
CONCEPTUAL METAPHOR ON HOMELAND IN ENGLISH SONGS**Ho Thi Kieu Oanh**

Nguyen Tat Thanh University, Ho Chi Minh city, Viet Nam

<https://doi.org/10.59009/ijlllc.2025.0096>

ABSTRACT

This paper is aimed to study the conceptual metaphor of homeland in English songs in the 20th century under the light of cognitive linguistics. A combination of descriptive method, qualitative and quantitative approaches was deployed in the study. 160 samples of conceptual metaphor of homeland in the 20th century American English songs found was described and sorted into four types, including structural, ontological, orientational, and especially combined conceptual metaphor which had not been studied in the former conceptual metaphor researches is also an essential and notable contribution to the conceptual metaphor theory by Lakoff and Johnson (1980). In addition, these research findings could provide readers, listeners, composers of English songs, researchers on conceptual metaphor, teachers and learners of English as a foreign language with a good insight into these kinds of conceptual metaphor of homeland. In this way, they could respectively perceive the lyrics of English songs on homeland more deeply, create more imagery homeland songs and could expedite further studies on conceptual metaphor in general and those on homeland in particular and improve their teaching and learning English especially the creative writing module to help learners create their imagery writing pieces of literature, songs, poems vividly and effectively.

Keywords: Conceptual, Metaphor, Homeland, English, Songs.

1. INTRODUCTION

Conceptual metaphor is crucial in human language and facilitates the effective conveyance of vivid images, especially underlying abstract meanings that cannot be expressed directly. Indeed, conceptual metaphor allows people to *comprehend a relatively abstract concept by virtue of a more concrete concept*; this enables abstract notions to be perceived effortlessly (Lakoff & Johnson, 1980).

In reality, understanding English songs is not easy for Asians in general and for the Vietnamese in particular due to the dissimilarity in cultural traits. Truly, Vietnam pertains to the collectivistic culture whereas Western countries are related to individualistic culture. Samovar, Porter, & McDaniel, (2015, p.198) distinguished between these cultural patterns as follows: “*Collectivistic cultures emphasize community, collaboration, shared interest, harmony, tradition, the public good, and maintaining positive face. Individualistic cultures emphasize personal rights and responsibilities, privacy, voicing one’s own opinion, freedom, innovation, self-expression and maintaining negative face*”. Difference in the living environment leads to dissimilarities in belief. Westerners prioritize individualism whereas Easterners emphasize community unity (Thêm, 1999). The differences in belief may as a result hinder the accurate foreign language understanding as people tend to transfer their background knowledge and norms from their own culture into the target language. As a result, learners of English as a foreign language in general and those Vietnamese in particular may find it difficult to grasp conceptual metaphor conveyed in English songs. Nonetheless, hardly a study investigated into conceptual metaphor of *homeland* in these songs especially in the recent 20th century.

Accordingly, this paper is aimed to: (1) investigate conceptual metaphor of *homeland* in the 20th century English songs, (2) provide learners of English with a good insight into conceptual metaphor used in English songs, then enable them to use conceptual metaphors effectively and naturally in their own speaking and writing.

The objective of the study is to describe the conceptual metaphor of *homeland* in the 20th century English songs and to search for the underlying reasons for the conceptual metaphor of *homeland* in these songs.

To achieve the above research aims and objectives, the following research questions could be put forward: (1) What is the conceptual metaphor of *homeland* in the 20th century English songs? (2) What are the underlying features that have shaped the conceptual metaphor of *homeland* in these songs?

2. THEORETICAL BACKGROUND

2.1. Definition of Conceptual Metaphor

In the view of Cognitive Linguistics, Kovecses (2010) denoted conceptual metaphor as understanding one conceptual domain in terms of another conceptual domain. Lakoff and Johnson (1980, p.5) stated: “*The essence of metaphor is understanding and experiencing one kind of thing in terms of another*”. A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called the *source domain (SD)*, and the other that is understood this way is the *target domain (TD)* (Kovecses, 2010).

2.2. Classification of Conceptual Metaphor

Conceptual metaphor can be classified according to the function, nature, or level of generality of metaphor (Kovecses, 2002). This paper focuses on the classification of conceptual metaphor in terms of its function. Conceptual metaphor can hereby be classified into four types according to the cognitive functions that they perform.

- *Structural Metaphor*: According to Kovecses (2010), structural metaphor is the abstract metaphorical system in which an entirely (typically abstract) complex mental concept is structured in terms of another (usually more concrete) concept. The source domain provides a relatively rich knowledge structure for the target concept. The function of this sort of metaphor is to help speakers and readers understand the target A according to the structure of the source B.

- *Ontological Metaphor*: This type provides much less cognitive structuring for target concepts than the structural ones do (Kovecses, 2010). According to Kovecses (2002), personification can be considered as a form of ontological metaphor in which human qualities are given to nonhuman entities. To understand abstract notions, people apply human characteristics to clarify these abstract entities.

Let us take a look at these metaphors:

Life is a journey.

Arguments are war.

Love is a journey.

Time is money.

As can be seen, *life, arguments, love, time* are TDs while *journey, war, money* are SDs. The TD is the one that we try to understand through the SD.

According to Lakoff and Johnson [1980], metaphor is pervasive in everyday life, not just in language but in thought and action. To generate a conceptual metaphor, the knowledge from one domain must

be mapped onto another. A brief and convenient way to represent this mapping is following TARGET DOMAIN IS SOURCE DOMAIN, which is called conceptual metaphor.

- *Oriental Metaphor*: According to Lakoff and Johnson (1980), orientational metaphors are not metaphors which structure one concept in terms of another but instead organize a whole system of concepts with respect to one another and most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral.

- *Combined Metaphor*: This is the mixing of two or many of the above conceptual metaphors or even the two images within the same type.

2.3. Metaphorical Mappings

According to Lakoff and Turner (1989), a conceptual metaphor is sometimes not a linguistic expression. It is a mapping from one conceptual domain to another, and as such it has a three-part structure: two endpoints (the source and target schemas) and a bridge between them (the detailed mapping). Kovecses (2010) explains that there is a set of systematic correspondence between the source and the target in the sense that constituent conceptual elements of the source B correspond to constituent elements of the target A.

3. METHODOLOGY

To achieve the research aims and objectives, the descriptive method was used in combination with both qualitative and quantitative approaches. The qualitative approach was used for describing, classifying, and analyzing the data of conceptual metaphors of *homeland* in the 20th century American English song lyrics. The quantitative approach was used for presenting the data of conceptual metaphors related to *homeland* in these songs in terms of frequency of occurrence in number and percentage. 160 samples of conceptual metaphor of *homeland* were elicited from 267 American English song lyrics containing the image of *homeland* in the 20th century. All these samples were gathered from a variety of English songs composed by American writers on different reliable websites and song collections.

4. FINDINGS AND DISCUSSIONS

Table 4.1 shows the frequency of four types of conceptual metaphor of *homeland* in the 20th century English songs in which ontological conceptual metaphor makes up N = 81 # F = 50.6% as the highest, followed by structural conceptual metaphor (N = 39 # F = 24.4%) and miscellaneous/combined conceptual metaphor (N = 37 # F = 23.1%), while orientational conceptual metaphor only accounts for a minor percentage of N = 3.0 # F = 1.9%.

Table 4.1 Frequency of Types of Conceptual Metaphor of Homeland

Conceptual Metaphor	Occurrence	Percentage
Structural Conceptual Metaphor	39	24.4%
Ontological Conceptual Metaphor	81	50.6%
Oriental Conceptual Metaphor	3.0	1.9%
Miscellaneous/combined Conceptual Metaphor	37	23.1%
Total	160	100%

Among twenty-nine mapping cases of conceptual metaphors of *homeland* found in this research paper, the most representative conceptual metaphor of each kind that has the larger occurrence and percentage is described and analyzed within the scope of this research paper.

4.1. Structural Conceptual Metaphor

Table 4.2 indicates the occurrence and percentage of structural conceptual metaphor expressions of various types.

Table 4.2 Frequency of Structural Conceptual Metaphor of Homeland

No.	Structural Conceptual Metaphor	Occurrence	Percentage
1	Homeland is a Physical Object	13	33.4%
2	Homeland is Possession	12	30.8%
3	Homeland is Unity	7	17.9%
4	Others	7	17.9%
Total		39	100%

4.1.1.

Homeland is Physical Homeland

a Object

(America) is conceptualized as *a physical object* (N = 13 # F = 33.4%) that American people can contemplate as a tangible entity.

- (4.1) Ain't that *America something to see*, baby?
(Pink Houses – John Mellencamp - <https://genius.com/John-mellencamp-pink-houses-lyrics>)

The underlying reason for the conceptual metaphor *Homeland is a physical object* as the most popular may come from the perception that *homeland* is a territory of a country or a physical object which covers a certain land area and embraces a lot of cities, towns, landscapes ... This physical object is separated from other countries by the borderline. The Treaty of Paris (1783) defined the borders of the newly formed The United States of America (the USA) and created a distinctive land.

4.1.2. Homeland is Possession

Homeland is an invaluable asset (N = 12 # F = 30.8%) for its citizens to demonstrate their great pride and attachment. From the teaching of a father to his son, the possessive adjective *your* as an expression of *possession* that the father wants his son to feel towards *his homeland*.

- (4.2) He'd tousle my hair and say "Son, take a good look around.
This is *your hometown*.
(My Hometown – Bruce Springsteen - <https://genius.com/Bruce-springsteen-my-hometown-lyrics>)

Homeland is possession may be based on the conception that *homeland* is a unique precious belonging of each citizen living in that country. Baldwin (1956) states: "*Perhaps home is not a place but simply an irrevocable condition*" to indicate the precious existence of *homeland* as an invaluable and irreplaceable asset of each person since their birth.

4.1.3. Homeland is a Block or Unity

Homeland is conceptualized as *a whole object with its unique components* (N = 7 # F = 17.9%). The combination of every typical element *Utah* (*a Western state of America*, *Oklahoma* (*a state in the South Central region of the United States*), *New Mexico*, and *Arizona* (as the states situated in the South West of America) within that entire entity of the homeland of the United States of America could inspire a sense of unity and provoke the individuals to cooperate for their homeland survival and development.

- (4.3) Then came Utah, Oklahoma, New Mexico was 47.
48 was Arizona and *the land was all a Union*.

(A proud Land – Johnny Cash - <https://genius.com/Johnny-cash-a-proud-land-lyrics>)

Other kinds of Structural Conceptual Metaphor expressions constitute N = 7 # F = 17.9%, the representative illustration of one of which is the concept of “*homeland*” associated with the *feelings of New York State homesick*.

- (4.4) I'm just taking a Greyhound,
On the Hudson River line
'Cause I'm in a, *I'm in a New York State of mind*.

(New York State of Mind – Billy Joel - <https://genius.com/Billy-joel-new-york-state-of-mind-lyrics>)

4.2. Ontological Conceptual Metaphor

As for ontological conceptual metaphor, there are two subtypes found in this study with two source domains including Human being and Container, in which the ontological conceptual metaphor *Homeland as human being* constitutes the majority frequency (N = 44 # F = 54.3%).

Table 4.3 Frequency of Ontological Conceptual Metaphor of Homeland

No.	Ontological Conceptual Metaphor	Occurrence	Percentage
1	Homeland as Human Being	44	54.3%
2	Homeland as a Container	37	45.7%
Total		81	100%

4.2.1. Homeland as Human Being

The ontological conceptual metaphor *Homeland as Human Being* comprises of four sub-components, specifically: “(1) person, (2) Mother, (3) Lover, (4) Witness of Challenges”.

a. Homeland as Person

Homeland (America) can be viewed as *a person* with human beings’ actions of opening up her heart to receive the international migrants as its so-called name The United States of America, asking other nations for their appreciation.

(4.5) *America has opened up her heart,
To every nationality,
And now she asks of every nation
Their appreciation.*

*(For your country and my country – Irving Berlin -
<https://genius.com/Irving-berlin-for-your-country-and-my-country-lyrics>)*

Homeland could be conceptualized as *a person* who can promise doing something good for people. The phrase “*the Promised Land*” expresses positive possibilities that America, *Los Angeles* as the most populous city in the U.S. state of California as the motherland can bring well-being to her dwellers where people wish to land or return.

(4.6) And grandma`s on the front porch swing
 Sometimes I hear her singing,
 Take me to the Promised Land

(*Rain in the Scarecrow – John Mellencamp -*
<https://genius.com/John-mellencamp-rain-on-the-scarecrow-lyrics>)

(4.7) Los Angeles, give me Norfolk, Virginia
 Tidewater four-ten-o-nine,
 Tell the folks back home this is the promised land calling,
 And the poor boy is on the line.

(*The Promised Land – Elvis Presley -*
<https://genius.com/Elvis-presley-promised-land-lyrics>)

b. Homeland as Mother

Homeland (*West Virginia* as a landlocked state in the Southern and Mid-Atlantic regions of the United States, the most populous city in the U.S. state of California) can be conceptualized as a mother that embraces its citizens with unconditional love. ‘Mountain mama, take me home’ is a whisper of the composer to express his homesickness and deep affection towards the *homeland*.

(4.8) *West Virginia, mountain*
 mama Country roads, *take me home*.

(Take me home, country roads – John Denver -
<https://genius.com/John-denver-take-me-home-country-roads-lyrics>)

c. Homeland as Lover

Not only is the *homeland* seen as a close companion or a teacher but also a beloved partner that citizens devote their whole heart to love and deeply miss that lover (*Hollywood* as a part of *Los Angeles* city, California, USA), even for a short period of separation.

(4.9) Say goodbye to Hollywood.
 Say goodbye, my baby.

(Say Goodbye to Hollywood – Billy Joel -
<https://genius.com/Billy-joel-say-goodbye-to-hollywood-lyrics>)

d. Homeland as Witness of Challenges

Homeland is conceptualized as a witness of a lot of tearing wars in the American national heroic history but still proudly survives and develops.

(4.10) Now *a proud strong land* swelled its chest and kept on growing.

She survived many wars but now the great war,
the war to all the wars.

Deal her a stunning blow.

Two million men shipped overseas to help win the great war.

(A Proud Land – Johnny Cash -

<https://genius.com/Johnny-cash-a-proud-land-lyrics>)

The underlying reason for the overwhelming conceptual metaphor *Homeland as human being* (N= 44 # F = 54.3%, table 4.3) within the ontological conceptual metaphor may be based on the prevalent perception that *homeland* is a gentle Mother who always embraces and protects her citizens as her beloved children as Frost (1914) states: “*Home is where, when you go there, it has to take you in*”. This indicates the significance of the conceptualization of the source domain *Mother (land)* in relation to the target domain *homeland* in the 20th century English songs.

4.2.2. *Homeland as a Container*

The conceptual metaphor *Homeland as a container* is the second most popular way of conceptualization expressed in 20th century American English songs on *homeland*. As human beings are different from the rest of the world by the surface of the skin, they experience the world as outside them (Lakoff and Johnson, 1980). People project the orientation of in-out inclination to the abstract notions as if they were a container with the inside and outside surface.

Homeland could be a container with the inside surface that contains physical entities such as a café, a valley, ... associated with certain parts of America such as Southern California (*a megapolitan area in the southern region of the U.S. state of California*), Arizona land (*one of the biggest peanut-farming states of America*) her residents (as Americans) feel highly proud of.

(4.11) By the time we meet the morning light, I will hold you in my arms.

I know *a pretty little place in Southern California* down San Diego way.

There's *a little café* where they play guitars all night and all day.

(Rosalita (Come Out Tonight) – Bruce Springsteen -

<https://genius.com/Bruce-springsteen-rosalita-come-out-tonight-lyrics>)

(4.12) From the land of the Pima Indian,

A proud and noble band,

Who farmed *the Phoenix valley in Arizona land.*

(The Ballad of Ira Hayes - Johnny Cash -

[https://genius.com/Johnny-cash-the-ballad-of-ira-hayes-](https://genius.com/Johnny-cash-the-ballad-of-ira-hayes-lyrics)

lyrics)

Homeland is also regarded as a container with the fresh and invaluable memories on a certain lovely town for her citizens.

- (4.13) I grew up here on this street,
Where nothing moves, just a strange breeze,
In a *town full of worthless memories*.

(Roulette – Bruce Springsteen -
<https://genius.com/Bruce-springsteen-roulette-lyrics>)

Homeland (*Hawaiian Islands as a state of America*) is thought as a container of dreams to be realized by her people.

- (4.14) *Dreams come true,*
In blue Hawaii.
And mine could all come true.
This magic night of nights with you.

(*Blue Hawaii – Elvis Presley –*
<https://genius.com/Elvis-presley-blue-hawaii-lyrics>)

The conceptual metaphor *Homeland as a container* may be based on the interwoven connection between *homeland* and its citizens. The image *homeland* as a *container* may mean the *cherished land* which takes in her arm her citizens from their birth to the following stages in their life. In addition, *homeland* encompasses stunning landscapes, physical objects and cultural, historical values. Truly, Yeats (1893) states: “*Nations are forged in the smithy of the soul*” to suggest that *homeland* is not only land, but also encompasses national undaunted history and spirit forged by the people who live there for American freedom and independence. In this sense, the concept of *Homeland as a container* gained its second most common place in English songs in the 20th century and accounts for N = 37 # F = 45.7% (table 4.3) within the type of ontological conceptual metaphor.

4.2.3. Orientational Conceptual Metaphor

a. Homeland in Relation to Feelings

Though orientational conceptual metaphor accounts for only a minor number and percentage (N = 3 # F = 1.9%, Table 4.1) compared to other types, this finding showcases the diversity in the ways of conceptualization of the concept *homeland* in the 20th century English songs by American writers.

The splendor of the landscape of the *homeland* of America including hills of Kentucky (Kentucky as the Southern state of America), Ohio river (located at the boundary of the Midwestern and Southern United States) resides deeply in the memories of those departing from USA as their homeland and evokes the nostalgic feelings which stimulate or *gear* them *up* to rush back home.

- (4.15) By sunup tomorrow I guess *I'll be home,*
Through the hills of Kentucky 'cross the Ohio river.

(Minutes to Memories – John Mellencamp -
<https://genius.com/John-mellencamp-minutes-to-memories-lyrics>)

b. Homeland in Relation to Historical Destiny and Undaunted Spirit

Homeland (Las Vegas as a renowned major resort city) can also be seen as where her citizens have witnessed the up and down of their nation but to survive and develop forever.

(4.16) All those hopes down the drain,
 Viva Las Vegas, turning day into nighttime,
 Turning night into daytime.

(Viva Las Vegas – Elvis Presley -
<https://genius.com/Elvis-presley-viva-las-vegas-lyrics>)

4.2.4. Integrated Conceptual Metaphor

Noticeably, table 4.1 reveals the second most overwhelming is the combined conceptual metaphor (N= 37 # F = 23.1%) including two or more conceptual metaphors in combination expressed in the 20th century English songs on *homeland*. This kind of mixed conceptual metaphor has created the optimal effect on the listeners and readers' perception of English songs as well as the English song writers' creation, which has not been studied and highlighted by the previous researchers on conceptual metaphor.

Table 4.4 Frequency of Combined Conceptual Metaphor on *Homeland*

No.	Combined Conceptual Metaphor of <i>Homeland</i>	Occurrence	Percentage
1	Homeland as a Person and is Possession (Ontological + Structural)	7	19%
2	Homeland as a Person and Country's Parts/Nature (Ontological + Ontological)	6	16%
3	Homeland as a Container and is Possession with upward and downward trend (Ontological + Structural + orientational)	4	11%
4	Others	20	54%
	Total	37	100%

Homeland (New York) is envisioned as a special *person* or *Mother(land)* whom the citizens can bestow the crown to or feel proud of. Besides, *homeland* is obviously their unique invaluable *asset* showing the most common combination of ontological and structural conceptual metaphor (N = 7 # F = 19%).

(4.17) Let me *place a crown*,
 On my favorite town.

Let me *sing its praises to the sky*,
 Not because I'm there,
 As its humble Mayor,
 But because you feel the same as I.

(My New York- Irving Berlin -

https://www.allthelyrics.com/lyrics/irving_berlin/mynewyork-lyrics)

Homeland is also conceptualized as a second most prevailing combination of a *person* and *parts of America* making up $N = 6$ # $F = 16\%$ (the cities of *Hood River*, *Yakima*, the districts of *Klickitat*, *Columbia*, the native American culture of *Willamette valley*, *rivers*). Truly, *homeland* could embrace integral components of America that fuel her American citizens to be more dynamic to discover them.

(4.18) Other *great rivers add power to you*.
Yakima, *Snake and the Klickitat*, too.
Sandy, *Willamette and Hood River*, too.
 Roll on, *Columbia*, *roll on*.

(Roll On, Columbia, Roll On - Woody Guthrie -
<https://genius.com/Woody-guthrie-roll-on-columbia-lyrics>)

Less common ($N = 4$ # $F = 11\%$) is the case where the image of *homeland* can be perceived as a *container* that embraces American citizens *whose life* has been attached to the *ups and downs* of the country since they were born down to this earth. This is the combination of the ontological conceptual metaphor *Homeland as a container*, the structural conceptual metaphor *Homeland is possession* and the *orientational conceptual metaphor up-down*.

(4.19) *Born down in a dead man's town*,
 The first kick I took was when I hit the ground.
 You *end up* like a dog that's been beaten too much,
 Till you spend half *your life* just *covering up*, now.

(Born in the U.S.A. - Bruce Springsteen -
<https://genius.com/Bruce-springsteen-born-in-the-usa-lyrics>)

5. CONCLUSION

It can be seen from this paper that the conceptual metaphor of *homeland* elicited from the 20th century English songs written by American writers/composers have been classified into four types. These include structural, ontological, orientational, and especially combined conceptual metaphor which has not been found in the former conceptual metaphor research which is also a significant contribution to the conceptual metaphor theory by Lakoff and Johnson (1980). Among these, ontological conceptual metaphor is the typical trend appearing in these songs via the most common image of a *gentle mother* who willingly opens her heart to take into her arms the people from all over the world as the name The United States of America proposes. The second most popular image within the ontological is the *homeland* as a *container* with stunning landscapes, physical objects attached to American land such as *Southern California*, *Arizona land*, *Hawaiian Islands*, *hills of Kentucky*, *Ohio river* ... and cultural, historical values of the *up and down* destiny of America.

Noticeably, miscellaneous/combined conceptual metaphor ranks the second but could supplement tremendously to the conceptual metaphor theory of the predecessors and showcases

its diversification to elevate the implied meaning to a new height to the reader or listeners of the songs on *homeland* in general and those in English as a whole. Indeed, the integration of two or three conceptual metaphors like *Homeland as a Person and is Possession* (Ontological + Structural), *Homeland as a Person and Country's Parts/ Nature* (Ontological + Ontological), *Homeland as a Container and is possession with upward and downward trend* (Ontological + Structural + orientational) has revealed this.

More importantly, it is widely acknowledged that metaphor usage permeates into individuals' daily communication, particularly within the domain of English songs, where conceptual metaphors serve as a fundamental tool for composers to lift wings to their imagination. Acting as a bridge, conceptual metaphor links disparate images together, facilitating the creation of an evocative composite structure in the resultant blend through the mapping projection from the source domain to the target domain. Through conceptual metaphor, song composers and musicians are then fueled to convey vividly the implied meaning to their song readers and listeners. This could help leverage the writing creation ability for learners of English as a foreign language in general and those Vietnamese learners in particular.

Lastly, profound understanding of conceptual metaphor is vital to enhance the comprehension of English songs in general and those on *homeland* in particular and enables the effective teaching and learning of metaphorical expressions via English songs. To help learners have a good insight into conceptual metaphors, teachers could provide them with the source and the target domain, elucidating the process of meaning transfer from the former to the latter based on the conceptual metaphor theory of Lakoff and Johnson (1980) and Kovecses (2010). By identifying the metaphorical mapping linking the source and the target domains, learners could grasp the semantic features transferred from one domain to the other. In this way, learners could use conceptual metaphor in their daily spoken as well as written communication in English creatively and confidently.

Acknowledgments: The author of this article acknowledges the support of Nguyen Tat Thanh University, at 331 national highway 1A, An Phu Dong ward, Dist. 12, Ho Chi Minh City, Vietnam.

REFERENCES

In English

- Baldwin, J. (1956). *Giovanni's Room*. Dial Press.
- Kovecses, Z. (2002). *Metaphor: A Practical Introduction*. Oxford University Press.
- Kovecses, Z. (2010). *Metaphor: A Practical Introduction* (2nd ed.). Oxford University Press.
- Lakoff, G., & Johnson, M. (1980). *Metaphors We Live by*. University of Chicago Press.
- Lakoff, G., & Turner, M. (1989). *More than Cool Reason: A Field Guide to Poetic Metaphor*. University of Chicago Press.
- Samovar, L. A., Porter, R. E., & McDaniel, E. R. (2015). *Communication Between Cultures*. Nelson Education.
- Yeats, W.B. (1893). *The Celtic Twilight*. Harper and Row.

In Vietnamese

Thêm, T. N. (1999). *Cơ Sở Văn Hóa Việt Nam*. Nhà Xuất Bản Giáo Dục.

Websites

Disraeli (1867). May, 10th 2024. Retrieved from:

<https://elevatesociety.com/quotes-by-benjamin-disraeli/>

Frost, R. (1914). *The Death of the Hired Man*. May, 10th 2024. Retrieved from:

https://en.wikisource.org/wiki/North_of_Boston/The_Death_of_the_Hired_Man

Treaty of Paris (1783). May, 10th 2024. Retrieved from:

<https://www.archives.gov/milestone-documents/treaty-of-paris-0>

Sources of Data

<https://genius.com/Irving-berlin-god-bless-america-lyrics>

<https://genius.com/Johnny-cash-ragged-old-flag-lyrics>

<https://genius.com/Bruce-springsteen-my-hometown-lyrics>

<https://genius.com/John-mellencamp-pink-houses-lyrics>

<https://genius.com/Bruce-springsteen-the-promised-land-lyrics>

<https://genius.com/John-mellencamp-minutes-to-memories-lyrics>

<https://genius.com/Billy-joel-new-york-state-of-mind-lyrics>

<https://genius.com/Irving-berlin-for-your-country-and-my-country-lyrics>

<https://genius.com/Bruce-springsteen-born-in-the-usa-lyrics>

https://www.allthelyrics.com/lyrics/irving_berlin/my_new_york-lyrics-779248.html

<https://genius.com/Woody-guthrie-roll-on-columbia-lyrics>

<https://genius.com/Billy-joel-goodnight-saigon-lyrics>

<https://genius.com/Johnny-cash-a-proud-land-lyrics>

Biodata: Ms. Ho Thi Kieu Oanh, Assoc. Professor, Dr. in English Linguistics, is now a high-class lecturer in the Foreign Language Department, Nguyen Tat Thanh University, Ho Chi Minh City, Viet Nam. She has had 38 years of teaching English to Vietnamese students of English at the tertiary level and 22 years of teaching IELTS at intermediate and advanced levels. Her main research interest fields include English Linguistics and TESOL. Her contact email is ho.oanh@ntt.edu.vn.