenger at a crossroads who needs to choose one way to go.

J.1.3.1. Possible methods of political solution in the Vietnam War are wide roads in a journey.

J.1.3.2. The solution to finish the Vietnam War is the right way in a journey.

J.1.3.3. Religious troubles slowing the development of the Vietnam war is hindrance blocking the forward movement in a journey.

J.1.3.4. No simple solutions for the victory of the Vietnam War are no shortcuts to the destination in a journey.

J.1.3.5. The hard solution of military victory to the peace for the Vietnam War is the long way to the destination in a journey.

J.1.3.6. The South Vietnam searching for a solution, in an uncertain way, to deal with the challenge caused by disaffected officers is a person going somewhere by feeling the way with hands when not seeing easily.

J.1.4.1. American increasing aid to South Vietnam in the Vietnam War is a human moving forward in a journey.

J.1.4.2. America and the Diem government controlling the present resources in the Vietnam War to achieve victory is the owner putting a harness on his horse to prepare for a journey.

J.1.4.3. The Vietcong increasing the terrorist tactics in the Vietnam War is a human moving forward in a journey.

J.2.1.1. President Johnson's dangerous approach to the Vietnam War is perilous direction a ship is heading in a voyage.

J.2.2.1 Americans intending to abandon Diem government to protect their own interests are people building rafts to prepare for leaving a sinking ship for survival.

J.2.2.2 Asian nations seeking help on the Chinese side during the Vietnam War are boats dropping anchors into the water to prevent themselves moving away in a voyage.

J.2.3.1. Harming American official ally in the Vietnam War is intentionally sinking a ship in a voyage.

J.2.3.2. Mr. Lodge causing problems/ upsetting the situation in the Vietnam War is someone shaking the boat to make people on the boat feel shocked in a voyage.

J.3.1.1. American cadres creating a situation to facilitate incoming Army units in the Vietnam war are builders covering the road with building materials.

J.3.1.2. An attempt to perpetuate Premier Ky in his post leading to damaging his reputation in the Vietnam War is some action resulting in putting tar on a surface of a road.

Each layer in the multi-level structure of the metaphor carries certain evaluations associated with highlighting and hiding aspects.

Image schema: The concept of source-path-goal conceptualizes the Vietnam War as a forward movement leading to the final target, without return. It features forward direction and conceals the reverse course.

Domain: The source domain in the mapping "The Vietnam War is a journey" highlights non-stop movement, long-lasting process, constant changes in different courses and inevitable reach of goal. Simultaneously, it downplays the brutality of a prolonged war, chaotic situations occurring during the war and emotional pains caused by the war.

Frame: Being understood in terms of one particular aspect of a journey, the war becomes a familiar routine. Actions in the war are as normal as activities on a trip or a voyage. Searching for a solution is as simple as finding a road to go. Conceptualizing actions in a war in perspective of ordinary activities on a journey underscores everyday activities and obscures the complex nature, devastation and long-term effects of the war.

 Ideologies underlying the metaphors

The conceptual metaphor THE VIETNAM WAR IS A JOURNEY is the most frequently occurring which can be found throughout the wartime. Therefore, it can systematically construe what American war correspondents think about the war.

Placing the above evaluations of the metaphorical concept – WAR IS A JOURNEY – in the context of having no simple solutions to end the war ("no quick roads to victory"), religious troubles threatened to "slow the progress of the war", the opponent "stepped up terrorist tactics", Americans were "building rafts" to prepare for leaving their ally when necessary, war correspondents conveyed multi-level messages at different cognitive layers when merging the above highlightings and shadowings with the details at mental space. Being portrayed as a forward direction at the image schema level, the war is a long activity with a purpose, which Americans must do and must complete to make life continue. Being conceptualized in terms of a journey at the domain level, the war is really a process of hardship with unpredictable events which cannot terminate soon. Hence, people must get ready, stay calm and strong to deal with possible terrible changes such as protraction, escalation, betrayal, etc. They must keep faith when going through this severe war because finally the Vietnam War will reach its goal, just like in a journey either long or short, hard or easy, travellers will arrive at the destination. Also, just as a

journey may bring travellers to new routes and new places, a war can affect related people in unprecedented ways. Thus, Americans should be open-minded to its influences, accept "new, realistic self-assessment" and get ready to reach "a turning point in opinion on the war". Being framed as a routine, war becomes more familiar to American people. The journalists may imply that people must accept the fact that the war becomes a part of their life and they must live with it. The war will profoundly change their life just like a newly built road will reshape the surroundings.

Overall, JOURNEY as a long-lasting activity associated with unpredictable events is truly a suitable concept to demonstrate the prolonged war (1954–1975) with constant escalation and changes in policies. This metaphorical concept is a wise choice to describe an unforeseeable war because the audience are inclined to believe that all challenges, failure and adjustments (if they happen) are inevitable for the war progress when they relate to their travelling experience of overcoming obstacles, changes of direction, finding the right way in order to move toward the destination. In other words, the war, whether ups and downs, can all be justifiably understood via the concept JOURNEY. The metaphor THE VIETNAM WAR IS A JOURNEY is also a safe choice because it does not conflict with American government's policy of prolonging the war.

5. Discussions

Metaphorical construction

The application of CMA-MLV framework makes the conceptual structure of metaphor become clearer and more detailed with four levels varying in terms of schematicity. The hierarchical structure elucidates the conceptual pathway of metaphorical meaning construction, starting from embodied experience at image schema, extending over more specific conceptual levels – cognitive meaning at domain and frame, then finally leading to pragmatic meaning in discourse at mental space level.

As regards MLV analytical framework, Kövecses (2017) contributes to distinguishing four levels of conceptualization in terms of schematicity. However, the way to formulate each layer when analysing metaphor is not discussed in detail, which makes it challenging for researchers to apply the framework. In this setting, the proposed procedure of four steps (as illustrated above) to identify four conceptual levels can be seen an effort to facilitate other studies of metaphor in the perspective of MLV.

Underlying ideologies

As mentioned above, ideologies underlying metaphors are revealed by placing evaluations embedded in highlighting and hiding aspects of metaphors in discourse context. In CMA- MLV framework, these evaluations can be found in all the three conceptual layers (image schema, domain and frame) instead of one level (domain) like in CMA. Therefore, the proposed framework is able to give further insights into the ideologies or deeper thoughts of the speaker towards a social phenomenon. The framework confirms that metaphor choice is influenced by not only life experiences (like in original CMT by Lakoff & Johnson, 1980) but also the speaker's intentions of persuading a particular ideology in a specific context.

However, it is important to emphasize that CMA always plays a vital role in metaphor analysis. This is because the only conceptual level used in CMA – domain is the most common one which we can feel first in our mind when metaphorically reasoning one thing via another. It reflects the typical highlighting and hiding aspects of a metaphor. Therefore, it contains the most crucial evaluations from which ideologies generating metaphors are interpreted.

On the whole, the framework of CMA-MLV is a further development of CMA. CMA-MLV brings a more appropriate conceptual structure with four levels when metaphor is approached from discourse perspective. In the framework, a more balance of pragmatic and critical (speaker's intentions of persuading a particular ideology) and cognitive (multi-level structure) aspects can be reached. Rich ideologies can be gained when exploiting evaluations at all the three levels (image schema, domain, frame) to infer ideologies in context. The relation between four conceptual levels and ideologies appears to be deeply interwoven. Evaluations as part of ideologies are embedded in all the three conceptual layers. These evaluations are merged with discourse context at mental space level to infer particular ideologies that the speaker aims to persuade. In other words, all the four conceptual levels contribute to elaborating particular ideologies underlying metaphor choices systematically, from the most schematic degree at Image schema to more specific degree at Domain, Frame and Mental space.

6. Conclusion

Overall, the article argues for the necessity of an integrated framework for better understanding of how conceptual metaphors are generated and conceptualized. The integrated CMA-MLV framework can be employed to investigate the cognitive, pragmatic and critical construction of a social phenomenon with the Vietnam war in the depictions of American war correspondents as an example. The integration of the MLV into CMA makes the process of interpreting ideologies underlying metaphor choices become more explicit and transparent. More importantly, the integration deepens the relation between the four conceptual levels and ideologies. Accordingly, ideologies are embedded in all the four conceptual levels and systematically develop with increasing specificity from image schema to domain, frame and mental space.

However, operationalizing the combined framework of CMA-MLV is unavoidable of some limitations. Despite the proposed steps and principles to gain reliable results, some extent of subjectivity is present in its component stages, from selecting data and identifying metaphor keywords based on semantic tension, constructing mappings at four conceptual levels to interpreting social representations in these levels. Further research is highly recommended for the application of the framework for more insightful explorations of the generation and conceptualization of conceptual metaphors in various fields of discourse.

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