

**METAPHORIC AND METONYMIC EXPRESSIONS OF 'RED'
IN SONG POETRY**

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'RED' IN *SONG POETRY***

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METAPHORIC AND METONYMIC EXPRESSIONS OF 'RED' IN *SONG* *POETRY*

ABSTRACT

In this study color terms about 'red' are selected from 300 *Song Lyrics*. Metonymy and metaphorical expression of this color term in 300 *Song Lyrics* would be classified, analyzed and discuss the cognitive mechanism behind these expressions. To find out what are the metonymic and metaphorical expressions of 'red' in ancient poetry (*Song Lyrics*). The study found four metonymic expressions that are commonly used in *Song Lyrics*, including (1) Red for spring, (2) Red for red flower, (3) Red for beautiful lady and (4) Red for red cosmetics, and four metaphoric expressions that are commonly used in *Song Lyrics* which are (1) Youth and vitality is red, (2) Power and wealth is red, (3) Mundane world is red, and (4) Prosperity is red. Besides, the method and mechanism by which figurative expressions of red terms are formed in the first place. By studying the color "red" in *Song Lyrics*, not only may native speakers become more aware of their cultural symbols, but non-native speakers and translators can gain a better understanding of the Chinese language and culture as well. Meanwhile, it is suggested that future researchers can be performing additional in-depth research on other color terms in order to further their understanding, and researchers are encouraged to look at the metaphor from both a synchronic and a diachronic perspective.

Key words: *Song Lyrics*, metonymy, metaphor, red, formation process

EKSPRESI METAPORIK DAN METONYMIK 'MERAH' DALAM *SONG PUISI*

ABSTRAK

Dalam kajian ini istilah warna mengenai 'merah' dipilih dari 300 *Song Lyrics*. Metonim dan ungkapan metafora istilah warna ini dalam 300 *Song Lyrics* akan diklasifikasikan, dianalisis dan dibincangkan mekanisme kognitif di sebalik ungkapan ini. Untuk mengetahui apakah ungkapan metonim dan ungkapan kiasan 'merah' dalam puisi purba (*Song Lyrics*). Kajian ini menemui empat ungkapan metonim yang biasa digunakan dalam *Song Lyrics*, termasuk (1) MERAH UNTUK MUSIM BUNGA, (2) MERAH UNTUK BUNGA MERAH, (3) MERAH UNTUK WANITA CANTIK dan (4) MERAH UNTUK KOSMETIK MERAH, dan empat ungkapan metonimik yang biasa digunakan dalam *Song Lyrics* yang (1) Remaja dan daya hidup berwarna merah, (2) Kekuasaan dan kekayaan berwarna merah, (3) Dunia sekular berwarna merah, dan (4) Kemakmuran berwarna merah. Selain itu, kaedah dan mekanisme di mana ungkapan kiasan dari istilah 'merah' terbentuk. Dengan mempelajari warna "merah" dalam *Song Lyrics*, bukan sahaja penutur asli dapat lebih memahami simbol budaya mereka, tetapi penutur dan penterjemah bukan asli dapat memperoleh pemahaman yang lebih baik tentang bahasa dan budaya Cina juga. Sementara itu, disarankan agar para penyelidik masa depan dapat melakukan penelitian mendalam mengenai istilah warna lain untuk meningkatkan pemahaman mereka, dan para penyelidik didorong untuk melihat metafora dari perspektif sinkronik dan diakronik.

Kata kunci: *Song Lyrics*, metonymy, metafora, merah, proses pembentukan

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Chapter 1: Introduction

1.0 Introduction

This chapter mainly discusses the background, problem statement, objectives, questions, significance, and also the organization of the present study.

1.1 Background of research

color is integrally related to human life since it is associated with the concept of sensibility. Visual category features such as color have been demonstrated by Davidoff (1991), who shows that our capacity to perceive and remember colors is based on our ability to recognize objects. His research led him to develop a model which revealed that color perception is primarily a study of an object's surface characteristics. To understand the color qualities of an object, both animals and humans must be studied.

When it comes to establishing a relationship between creatures and their environments, colorations are crucial (Cuthill et al., 2017). Examples include the poison dart frog, which has developed an eye-catching color to signal to bird predators that it is dangerous. Mushrooms that are brightly colored are also not suitable for consumption. While color is often associated with animals' survival situations and instincts in the wild, it can also have important significance for people in a variety of circumstances.

To give an example, traffic lights are a common occurrence in today's culture. In most cases, it is two-toned in both red and green. While an animal detects colors through its conditioned response, traffic lights begin as a light bulb with two unique colors; it is up to us to assign the proper meanings. For example, red means stop, and green suggest proceeding. In addition, it is evident that such light cannot be comprehended by ancients who have never seen it, demonstrating that the meaning of

colors is a multifaceted matter in human life, with the extended meaning of colors varying depending on how individuals define them.

The perception of objective things by the human eye recognition system results in the appearance of the color. Individuals relate to the concept of color terms to express these colors, and they develop a fundamental color terminology system. color phrases that are universally understood and utilized in all languages are derived from 11 universal color categories that show the creation and evolution of core color terminology throughout history (Berlin & Kay, 1969). Scholars from a range of fields, including philosophy, linguistics, sociology, and physiology, have been investigating the meaning of color names throughout the last few decades (Geiger, 1871; Berlin & Kay, 1969; Taylor, 1995; among others.). People's comprehension of colors and color phrases has improved as a result of the study of color terminology, and their use in everyday life has been encouraged as well. Communication regarding the 'colorful' world of human life is made possible through the use of color terminology. That is to say, color terms are an inherent part of the human language and also serve as a technique for displaying the attractiveness of the language. color terms are immensely important in the Chinese language, particularly in the language of ancient literature, and are used to describe a wide range of emotions.

The earliest use of color terms in Chinese poetry can be traced back to 诗经 *Shi Jing* (Zhang, 2012). 绿兮衣兮，绿衣黄里。心之忧矣，曷维其已。 It means "Ah, green is my garment, whose inside is a yellow dye. Ah, my heart's despondent. How could it bide for aye? "(Xu, 2013), which is the first-time color terms are used in poems. However, in the pre-Qin Dynasty, the use of color in poetry was strictly restricted. The reason was that the aesthetic standard at that time was to reject gorgeous works of literature and advocate a calm and elegant literary style. Therefore, even the scenery

poems are only black and white, which is inevitably a lack of artistic conception. The peak of the use of color terms in poetry was in the Tang Dynasty (618-907) and Song Dynasty (960-1279). The rise of the economy made the spiritual and material world of poets richer and more open, and they gradually began to pursue a colorful world of literature. So, the use of bright colors has become a major feature of poetry, and it has also become the writing style of many poets.

A popular ancient Chinese literary genre during the Song Dynasty, according to Ye (2022), is Song Lyrics. It is the greatest literary work of the Song Dynasty, exceeding Tang Poetry, which was established during the Tang Dynasty, in terms of literary achievement. Old poetry may even be argued to represent ancient literature to some extent. However, Tang poetry and Song lyrics reflect the overall style of ancient poetry in terms of quantity and importance, and the widespread use of color terminology in Song lyrics reflects the widespread use of color terminology in ancient poetry.

In contrast to Tang and Song poems, Song lyrics are a new style of poetry in which each phrase contains the same number of words as the previous phrase. Music from different ethnic groups coming from the west was gradually blended with classical music over the Sui and Tang dynasties (581-619), resulting in the development of Yan music. Since traditional five-or seven-character poems are unsuited for singing, lyrics with variable character counts are generated as a livelier means of expression. Li Qingzhao's Song Lyrics would be used to explain the Song Lyrics format in greater depth. The following Song lyrics would be used to demonstrate the Song lyrics format in greater detail:

东 篱 把 酒 黄 昏 后 ， 有 暗 香 盈 袖 。
dong li ba jiu huanghun hou you an xiang ying xiu
East fence take liqueur dusk after have faint fragrance full sleeves

Translation:

‘Drinking by the east fence until dusk, the faint fragrance of yellow chrysanthemum overflows his sleeves.’

Li, 醉花阴 Zuihuayin (p.345)

As Zhang (2021) noted, Song lyrics contain both long and short sentences, which facilitate singing. These are the two primary characteristics of Song lyrics. Su Shi, Xin Qiji (representative poet of bold style), Liu Yong, and Li Qingzhao are all representative poets of Song lyrics (representative poets of elegant style).

Recent research (Yu, 2018) indicates that color phrases are widely utilized in Song lyrics since they can be used to refer to products of that hue or even to depict a human.

Take the following sentence from a poem:

楼上 谁 家 红 袖?
loushang shei jia hong xiu
upstairs who home red sleeve

Translation:

‘Who is the lady in the upper-story chamber?’

Liao, 好事近 Haoshijin (p.70)

红袖 *hóng xiù* (literally, ‘red sleeves’) is the costume of an ancient woman in Modern Chinese, but, in ancient Chinese literature, this word was used to refer to ‘lady’, which do not refer to the color here.

Theoretically, these sentences reflect objective colors, but they can also transmit figurative meanings through the use of metaphor or metonymy, say cognitive linguists. There is an inextricable link between the formation of these metaphorical meanings and the cognitive machinery that underpins human reasoning. This research made use of cognitive linguistic frameworks to investigate the meanings of metaphor and metonymy

when they are associated with the names of different colors.

1.2 Problem statement

Color permeates every aspect of our daily lives. It is quite similar to the English language in structure and pronunciation. Language's use of color is one of the most fundamental cognitive domains, according to cognitive linguist Langacker (1987), along with the use of space and emotional expression.

A large number of academics have lately applied a cognitive viewpoint to study in the first three domains, such as space, time, and emotion. On the other hand, numerous academics have recently applied a cognitive viewpoint to research in the fourth domain, such as consciousness. On the other hand, only a small number of scholars have focused their attention on the cognitive study of color. Furthermore, while many specialists conduct studies on color and color terminology, they either focus on color in terms of social and cultural variances between countries or only explain the semantics and practical implications of color terms. While carrying out his investigation, the researcher came across a couple of articles that discussed the study of color terminology from the standpoint of cognitive linguistics, specifically a metaphorical approach. As a result, the researcher had summarized the three difficulties that would be addressed in the current study.

To begin, while there have been numerous studies conducted on color terminology in Chinese literature, there have been relatively few studies conducted on Song lyrics in Chinese literature. In addition, many Song Lyrics research explore color concepts using traditional text analysis methods rather than cognitive linguistics techniques. Is there a better way to learn Song lyrics and the colors associated with them? Yu (2018)

observed that color terms are frequently used in Chinese ancient literature, which he published in 2018. In addition to being an intuitive representation of the natural world, the emergence of these color words is also a reflection of human notions and cognitive growth. Previous research has looked at the color terms used in literary works from a range of perspectives. According to Tan (2011), color terminology in tango and Song lyrics should be translated using different principles and flexible procedures. For example, Tan (2011) investigated the concepts and methods for translating color terminology in tango and Song lyrics into English. Using color as a tool, Liu (2019) investigated the aesthetic consciousness of people living during the Tang and Song dynasties.

Because Song Lyrics serve as a physical manifestation of the Song Dynasty's literary achievements, they are a fascinating subject for students of classical Chinese literature. Scholars have dedicated a significant amount of time and effort to the study of Song lyrics (Wang, 2006; Liu, 2019, among others.), When scholars looked at Song Lyrics, they were primarily concerned with the literary substance, imagery, writing style, and meaning of poetry from a literary appreciation aspect (Chen, 2019), and they paid little attention to the vocabulary used to describe different colors. Wang (2008), for example, made no mention of the color image in her study of metonymy in classical Chinese poetry, which was published in 2008. When color phrases in Song lyrics are not thoroughly investigated from a number of perspectives, the deeper meanings of color terms remain unclear, resulting in ambiguity, as illustrated in the following example.

As a last question, is it possible to have a new study perspective on the analysis of Song Lyrics, considering that the bulk of connected studies employ conventional image analysis methodologies, which may result in an incomplete understanding of color terms? And, from the standpoint of cognitive linguistics, is it conceivable to study the

metaphorical meanings of color names?

According to Berlin and Kay (1969), all languages have at least two fundamental colors, which are 'white' and 'black'. If a language has three fundamental colors, the color "red" must be included as one of those colors. Therefore, when four color terms are used in a language, a phrase for either 'green' or 'yellow' must be included in the language's basic color terms, signaling those red plays an important role. Culture, according to Robertson (1981), is defined as "all the consequences of human civilization that are widely accepted." Language, on the other hand, is a fundamental component of culture, and it plays a crucial role in the development of that culture. Language reflects and is shaped by culture in equal proportion, and vice versa. Because of the ubiquitous importance of language within a culture, as well as the influence of culture on the meanings of words and idioms, nearly no work can be fully comprehended without first examining its cultural context in detail. The metaphorical and metonymic term "red" in Chinese has a long and complex cultural past, and as a second language, it necessitates a significant amount of research; otherwise, it is easy for foreign language learners to fail to understand the metonymic and metaphorical meaning of red terms. As a result, there is a misunderstanding of the true meaning of the text. A good example of this is the color "red," which is represented in Chinese by the pin yin "hong". The color "red" has its own set of symbols in the Chinese language, including figurative interpretations, metaphorical applications, and idiomatic expressions.

Therefore, scholars believe that the color "red" plays an important role in the development of Chinese culture. According to the researcher, when studying Song Lyrics, one should begin by looking at sentences in Song Lyrics that are colored in the color "red." However, despite the fact that academics have investigated the color red and discovered that it has a variety of metaphorical and metonymic implications (Black

1962; Rosch 1973), there has been little research into how this color term is expressed in poetry and lyrics from a cognitive position. Academics should thus continue to study whether the terms highlighted in red in Song lyrics have the same metaphorical and metonymic meaning as they do in contemporary English grammar. Lastly, a large number of researchers in other countries have used cognitive approaches to study color terms in English language poems, concluding that different hues have a variety of metonymic and metaphorical connotations that are critical for poetry research and development, as previously stated (Biggam, 1997). What do you think about adding more languages? Do you think it's possible to delve a little deeper into the meaning of color concepts in Chinese poetry by doing a cognitive study? At the same time, contemporary research discoveries have led to widespread agreement that cognition is global and that humans share conceptual metonymy and metaphor with one another (Lan, 2006). Can researchers evaluate and analyze color notions in Chinese expressions from the perspective of cognitive theory? The consequence of this is that the researcher focused on the metaphoric and metonymic expressions of the color "red" in ancient Chinese literature, and more specifically in Chinese ancient poetry: Song Lyrics, and analyzed the mechanism by which metaphoric and metonymic expressions of the color "red" work in Song Lyrics.

1.3 Research objectives

This research also compares the red metonymy and metaphor expressions in modern literature to those in ancient literature to better highlight and grasp the cognitive aspects of ancient writing. It also investigates the reasons for the differences between the two types of expressions. The purpose of this research is to investigate the two objectives outlined below:

1. To explore the metaphoric and metonymic expressions of 'red' color terms in ancient

Chinese literature, specifically in Chinese ancient poetry: *Song Lyrics*.

2. To analyze the working mechanism of metaphoric and metonymic expressions of 'red' color terms in *Song Lyrics*.

1.4 Research questions

Therefore, to achieve the objective of the study stated above, the research questions below are posed:

1. What are metaphoric and metonymic expressions of 'red' in *Song Lyrics*?
2. What are the working mechanisms of metaphoric and metonymic expressions of 'red' color terms in *Song Lyrics*?

1.5 Significance of the study

Those who are interested in Chinese color and ancient Chinese poetry can benefit from the findings of this study, as they would be better able to appreciate the metaphorical and metonymic connotations of these two colors in Song Lyrics. When readers encounter red in Song Lyrics again, they would consider the figurative meanings that accompany the literal meaning using the metonymy or metaphor mechanism detailed in this research to prevent ambiguity created by color terms. As a result of the fact that cognition is universal and that humans all share conceptual metonymy and conceptual metaphor, studying and grasping the cognitive expression of color terms can assist foreign learners in gaining a deeper understanding of color terms in Chinese poetry.

First and foremost, the present study would be of interest to future scholars and academics who are interested in the cognitive study of colors in the Chinese language and poetry. Recent research did not carry out systematic evaluations of color cognition in Song lyrics, nor did they carry out in-depth analyses of the operational mechanism

that underlies color cognition in Song lyrics. It is the goal of this study to introduce two essential color concepts, laying the framework for future researchers to conduct important and in-depth color cognition research in the field of visual perception. This research would also contribute to the creation of a vocabulary or corpus of metaphorical and metonymic phrases. As a result, the most common metonymy and metaphor expressions of regularly used language can be summarized into a reference dictionary that researchers and academics can easily access and use to conduct future research.

Third, this research would be useful to future translators who would be tasked with interpreting Song lyrics. Global interest in studying Chinese is expanding, with an increasing number of foreigners wishing to become fluent in the language and culture of the People's Republic of China. Thousands of international students admire Song Lyrics as a great example of ancient Chinese literature as well as a priceless textbook for foreigners learning Chinese and Chinese culture. Song Lyrics is a priceless textbook for foreigners learning Chinese and Chinese culture. Numerous academics began translating traditional Chinese literary works and performing translation studies on various sorts of literature as a result, including the translation of color terminology in Song lyrics, as a result of these developments. It is impossible to interpret color phrases in Song Lyrics without creating ambiguity, and the poem's original creative notion would be lost if the phrases are translated literally. color words, on the other hand, are frequently reproduced literally in many translations of poems. Consequently, the analysis of the metaphorical and metonymical meanings of red and green in this study would serve as a guide for translators to ensure that future translations of Song Lyrics from Chinese to other foreign languages are more accurate and consistent with the meaning intended by the initial researcher.

1.6 Organization of the dissertation

The present study was organized into 5 chapters. In chapter 1, the researcher included the background of the research regarding the metaphoric and metonymic expression of red color terms in Song Lyrics. Furthermore, the researcher also discussed the problem statement of this research following by the research objectives, research questions, and significance of the study.

In chapter 2, the research discussed the concept of the terms in metaphoric and metonymic expressions of red color. Not only that, but the researcher also includes a theoretical framework which is conceptual metaphor theory. And the last part of chapter 2 would discuss the previous studies of the color terms in Chinese literature.

In chapter 3, the researcher discussed the methodology of this research which includes research design, data collection of red color terms in Song Lyrics, research procedures, and data analysis.

In chapter 4, the researcher presents the data collected from Song lyrics. In this chapter, research included metonymic and metaphoric expressions of "red" in Song lyrics and the working mechanism of figurative meanings of "red" in Song lyrics.

In the last chapter which is chapter 5, the researcher discussed the summary of findings of this research regarding the metaphoric and metonymic expression of "red" in Song lyrics. Furthermore, the researcher also includes suggestions for future research and the limitations and implications of this research that the researcher has encountered.

Chapter 2: Literature review

2.0 Introduction

This chapter mainly revealed the term, conceptual framework, and also the previous study.

2.1 Regarding the terms 'Poems' and 'Lyrics'

Since 'Song Lyrics' and 'Song Poems' are frequently used Chinese poetry research terms in related English research. To avoid confusion, the study of this work would briefly explain and discriminate the terms.

According to the definition stated on the online Collins English Dictionary(extract from: <https://www.collinsdictionary.com/dictionary/english/poem>), the term 'poem' has the following characteristics: usually is concentrated and heightened language, the words in poems are chosen for their sound and suggestive power as well as for their sense and using the meter, rhyme, and alliteration. 'Poem' is regarded as the collective name for all poetry styles in English, which is equivalent to 诗歌 Shi Ge in Chinese, 诗歌 Shi Ge is the general name for Chinese poetry style literary. However, in Chinese, poetry includes modern poetry and ancient poetry. For ancient poetry, according to the various styles of different dynasties, poems can be divided into poems (Shi 诗), lyrics(Ci 词), and music(Qu 曲). In the Song Dynasty, because of the period and literary styles, 'poems' in this time mainly refer to two similar but different styles: Song Lyrics and Song poems. Musicality is a basic feature of Song Lyrics, and each line of a Song Lyric does not have a unified or fixed word count and rhythm requirements, which is much freer than Song Poetry. The number of words in a poem is very strict, with five or seven characters at most.

The following are the categories and corresponding English terms of Chinese poetry:

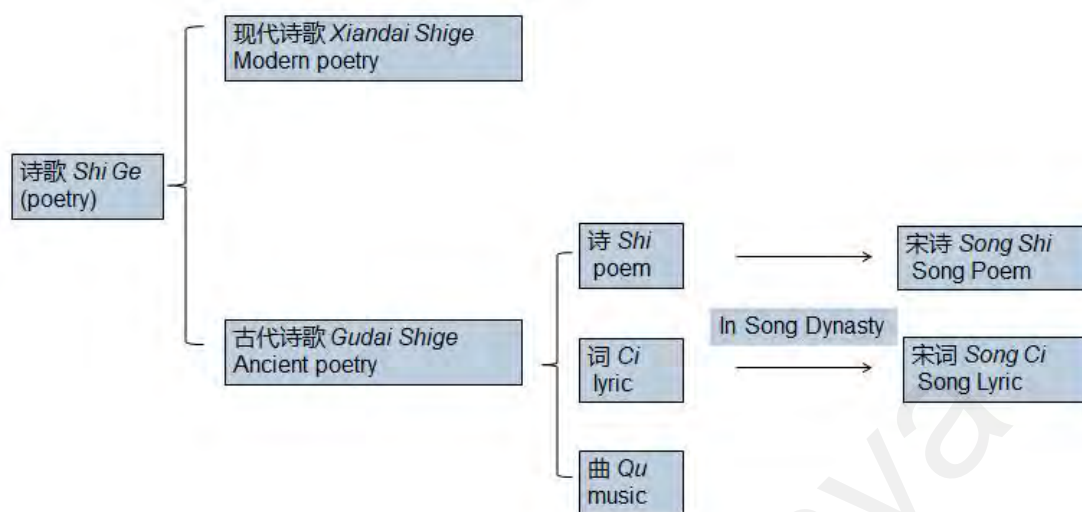


Figure 2.1: Categories of Chinese poetry

The poetry style of the Song Dynasty is much more successful in 'Lyrics' or named 'long and short sentences', than 'Song poems'. The dominant position of "Lyrics" of Song Dynasty literature implies the popularity of Song Lyrics and its big influence in the Song Dynasty. According to Wang (2008), Song Lyrics, which is closer to daily life and modern language expression, is developed and improved from Song Poems. Researching Song Lyrics would generate a more detailed and in-depth understanding of Song Lyrics and make it easier for people to understand this kind of literary form in the Song Dynasty. So, for this study, the focus is on the expressions of red color terms in Song Lyrics.

Strictly speaking, 'Song Poems' is not equal to 'Song Lyrics'. Song Poetry can refer to the poetry style of the Song Dynasty including 'Song Poems' and 'Song Lyrics'. 'Song Lyrics' is only a form of poetry style that is similar but different from 'Song Poems'. In the present study, to distinguish between Song Poems and Song Lyrics in Song Dynasty, the term 'Song Lyrics' would be renamed as 宋词 (*Song Ci*).

2.2 Theoretical frameworks

2.2.1 Conceptual metaphor

2.2.1.1 Definition of conceptual metaphor

From the perspective of etymology, the term *metaphor* is a loan word derived from French and Greek. It originated from the Greek word *metaphor*, which means ‘transference’. Metaphor, from the traditional definition, depends on a transfer of meaning between two lexical items (Orshaegen, 2018).

In cognitive linguistics, the concept of conceptual metaphor is usually divided into the traditional definition and modern definition according to the period. The traditional definition can be traced back to the rhetoric of Aristotle early than two thousand years ago when metaphor was regarded as a rhetorical device. Until 1980, Lakoff & Johnson published a book named *Metaphors We Live By*. This book marked the emergence of new perspectives on metaphors. Lakoff & Johnson constructed the framework of conceptual metaphor theory for the first time, which aroused fierce debates about the mechanism of metaphor in academia:

Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. The way we think, what we experience, and what we do everyday is much a matter of metaphor

(Lakoff & Johnson, 1980, p. 3)

In the theory of conceptual metaphor, Lakoff & Johnson claimed that metaphor is not just a rhetorical device that appears in language expression, but a way of thinking. They pointed that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, p. 3). People gain various

experiences through their perception of their bodies and external things, and interaction with other people in society. After mastering these basic experiences, we can use these experiences to understand some unfamiliar and abstract concepts that are difficult to define, such as time and emotion. Thus, conceptual metaphor is defined as: "a conceptual mapping from a source domain to a target domain" (Lakoff, 1993, pp. 206-207). The premise for this process to be realized is the similarity between the source domain and target domain. This similarity can be physical or psychological. This means that there can be an objective similarity between the two, and there can also be similarities between the two subjectively endowed by humans.

The change from metaphor to conceptual metaphor means that conceptual metaphor is not only a feature that appears in language text, but a cognitive approach, which can be seen everywhere in thinking and daily life. It is difficult to find general subjective experience that is not conceptualized through conventional metaphors (Lakoff & Johnson, 1999). The conceptual system on which our thinking and behavior are based is constructed through conceptual metaphors, but usually people don't realize this, because this metaphorical way of thinking is so subtle that people often ignore it. Although, it is common thing and even ignored by people, conceptual metaphor is still an important way for us to know and feel the world, and it is also an indispensable part of human thinking.

For example, ARGUMENT IS A WAR is a common conceptual metaphor, because the two have conceptual similarities, we use the concept of "war" to understand the concept of "argument". When arguing, the two sides became enemies in the war, attacking and defending with language as weapons, undermining each other's point of view, and defending their position like defending their territory. In the process, one party would win the battle, like war. This is the process of argument as we understand it. This is a systematic metaphorical expression that allows us to understand another

unfamiliar concept through one known concept. Such conceptual metaphors are ubiquitous in human life, enabling humans to gain cognition of other unfamiliar concepts in the unconscious process.

However, it should be noted that conceptual metaphors and metaphorical language expressions are different, because conceptual metaphors are conceptual, so they usually need to be expressed through specific language expressions (Kovecses 2010, p. 4). Metaphor expression comes from conceptual metaphor, and conceptual metaphor can be expressed through different metaphorical languages. For example, regarding the expression of "time", we often see these expressions: "You're wasting my time.", "you need to budget your time.", "I lost a lot of time when I got sick." etc. (Lakoff & Johnson, 1980, pp. 7-8). From these expressions, we can find a common conceptual metaphor TIME IS MONEY. An important way of study conceptual metaphor is to explore the conceptual metaphor behind it through these specific language expressions.

2.2.1.2 Categories of conceptual metaphor

According to the Lakoff & Johnson's classification, conceptual metaphor is divided into three categories: orientational metaphor, structural metaphor and ontological metaphor.

2.2.1.2.1 Orientational metaphor

The orientational metaphor refers to a metaphor concept related to spatial orientation. It means a series of conceptual metaphors constructed regarding spatial orientation. There are many common locality phrases, such as up-down, forward-back, deep-shallow, etc. According to these spatial orientation concepts, construct another abstract conceptual metaphor structure, especially emotion and social status. For example, HAPPY IS UP, SAD IS DOWN. This kind of metaphor usually allows people to better understand the expression of emotions.

2.2.1.2.2 Structural metaphor

Structural metaphor is "How one concept relies on another concept to form metaphorically" (Lakoff & Johnson, 1980, p.14). This means that in the process of human cognition, they use a known concept to construct another unknown concept. The cognitive fields of these two concepts are different, but the structure is the same. There is regular correspondence between them.

For example, BUSINESS IS BATTLEFIELDS is a concept that is often discussed in life. In business, commodity and economic competition are very common. It is just as cruel as competition on the battlefield. The well-known concepts of confrontation, violence, and sacrifice on the battlefield are mapped into the business through metaphors, so that people have cognition and understanding of the economic operation in the commercial area.

2.2.1.2.3 Ontological metaphor

"Ontological metaphor is a metaphor in which people understand things and matter from the perspective of things and matter, regard things and matter as discrete or unified entities, and select some experiences to express them." (Lakoff & Johnson, 1980, p.25). Ontological metaphor is to express abstract and intangible concept cognition with the help of the concept of concrete tangible substance in our daily life.

But it should be noted that this kind of metaphor often closely combines cognitive concepts with cultural background. So, understanding the relevant cultural background is the prerequisite for understanding this kind of metaphorical structure.

2.2.1.3 The Mechanism of Conceptual Metaphor

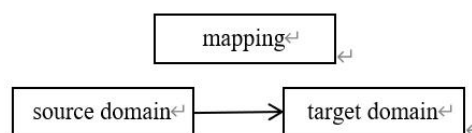
The working mechanism of metaphor is the core of conceptual metaphor theory, which is of great significance for understanding the nature and function of metaphor. When talking about the working mechanism of metaphor, there are three key terms that

need to be mastered, named source domain, target domain and mapping, which replaced 'tenor', 'vehicle', and 'focus' respectively. Lakoff believes that conceptual metaphors have internal structure and specifically describes the working mechanism of conceptual metaphor, which is to explain how conceptual metaphor is produced. The basic form of conceptual metaphor is "A IS B", where A is the target domain and B is the source domain, conceptual metaphor is a constructing process between two different conceptual domains.

Academia usually takes more familiar and perceptible concepts as the source domain and conveys structure and form of source domain to language users, while the target domain is a more abstract and immaterial concept, such as emotion, thought and time, etc. For example, in the conceptual metaphor "TIME IS MONEY", time is the target domain, a non-substantial concept that needs to be recognized, and money is the source domain, a tangible concept that is known to people.

Mapping is the interaction between the source domain and the target domain. The meaning of the conceptual metaphor is the result of mapping partial features of things in the source domain to the target domain. The realization of conceptual metaphor relies on the systematic mapping of the source domain concept and target domain concept. The working mechanism of conceptual metaphor can be summarized as:

Table 2.1.: *Mapping mechanism of conceptual metaphor*



The connection between the two conceptual domains is based on their similarity. All conventional metaphors are based on our specific basic experience and bodily

functions. In other words, experimental similarity plays an important role in the structure of metaphors, and is the core of conceptual metaphor.

In addition, the mapping process is systematic and regular. The entire mapping process complies with the principle of non-deformation. In other words, this process is not arbitrary. First of all, this process is one-way, and can only be mapped from the source domain to the target domain. The purpose is to use partial of the attributes in the source domain to understand the attributes of the target domain, not the opposite. Secondly, in the mapping process, structures for mapping are purposely chosen and partially mapped (Lakoff & Johnson, 1980). Cross-domain mapping is partial, and only part of the source domain is mapped to the target domain, rather than all the characteristics of the source domain can be mapped to the target domain, this determines the content of the mapping. Each source domain is associated with the main meaning focus, and information outside the main meaning focus would not be extracted from the source domain for mapping. However, in conceptual metaphor, the mapping from the source domain to the target domain is no single, but systematic, in a metaphorical process, there are many attribute mapping relationships from the source domain to target domain. For example, in the conceptual metaphor LIFE IS JOURNEY, the mapping relationship is shown in the following table:

Table 2.2: *Mappings of this conceptual metaphor LIFE IS JOURNEY*

Source domain: journey	Target domain: life
Travelers	Person
Departure	Birth
Termination	Death
Destination	Goal

Table 2.3: *Mappings of this conceptual metaphor LIFE IS JOURNEY(Continued)*

Source domain: journey	Target domain: life
Distance	Duration
Distance traveled	Achievements
Setbacks	Difficulties
Different routes	Different choices

In the mapping, the features of journey correspond to those of life, so that the abstract concept of argument is reasonably explained and easy to understand. Lakoff and Turner (1989) claimed that structure is rooted in the whole process of conceptual metaphor. First, the slot under the source domain corresponds to the slot under the target domain, and then the relationship from the source is mapped into the target domain. For example, the destination in the source is mapped into the target domain, which can be mapped into 'a person who acquires his goal in life'. After that, construct the characteristics from the source domain to the target domain. For example, the obstacles encountered during the journey reflect the difficulties encountered in life, and finally the original information in the source domain corresponds to the target domain.

2.2.2 Conceptual metonymy

Until 1980, the description of metonymy by Lakoff and Johnson attracted the attention of academic circles, and the definition of conceptual metonymy was redefined. Since then, metonymy is no longer just a modifier in language expression, but, like metaphor, it is a way of thinking for people to understand society. Even after a lot of research in linguistics, metonymy is more basic than metaphor to some extent (Panther & Radden, 1999; Koch, 1999; Taylor, 1989). Conceptual metonymy is considered to be a part of Conceptual Metaphor Theory. In this study, not only studied the metaphors of

color terms in Song Lyrics is covered, but also found that the metonymy of color terms was also commonly used in the process of data collection and analysis. In this section, the definition of metonymy and the operating mechanism of conceptual metonymy would be discussed.

2.2.2.1 Definition of conceptual metonymy

In 1980, with the development of cognitive science, especially cognitive linguistics, many cognitive linguists launched discussions on cognitive features and the essence of metonymy. Lakoff and Johnson (1980) mentioned the definition of metonymy for the first time in the book *Metaphors We Live By*. The eighth chapter of the book, the whole chapter discusses metonymy, and illustrated the difference between personification and metonymy. It is believed that personification is a kind of ontological metaphor, which applies the nature and qualities that originally belong to human beings to the non-human field to achieve unique goals. However, they believe that "metonymy has primarily a referential function, that is, it allows us to use one entity to stand for another, but metonymy is not merely a referential device; it also serves the function of providing understanding" (Lakoff & Johnson, 1980, pp.35-36). Although they did not specifically discriminate between metonymy and metaphor, they still pointed out that metonymy and metaphor are different types of cognitive processes:

Metaphor and metonymy are different kinds of processes. Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to stand for another. But metonymy is not merely a referential device. It also serves the function of providing understanding.

(Lakoff & Johnson 1980, p. 36)

Although they are still using the traditional 'stand-for' expression, they point out that metonymy is not a 'stand-for' relationship, but a cognitive profile or salience. For example, in *He's got a Picasso in his den*, 'a Picasso' not only represents the person Picasso, Picasso's works, but also includes Picasso's art, painting techniques, and his achievements in art history. Lakoff & Johnson concluded that metonymy is a system, like metaphor, it is a part of our thinking and daily life. But unlike metaphors, metonymy can make us focus more on certain aspects of what we refer to.

Lakoff (1987) proposed metonymy as a form of the Idealized Cognitive Model (ICM), and continued to explain the continuity of metonymy within the framework of ICM. He believes that metonymy mapping occurs "within a single conceptual domain, which is structured by an ICM" (Lakoff, 1987, p.288). The essence of ICM includes both encyclopedic pieces of knowledge of a specific domain and cultural model to which they belong. It is not limited to the objective world, but also includes the conceptual world. ICM is all-encompassing, which suggests that metonymy can happen everywhere. Meanwhile, metonymy is a conceptual mapping in the cognitive domain including the relationship between parts and whole. In the same ICM, parts can partially or entirely stand for the whole. In a word, there is continuity between them. It is noteworthy that the purpose of ICM is to emphasize knowledge construction, which is a dynamic process in human cognition. The same context is of great significance since ICM depends heavily on a consistent context.

Lakoff and Turner (1989) distinguished between metonymy and metaphor. They pointed out a key concept: conceptual metaphor is based on a cross-domain mapping between two entities from two different domains, while metonymy mapping occurs in one domain, there is no cross-domain mapping (Lakoff & Turner, 1989, pp.103-104). Metonymy can be expressed by the formula "B for A", where "B" stands for source while "A" stands for the target.

Although in previous research, Lakoff and Johnson (1980, pp.35-40) believes that metonymy and metaphor are different and are two forms of cognition, but they also mentioned the commonality of the two in year of 1989. Firstly, both are conceptual in nature. Secondly, there is a mapping in the working process. Thirdly, both can be regularized and become part of our daily life without even being noticed. Fourthly, both are means to expand language resources. Conceptual metonymy and conceptual metaphor can be considered equally important in cognitive linguistics.

Langacker (1993) claimed that "Metonymy is a reference-point phenomenon in which one conceptual entity, the reference point, affords mental access to another conceptual entity via another entity" (Langacker, 1993, p.30). He regards conceptual metonymy as a connection between one entity and another entity, and uses one entity in the relationship as a reference point to identify another entity to attract attention to the object.

Radden and Kövecses (1999) defined conceptual metonymy as "Metonymy is a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same idealized cognitive model" (Radden & Kövecses, 1999, p.21). And in their research, metonymy types were classified in detail. The definition stated that metonymy is a conceptual phenomenon, a cognitive process, and operates in an Idealized Cognitive Model.

Kövecses (2002) continued to clarify some of the ideas in Radden and Kövecses (1999). He claimed that "metonymy is defined as "a cognitive process, in which one conceptual entity provides a mental access to another conceptual entity within the same idealized cognitive model" (Kövecses, 2002, p.173).

Metonymy is not a language strategy, but as metaphor, it is the basic way of human perception of the world (Yule, 2020). Understanding the basic cognitive features of metonymy is essential for people to understand conceptual metonymy.

2.2.2.2 The Mechanism of Conceptual Metonymy

Metonymy is a conceptual phenomenon and cognitive process (Radden & Kovecses, 1999). The mechanism of conceptual metonymy is metonymy mapping, which is different from that of conceptual metaphor. The reference point theory provides the basis for the cognitive process of metonymy. An entity that is highly prominent in cognition is called a cognitive reference point (Hansen & Chemla, 2017). In this context, it comes into contact with another conceptual entity to activate other less prominent entities, and focus the attention on the target object (Langacker, 1993, pp.1-38). For example, "The ham sandwich is at table." In the context of a restaurant, the waiter knows nothing about the customer except what the customer ordered, so when the waiter has to mention a specific customer, the dishes they ordered are the most obvious reference point. This theory is an important means for people to conceptualize the world, and it is also of great significance in metonymy research.

In addition, as discussed before, metonymy mapping occurs in the single domain, rather than across domains. It is a kind of intra-domain mapping based on the relationship of contiguity (Kövecses, 2002, p.146).

That is to say, the conceptual metonymy of people and things is produced by the whole structure and partial structure, and ICM plays an important role in the understanding and generation of metonymy. Take the following example, (1). *She ate a banana.* (2). *The rabbit went into the woods.* (1). The 'banana' here does not refer to the whole banana, but the flesh of the banana. The whole banana refers to the flesh of the

banana. (2). The rabbit walked into the forest. By using the most prominent thing in the forest to refer to the whole forest.

2.2.3 Metaphtonymy

As mentioned above, both metonymy and metaphor are the basic cognitive processes of human beings, but they are different. Many cognitive linguists have proposed that there is a continuum from metonymy to metaphor (Barcelona, 2003; Dirven, 2012; Goossens, 1990; Radden, 2000; Schmitt, 2017), and there is an inseparable interaction between metonymy and metaphor.

When discussing the interaction between metonymy and metaphor, Goossens (1990) proposed the term “metaphtonymy” to refer to the interaction between metonymy and metaphor. At the same time, he pointed out four types of “metaphtonymy” between typical metonymy and metaphor, namely metaphor from metonymy, metonymy within metaphor, metaphor within metonymy and demetonymization in metaphorical context.

‘Metaphor from metonymy’ refers to the fact that the exists metonymy in the process of metaphorical mechanism, which is a case of metonymic conceptual motivation of metaphor. One of the most considerable features is that metonymy provides the experiential basis for metaphorical mapping.

‘Metonymy within metaphor’ means metaphor is embedded with a metonymy. There is a built-in metonymy in the process of metaphorical mapping. In this process, the metonymy shares the same element with different functions in the source domain and target domain of the metaphor. Gossens (1990) explained it through figure 2.3, the source domain A mapping to the target domain B, however, a metonymy is embedded utilizing mapping of X in source domain onto x’ in target domain.

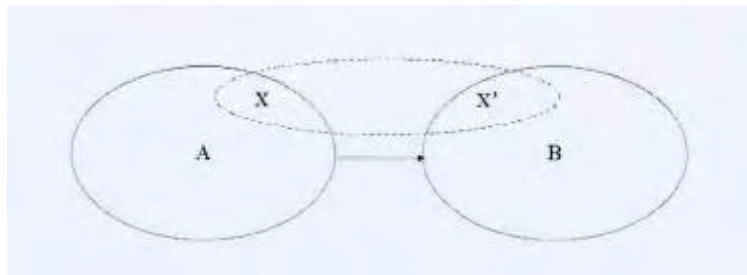


Figure 2.2: *Metonymy within Metaphor* (Gossens, 1990)

The other two types of metaphonymy are relatively rare in linguistic expressions. ‘Metaphor within Metonymy’ is opposite to the second type. Gossens (1990) analyzed the sentence “He got up on his hind legs to defend his views.” Which means standing up to say or argue something. He explained that this sentence contains a metonymic expression if there is no word ‘hind’, which is Behavior for Purpose. However, the adding word ‘hind’ makes the expression be conceptualized as a metaphor. As for ‘demetonymization in metaphorical context’, metonymy interpretation is associated with it, and the overall metaphorical context tends to the explanations without metonymy. Gossens (1995, p.365) only found one idiomatic expression ‘to pay lip service’.

In addition, Barcelona (2012), Radden (2009), L'Homme (2020) and Geeraerts (2009) also have explored the conceptual interaction of metaphor and metonymy with different data from various perspectives. Geeraerts (2003, p.435) claims that metaphonymy is part of a morphology encompassing "prismatic" model for the sequence of compass expression.

Radden (2003, p.408) argues that metonymy and metaphor are assumed to form a continuum and metonymy-based metaphor is focused on his study.

2.3 Previous studies

2.3.1 Color terms studies in China

The study of Chinese color words has always been one of the focuses of social studies. Some of these studies are conducted from the perspective of linguistics, some from the perspective of psychology, and many involve the practical application of color words. Since the 1940s, Chinese scholars have made abundant achievements in the study of color words from the perspective of linguistics.

Hu (1941) analyzed the emergence and development of the five color terms "white, red, black, yellow and green" in Chinese. He believes that the production of these five colors is closely related to people's perception of nature and life experience, which originates from people's initial perception of the world and keeps changing with the development of things. This is of important reference significance to the later researches of scholars on color words.

Since the 1980s, the study of Chinese color terms has attracted the attention of linguists in China. In 1982, From the perspective of lexicology, Zhang (1982) classified Chinese words according to phonetics, semantics, region and other aspects, and conducted a synchronic study and analysis on them, which laid a solid foundation for later generations of researchers. Some scholars focus on the study of the meaning of color terms, such as Wu (1986) 's research on the fuzzy meaning of color words and Zhang (1988)' s research on the associative meaning of color words, which comprehensively explain the deep reasons for the complexity of the meaning of color words. Yao (1988) focused on the development trajectory of color terms and pointed out the inconsistency between Brent Berlin and Paul Kay's theory of basic color terms in 1969 and the evolution of Chinese basic color terms. Fu (1988, 1989) through the case study, expounds the understanding of the color word "red" group, and in his studies,

the red color terms according to the word group are divided into four classes, he not only involves the color word "red" group of ancient and modern, and the characteristics of concrete which are analyzed in detail on each word. His research provides a very good research angle and research method for understanding and studying color terms in Chinese. In addition, in the 1980s, many scholars focused on the sorting and classification of color terms, such as Zhang (1983) and Mei (1983).

In 1990, Liu discussed the pragmatics of Chinese color terms from the perspective of rhetoric, analyzed the characteristics of the use of color terms in literary style, and summarized the important role of Chinese color terms in the formation of literary images, most of which are found in prose and poetry. In the 1990s, many scholars began to conduct comparative studies on color words in different languages, mainly focusing on English and Chinese (Pan, 1996; Shao, 1994; Chen, 1996). In 1994, Zhou discusses the characteristics of fuzziness, subjectivity and volatility of color terms, at the same time the speech meaning of color terms can be divided into three types, in addition concluded that speech meaning of color terms is not only affected by context, but also by personal factors, political environment, social environment, such as environmental restrictions, and color terms not only can show specific objective things, it can also indicate some kind of emotion and temporary symbolic meaning.

Ye (2000) conducted a systematic study of modern Chinese color terms mainly from the perspective of lexis and pragmatics. He mainly conducted a systematic and in-depth study of the definition, categories, causes and formation process of modern Chinese color terms, the characteristics and functions of color terms, the relationship between color terms and national culture and thinking, and the pragmatics of color terms. Research. In 2005, Cheng studied the original meaning, extended meaning, grammatical function and cultural connotation of Chinese color terms red, yellow, and blue using Chinese classic ancient literary masterpieces as research corpus. Li and Pan

(2011) conducted statistics and category division of the color terms in *The Book of Songs*, and conducted a more systematic study on the collocation of color words from a grammatical perspective. Jiang (2015) started from dialects and analyzed the structure, semantics and pragmatic characteristics of color words in Hubei dialect in China. He believed that the use and structural changes of color words are not only affected by local cultural factors, but also related to the spread of external cultures. Huo (2016) conducted a more thorough analysis of the composition method, color definition, frequency of appearance, characters and clothing types involved, and cultural connotations embodied behind the clothing color words in "Jin Ping Mei Ci Hua". The research is exhaustive and uses data analysis methods. In addition, Zhang (2007), Liu (2011), Wang (2016) have also made breakthrough descriptions and analyses of specific conditions such as the generation of color words and the evolution of word meanings.

At the same time, after the 21st century, Chinese scholars have also begun to pay attention to the study of color terms from the perspective of cognition. In 2000, Zhao explained color from two aspects: physiology and material basis. The concepts of prototype, categorization, metaphor and metonymy he discussed have certain guiding significance for the study and description of the evolution of the meaning of color words. Luo (2009) described and explained the distribution of Chinese color words from the perspective of linguistics. He proposed that if color words have typical characteristics in a continuous series, there is no need to make more specific distinctions between color words. This has a certain guiding significance for the later research of color words. Liao and Yang (2017) conducted a statistical analysis of the color terms in the *Yellow Emperor's Internal Classic* and discussed the relationship between color and body organs. In addition, Zhong (2001), Yang (2002), Chen and Qin (2003), Li and Chen (2003, 2004), Fan and Cui (2007), etc., they all start from the perspective of

cognitive linguistics, made enlightening description and analyses of the meaning and evolution of Chinese color terms.

It can be seen that the research work on Chinese color terms in the Chinese linguistics circle is gradually expanding and deepening.

2.3.2 color terms in Chinese poetry

There are a lot of color descriptions in ancient Chinese poetry (Chen&Cong, 2008). Researchers have studied the color terms in ancient poems from a different perspective, and there are two aspects that most researchers have mentioned. One is to analyze how the color terms in poems are presented, and the other is to explain and analyze the reasons why these color terms are frequently used in poems.

Yu (1993) divided the expressions of color terms of ancient Chinese poetry into three categories. The first type is that color is an objective description of real things. For example,

(4) 雁 背 夕 阳 红 欲 暮

Yan bei xiyang hong yu mu

Goose back sunset red would twilight

Translation:

The Sunset reflects red on the back of the flying geese in the sky

Zhou, 玉楼春 Yulouchun (p.167)

The poet depicts the true colors through careful observation. The true color of the wild goose is black, but under the rays of the blood-red sunset, it has the same red as the sun. The poet described wild geese as red instead of the black, which is objective

impression of people. The second is that color is the subjective description of poets. The author proposes poets sometimes change the inherent color of things in order to express their subjective emotions, or give color to things without color to express personal emotions. For example:

(5) 天 外 黑 风 吹 海 立

Tian wai hei feng chui hai li

Sky outside black wind blow sea stand

Translation:

The black wind blows the sea outside the sky

Su, 有美堂暴雨 Youmeitangbaoyu (p.183)

The wind is originally colorless, but in order to exaggerate the denseness of the dark clouds and to set off the dark environment at that time, the poet painted the colorless wind in black. The third type is the metonymy description of colors. Poets often use things with rich color characteristics to represent colors, or use the inherent colors of some things to replace things. For example:

(6) 脸 如 芙 蓉 胸 如 玉

lian ru furong xiong ru yu

Face like hibiscus chest like jade

Translation:

Face like hibiscus and breast like jade

Bai, 上阳白发人 Shangyangbaifaren (p.25)

In this poem, the poet used hibiscus and jade, whose inherent colors are white, to represent white color rather than the color term itself. He tried to use this metonymy to highlight the woman's white and flawless skin. Besides, in the sentence

(7) 左 牵 黄, 右 擎 苍

Zuo qian huang you qing cang

Left hold yellow right hold green

Translation:

The yellow dog on the left and the goshawk on the right

Su, 江城子 Jiangchengzi (p.237)

Yellow represents a yellow dog and grey represents a grey goshawk.

According to the findings and conclusions of the researchers, the color terms in the poem are mainly have these profound meanings:

1. True depiction of environmental colors, through careful observation of colors, would add color to poetry.
2. Poets deliberately express their subjective emotions through color words. They are good at using the emotionality of colors and strengthen their emotional tendency. This is an important way for poets to express their inner emotions.
3. Enhance the visual effect of the poem, through the description of the color, so that the reader can get the color feeling of things and depict a more vivid image.

Chen and Cong (2008) also follow a similar research framework to study the usage rules and reasons of color terms in ancient poems. They first start with the conceptual background and rhetorical methods of color description, analyze colors that describe

things in the real world. And then analyze the imagery colors in ancient poetry that are not physical colors from the perspective of aesthetics and consciousness.

It is worth noting that, compared to the research of Yu (1993), Chen and Cong (2008) believes that most of the color terms in poems present poetic colors that are greater than objective colors, and readers should also pay more attention to imagery colors rather than physical colors. The imagery color in a poem can make readers imagine immediately and show the beauty of the poem. This point of comparison was not analyzed in Yu's research.

The author claims that there are two main reasons for the description of colors in poems:

1. To make people gain a sense of presence and bring readers closer to the real world.
2. Poetry and painting are different. In the research, the author believes that poetry cannot be as material as painting, which can directly reflect the real world. So, poets can use a lot of colors to make up for the limitations of poetry. This is consistent with the use of color words in the poems mentioned by Yu (1993) to enhance visual effects.

But for the interpretation of the meaning of colors in poems, Yang (2008) added two points based on previous studies. First, she believes that poetry emphasizes the sense of distance in space through the color description. She claims that poetry cannot directly portray objective things in color like painting, but can express the changes in orientation, level and distance of things through color terms to reflect certain spatiality. For example, when we see a mountain from a distance, we can see black mountains and white clouds, but when we get closer, we can see green trees. When we reach the foot of the mountain, we can see the red flowers at the foot of the mountain. In this way, the color expresses the position and distance. Second, she points that poetry emphasizes

space through the color description. The northern part of China is cold with wind and snow all year round, so it is often described with color terms such as black mountain and white snow. The climate in southern China is humid, with green mountains, green water and red flowers all year round. Compared with northern poetry, there would be redder and greener and other color terms. Such as the following two poems:

(8) a. 万 里 黄 河 绕 黑 山

wan li huanghe rao hei shan

Thousand mile yellow river around black mountain

Translation:

Thousands of miles of the Yellow River around Black Mountain

Liu, 征人怨 Zhengrenyuan (p.74)

b. 映 日 荷 花 别 样 红

ying ri hehua bie yang hong

reflect sun lotus different type red

Translation:

The lotus is especially red under the sun

Yang, 晓出净慈寺送林子方 Xiaochujingcisisonglinzifang(p.294)

According to the geographical characteristics of the north and south of China, we can see that the first sentence describes the white snow and black mountains in northern China, and the second sentence describes the southern part of China, with the red of

lotus flowers and the green of lotus leaves. In this way, readers can distinguish regions by color terms.

Previous studies explored the usage and expression of color terms in ancient poetry and studied the color characteristics of many different outstanding poets respectively. The research objects were mainly focused on Wang Wei, Li He, Li Bai, Du Fu, Du Mu and other poets. Being good at using color description, intensive color depiction in the poems is also a major feature of these poets' literary works.

Universiti Malaya

Chapter 3: Methodology

3.0 Introduction

This chapter mainly discusses the research design, data collection and analysis, and also the procedures of the present study.

3.1 Research design

A qualitative study, the data for which be gathered from Zhu's (2013) book entitled *Songci Sanbaishou* '300 Song Lyrics', was used in this investigation. The researcher translated the lyrics in this study after gaining a grasp of their substance.

In order to conduct this research, 300 Song lyrics, including color phrases of the color "red", were retrieved. According to the theoretical framework of Conceptual Metaphor Theory (Lakoff & Johnson, 1980) expounded in section 2.2 above, the metonymic and metaphorical expressions of red color terms found in *the 300 Song Lyrics* were classified and evaluated. And by using the tools of Kövecses (2002) described in section 2.2, the cognitive mechanism behind the expressions of these red terms was explained. Determine the metonymic and metaphorical meanings of the term "red" in ancient (Song Dynasty) Chinese, and compare and contrast the expressions' differences and similarities, respectively. The investigation then moved on to look into the reasons for the changes in the way 'red' metonymy and metaphorical terminology have been used in literature over history. In addition, the idiosyncrasies of "red" metaphorical metaphors in ancient literature are discussed in detail.

3.2 Data collection

This research focused on figurative expressions in ancient literature, namely Song Lyrics, which would necessitate the use of different data gathering approaches for the representation of 'red' color phrases in ancient literature. Aside from that, there have

been few studies conducted on red terms in ancient literature, necessitating the researcher's collection of information through the 300 Song Lyrics.

3.2.1 300 Song Lyrics and color Terms

The majority of the information in this study came from Zhu Xiaozang's book 300 Song Lyrics, which he published in 1924. This volume provides a comprehensive selection of 300 poems by 88 different authors. Aside from that, this book brings together the masterpieces of the Song Dynasty's most renowned poets and covers a wide range of subjects in the process (Zhao, 2009). As a result, the analysis of these 300 lyrics suggestive of the poetries of the Song Dynasty as well. Color terminology from 300 Song lyrics compiled as part of this study, which provided valuable information for future research on a related topic.

Terms associated with the color "red" in 300 Song lyrics are the focus of the study. The following explain why this color term was chosen as the study's focal point:

To begin with, Yu (2018) asserted that, of all the color terms used in Song lyrics, red was the one that poets used the most frequently. On the one hand, poets admire this statement in the color red, and it is deserving of our consideration and investigation on the other. color term in the "red" range, on the other hand, are frequently seen in the literature, providing the researcher with additional information and more persuasive results.

Second, red was not only utilized as a primary color in prehistoric times, but it was also one of the first colors to be used by artists in the history of painting. Throughout history, the color red has carried unparalleled significance for civilizations everywhere it has appeared, from its orange undertones to its deep wine hues. As a result, in Chinese culture, the warm hue is commonly associated with feelings of love (Stewart, 2018). Two components make up the term 'angpow,' which is Korean for "red envelope." The first component is the term itself: It is commonly used in Chinese

weddings. This illustrates that the term "red" has been in use for a long period and has a long history.

In addition, according to Berlin and Kay (1969), the only two colors that can be used in a language are white and black; the third color must be "red," and the fourth color must be one of the two colors, yellow or green. As observed by the researcher, the color "red" is commonly used in Song lyrics, which is consistent with his findings.

Even in contemporary Chinese literature, the color red is commonly employed, symbolizing an inescapable developmental context that cannot be avoided. Red terms are essential in all writing, whether it be ancient or modern. Therefore, red terms were chosen as the research object for this study because they allow for not only the exploration of red words' meanings across time, but also the investigation of why these meanings change over time.

However, the colors classifications of ancient poems are not as clear as in modern society. The definition of colors by ancients is vague, so in the same color system, there are generally several color words that can mean red and these words can be replaced by each other (Wu, 1979). In this study, *hóng* 'red' not only refers to a specific word but means the red color system. According to Quan Song Ci Computer Retrieval System created by Nanjing Normal University in China (2004), the red color system mainly includes 6 words: 红 *hóng*, 粉 *fěn*, 丹 *dān*, 朱 *zhū*, 绛 *jiàng*, 赤 *chì* (see

Table 3.1.1). Although the hue degree might be different in modern society, they can be replaced by each other in some contexts in ancient China (Xu, 2015). The 6 words mentioned above were collected and analyzed in this research.

Table 3.1: Words belongs to the red system in *Quan Song Ci* (Collection of Song Lyrics)

Red	frequency	Percentage
红 <i>hóng</i>	5052	0.3564
粉 <i>fěn</i>	1164	0.0821
丹 <i>dān</i>	1108	0.0782
朱 <i>zhū</i>	1098	0.0774
绛 <i>jiàng</i>	325	0.0229
赤 <i>chì</i>	272	0.0192

3.3 Research procedures

Due to the arbitrary character of the concept and the difficulty of perceiving the conceptualization process, which has no direct bearing on human activity, conceptualization has emerged as the most difficult subject to handle in the process of unravelling the human brain's secrets. Only by studying conceptualization-governed behavior can the mysteries and processes of conceptualization be unearthed. This is particularly true of the act of speaking or expressing oneself verbally (Pederson & Nuyts, 1997). Given that language, according to Lenneberg (1967), can represent the process of human cognition concerning the external environment, it is only via an examination of the evolution of words and the meanings of phrases that we can follow the conceptualization formation path.

To address the aforementioned study issues, the acquired data was categorized and analyzed in the following manner.

To begin, red-colored terms would be chosen from 300 Song Lyrics and their meanings confirmed for each term in a book “说文解字 Shuowenjiezi”. The data would then be classified into three categories based on the meanings of these color terms: literal meaning, (ii) metaphoric expressions, and (iii) metonymic expressions. In order to deal with these data more conveniently and intuitively in the research, the researcher

has coded all the data (see appendix), and in order to facilitate writing in the dissertation, the code has been simplified: 'metonymy' is simplified to MY, 'metaphor' is simplified to MP, 'literal meaning' is simplified to LM, 'Noun' is simplified to N.

Second, four metonymic expressions for the color "red" were defined: spring, red flower, gorgeous lady, and red cosmetics. Whereas, for metaphorical manifestations of the "red" hue, terms such as youth and vitality, power and wealth, and mundane world and prosperity were divided into four interpretations.

Following that, data from Chinese ancient poetics' metonymic and metaphoric expressions studied and summarized. For instance, in the color term 'red', *hóng shui cu jin* (red and green are reducing), the original meaning of 'red' is 'red color similar to bloom'; this does not imply that red is reducing; rather, the metonymic meaning of the color term 'red' is flowers. As a result, the metonymy procedure in this data is to utilize the color of the item to refer to the entire thing, and this color expression was categorized as RED FOR RED FLOWERS. This summarizes the metonymic and metaphorical expressions of red terms in Song Lyrics.

Fourthly, after the researcher has done the "red" color terms analysis in Song Lyrics, the researcher found a second reader to check for the accuracy of interpretations of metonymy in the analysis.

Following that, and under the theoretical frameworks of conceptual metonymy and conceptual metaphor theory, a brief discussion was held on the processes of conceptual metonymy and conceptual metaphor that contain data.

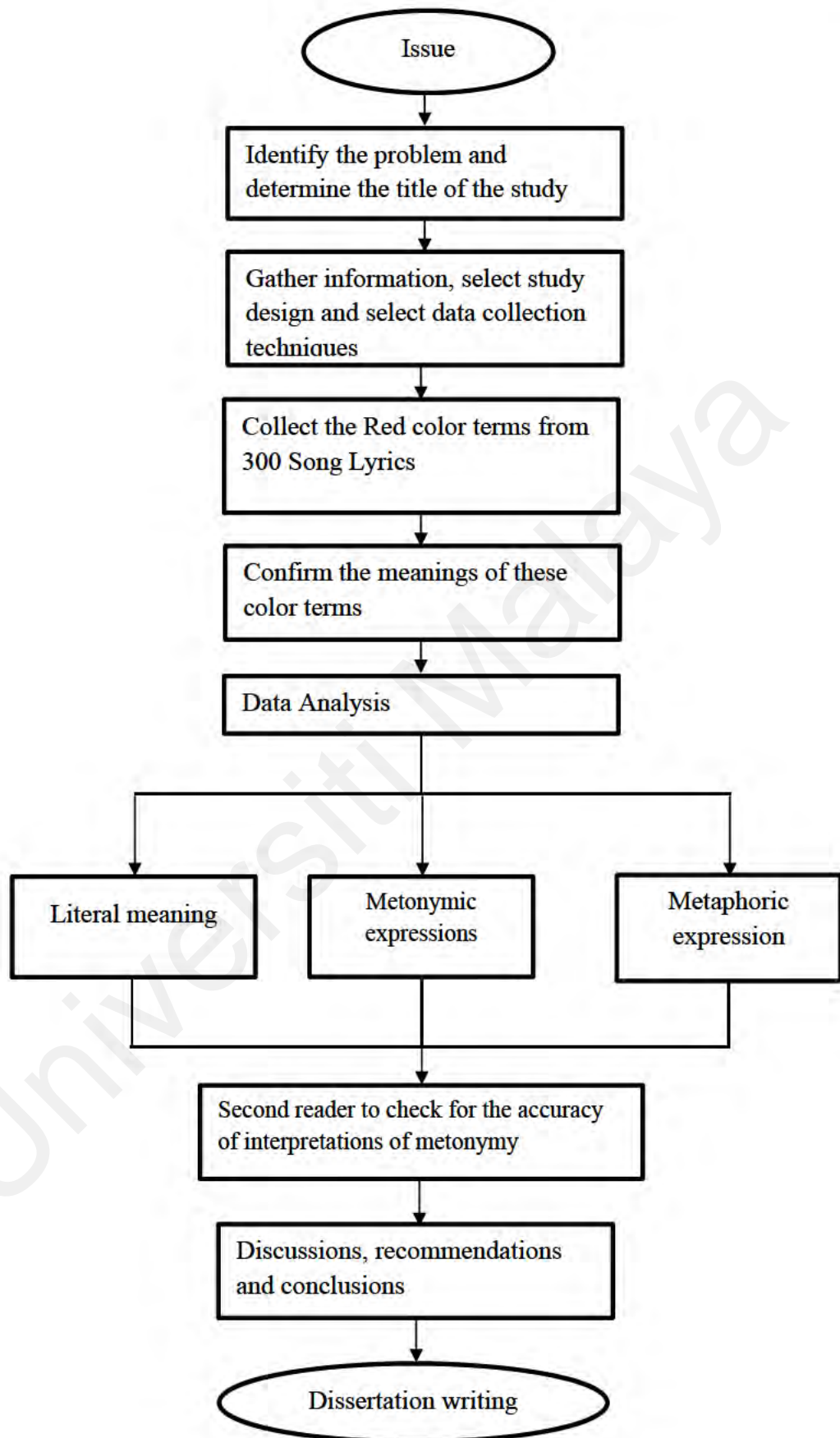


Figure 3.1: *Research Procedures*

3.4 Data analysis

The process of analyzing the data obtained from the research instruments received was carried out qualitatively. Researcher collected red color terms from 300 Song Lyrics, and confirm each meaning of red color terms from “*Shuowenjiezi*”. With reference to Zheng's study (2015) , this study agrees with the classification of Zheng's study and believes that this classification allowed us to see the mechanisms of change and production of a particular word, so this study will also were divided into these three types. According to the meanings of these red color terms, the data would be divided into three groups: (i) literal meaning (i.e., the "original meaning" in the dictionary), (ii) metaphoric expressions (i.e., expressing one thing in terms normally denoting another metaphorical expression), and (iii) metonymic expressions (i.e., using the name of one thing for that of another with which it is closely associated). In addition, the author has coded all the data according to the above classification (see appendix). In the data coding, the source and the corresponding meaning of each red color terms was listed.

The metonymic expressions of “red” color terms divided into four meanings such as spring, red flower, beautiful lady and red cosmetics. Whereas, for the metaphoric expressions of “red” color terms divide into four meanings such as youth and vitality, power and wealth, mundane world and prosperity.

The collected data of literal meaning was analysed in the following way:

红烛

red candle

‘Red candle’

斜 阳 红

setting sun red

‘red setting sun’

Furthermore, for the data of metonymic expressions was analysed in the following

way:

重重 帘幕 密 遮 灯, 风 不 定, 人 初 静,
chongchong lianmu mi zhe deng feng bu ding ren chu jing
every curtain tightly cover light, wind don't stop, people begin quiet,
明日 落 红 应 满 径。
Mingri luo hong ying man jing
tomorrow fallen flowers should cover pathway.

Translation:

'Lamplights veiled by screen on screen can't be seen. The fickle wind still blows; the night so silent grows, tomorrow fallen **flowers** should cover the pathway.'

Zhang, 天仙子 Tianxianzi(p.12)

In above, 红 'hong' red is used to refer to flowers in nature. At first, it was used to refer to flowers that were red like lotus lilies. Later, it was expanded to generally refer to flowers and petals. At the same time, the range of flowers continued to expand, and 'hong' red was used by poets to refer to the spring season.

Apart from that, the collected data of metaphoric expressions was analysed in the following way:

劝 清 光、 乍 可 幽 窗 相 照, 休
Quan qing guang zhe ke you chuang xiang zhao xiu
Advise cold light only can quiet window mutually illuminate don't
照 红 楼 夜 笛。
Zhao hong lou ye di
illuminate red building night flute

Translation:

I advise the cold moonlight to only be with my windows,,

Instead of sharing moonlight with those **rich and powerful** nobles.

Jiang, 瑞鹤仙 Ruihexian (p.319)

At above example, 红楼 *hóng lóu* (red house) means 'the home of wealthy and powerful people' in Song Lyrics, which is different from the literal meaning red color. In Tang Dynasty, the walls of ancient Chinese palaces are mostly red (Wang, 2020), symbolizing power and wealth, and people in red were usually rich and powerful (Wang, 2014). These experiences with the red color enable people to connect it with the symbol of power and success. Thus, *hóng* 'red' refers to the metaphorical meanings of powerful and successful, and this expression was summarized as conceptual metaphor SUCCESS/POWER IS RED. The cognitive process is illustrated in the following figure:



Figure 3.2: Mechanism of the Metaphor SUCCESS/POWER IS RED

Chapter 4: Results

4.0 Introduction

In this chapter, the researcher focused on analyzing the metonymy and metaphorical expressions and meanings of ‘red’ in Song Lyrics based on the data collected from the *300 Song Lyrics*. The research results were presented in the form of tables and illustrated with examples. As mentioned in the previous chapter, since it is difficult to use precise gloss to present ancient Chinese poems and lyrics, the researcher translated example sentences based on the analysis and interpretation by other scholars, combined the background of the lyrics to translate the overall meaning of the examples.

The researcher also conducted an integrated analysis of the corpus by using conceptual metaphor theory and deeply analyze the metonymy and metaphor process of these figurative expressions, and the operating mechanisms behind them. Finally, the following two research questions were addressed separately:

1. What are metaphoric and metonymic expressions of 'red' in Song Lyrics?
2. What are the working mechanisms of metaphoric and metonymic expressions of ‘red’ color terms in Song Lyrics?

4.1 Metonymic and metaphoric expressions of ‘red’ in Song Lyrics

In this section, the researcher first sorted out the literal meaning of ‘red’ in Song Lyrics, and then the metonymic and metaphorical expressions of ‘red’ in Song Lyrics were identified and figured out respectively.

According to *Shuowen Jiezi* (2013, p.212), the interpretation of ‘red’ by Xu is used to describe the color of the sun and the color of burning fire, in addition, ‘red’ is also

often used to refer to the color of blood. Comparing the two modern Chinese dictionaries: *Xinhua Dictionary* (2011) and *The Contemporary Chinese Dictionary* (2012), we can conclude that the meaning of the color term ‘red’ in ancient times is equivalent to the literal meaning of it in contemporary Chinese. The basic meaning of ‘red’ refers to the same color as blood.

In Song Lyrics, examples of ‘red’ which express the literal meaning are as follows:

红烛

red candle

‘**red** candle’

斜阳红

Setting sun red

‘**red** setting sun’

丹枫

Red maple leaf

‘**Red** maple leaf’

朱帘

Red curtain

Red curtain'

In the above expressions, 'red' means red color, which is the same color as blood. It is often used as an adjective before and after nouns. The literal meaning of 'red' is used to express the objective color of things. It is the color of concrete and objective existence rather than the meaning of abstract thinking.

Based on this research on the 'red' words in the *300 Song Lyrics*, the researcher found that the 'red' in Song Lyrics has the following figurative meanings:

1. Beautiful lady
2. Spring
3. Red cosmetics
4. Alternative names for red flowers such as lotus, petals
5. Mundane world
6. Prosperity
7. Youth/Vitality
8. Power/Wealth

As shown above, 1-4 are metonymy meanings derived from the color term, 'red' refers to other things related to red. In the same domain, use one cognitive category to activate another cognitive category, to highlight the characteristics of the previous cognitive category. 5-8 are the metaphorical meanings derived from the 'red' color term, using 'red' to express the emotions of poets and reflect social conditions. The literal

meaning of ‘red’ is not the focal point of this research, metonymy and metaphorical meanings of ‘red’ will be further elaborated in the next two sections.

It's worth noting that, in addition to the color word ‘red’, this study looked at a number of other color words that were associated with the word ‘red’. In order to avoid misunderstandings, Chapter 4 contains only examples of the color word ‘red’, while the Appendix contains other examples of color words that are closely connected to red.

4.1.1 Metonymic expressions of *hóng* ‘red’

Ancient Chinese poets used color terms to convey the emotions they wanted to express. Almost all colors in the natural world can be found in poems (Wang, 2008). After collecting and analyzing the data, the researcher found that many color terms often express the metonymic meaning derived from the literal meaning. This extended meaning is closely related to the original meaning of color terms, but the figurative meaning is very different from the original meaning. Metonymy is a way of thinking and cognition based on actual life experience. In the same domain, metonymy operates by citing one cognitive category to activate another cognitive category, thereby highlighting the first characteristics of the category or subdomain. When describing a thing, a poet usually does not use simple words to describe it directly but uses metonymy of color terms to make the poem more vivid.

Through the different expressions of the ‘red’ in section 4.1, 1-4 can be considered as metonymic meanings, and the researcher finally put forward four metonymies in Song Lyrics in the following table:

Table 4.1: *The metonymic meanings of 'red'*

Source domain		Target domain
'red'	Metonymy	spring
'red'		red flower
'red'		beautiful lady
'red'		red cosmetics

The above four categories show the different metonymic meanings of 'red' in the *300 Song Lyrics*. Through careful observation and comparison, in the process of metonymy, 'red' usually refers to things or people with this color, highlighting the distinctive characteristics of things. Red is mostly used to refer to people, flowers and trees, cosmetics used by girls, and spring in ancient Chinese literature, and among them, the expressions of flowers and trees accounted for half of the 'red' metonymy, which shows that 'red' is of great significance in referring to the whole thing by its color attributes. The following expressions show these metonymic uses of red:

4.1.1.1 'Red' as Flower

Example 1 (MY02) :

重重 帘幕 密 遮 灯，风 不 定，人 初 静，

chongchong lianmu mi zhe deng feng bu ding ren chu jing

Every curtain tightly cover light, wind don't stop, people begin quiet,

明日 落 红 应 满 径。

mingri luo hong ying man jing

tomorrow fallen **flowers** should cover pathway.

Translation:

‘Lamplights veiled by screen on screen can’t be seen. The fickle wind still blows; the night so silent grows, tomorrow fallen **flowers** should cover the pathway.’

Zhang, 天仙子 Tianxianzi (p.12)

Example 2 (MY07):

群芳 过后 西湖 好， 狼籍 残红。

Qunfang Guohou Xihu Hao Langji Canhong

All smell after West Lake good disruption residue red

Translation:

‘Even though the blossoms have faded, the West Lake is still beautiful in late spring, with **flowers** falling gently.’

Ou, 采桑子 Caisangzi (p.27)

Flowers are depicted in both examples 1 and 2 above, and the color' red 红 is transferred from the original color word to the plant in both examples. Consider that the word ‘red 红’ is followed by verbs or adjectives such as ‘落 Luo’ and ‘残 Can’ which are both used to describe the color. As a result of the superimposition of these words, the reader can visualize the color phrase as a moving object, which allows him or her to connect it to the image of ‘flower 花’.

4.1.1.2 ‘Red’ as Spring

Example 3 (MY46) :

何 事 春 工 用 意， 绣 画 出 万 红 千 翠。

He Shi Chun Gong Yongyi Xiuhua Chu Wan Hong Qian Cui

what is spring worker intention Embroider out ten thousand red thousand green

Translation:

‘What is the intention of creating everything in spring? It has become a picture of prosperous **spring**.’

Liu, 剔银灯 *Tiyindeng* (p.221)

In example 3, the word ‘red 红’ relates to the arrival of ‘spring 春天’. When the researcher looked into it further, we realized that this metonymy is in fact a divergence from the traditional notion of ‘flowers 花’. Because flowers blossom only in the spring, the color ‘red 红’ is used as a metaphor for ‘spring 春天’, which is stacked on top of the color ‘flowers 花’.

4.1.1.3 ‘Red’ as beautiful lady

Example 4 (MY69) :

红妆 春 骑，踏 月 影 竿 旗 穿 市。

Hongzhuang Chun Ji Ta Yue Ying Gan Qi Chuan Shi

red makeup spring ride tread moon shadow pole flag through street

Translation:

‘In spring, a **girl** with makeup rides a horse. Walking through the street under the light and shadow of the bright moon, holding colorful flags’

Liu, 宝鼎现 *Baodingxian* (p.308)

Example 5 (MY65) :

舞 歇 歌 沈， 花 未 减、 红 颜 先 变。

Wu Xie Ge Sheng Hua Wei Jian Hongyan Xian Bian

Dancing stop Song fall flower did not cut beautiful girl change first.

Translation:

‘I no longer see you dancing; your singing has become deafening; the flowers are still as delicate as they were; yet, the **woman's** face has become more wrinkled and wrinkled.’

Wu, 三姝媚 Sanzhumei (p.291)

In examples 4 and 5, the term ‘red 红’ refers to a female or female-identified person. Beyond the fact that the color red is coolly akin to the blush on a woman's face, ladies in ancient times wore red make-up, and so the word ‘red 红’ naturally flows from a color term to an image of a woman's face.

4.1.1.4 ‘Red’ as red cosmetics

Example 6 (MY29) :

掩 红 泪、玉 手 亲 折。

Yan Hong Lei Yu Shou Qin Zhe

cover red tear jade hand personally fold

Translation:

‘She wiped away the tears with rouge. Fold the wouldow branches with white jade hands and give them to me.’

Example 7 (MY30):

画楼 芳酒， 红泪 清歌， 顿成 轻别

Hualou Fangjiu Honglei Qingge Dun Cheng Qingbie

Building wine red tears song become goodbye

Translation:

‘She’s upstairs, **cosmetics** and tears streaming down her cheeks as she listens to the music, and in an instant, we’re no longer together.’

He, 石州慢 Shizhouman (p.146)

‘Rouge/cosmetics 胭脂’ is substituted for the word ‘red 红’ in both Examples 6 and 7. It is natural for tears to stain the red make-up on girls’ faces as they flow down their cheeks in ancient times; Consequently, the term ‘red 红’ refers to a lady’s rouge, and ‘红泪 Honglei’ refers to a woman who has both rouge and tears on her face.

4.1.1.5 Summary

Table 4.2: Frequency of metonymic expressions in Song Lyrics

Metonymic expressions	Frequency
Flower	61 (69.66%)
Spring	1 (1.12%)
Beautiful lady	16 (16.85%)
Red cosmetics	11 (12.36%)
Total	89 (100%)

As can be seen in the preceding table, the notion of 'red' as a metaphor for a flower is the most frequently used in song lyrics, with n=61 (69.66 %). The historic veneration of nature's flowers and trees was determined to be the root cause of this phenomenon, in the same way, that Chinese culture commonly utilized various flowers as metaphors for the human character throughout history (Hu, 1995). Apart from that, China's four distinct seasons encouraged writers to appreciate the diversity of their surroundings, with flowers and plants being the most noticeable change in the landscape (apart from the variations in weather) (Yuan, 2010; Zhang, 2018). Researchers believe that the flower metaphor is commonly used in Song lyrics as a result of this phenomenon.

4.1.2 Metaphoric expressions of 'red'

The English language has a plethora of color names that define different shades of a color. They are constantly associated with objective objects, and by reflecting the color of the object, they communicate a message to the observer. Sense organs are responsible for the perception and experience of external objects by humans, which is intrinsically tied to the development of human cognition and language. Similarly, our perception and experience of external items influence our perception and experience of color. Colors have gradually come to be distinguished based on their physical or psychological impacts on people as well as on society's values, and the creation of metaphorical interpretations of colors is intimately linked to this development. Individuals use color names in conjunction with their literal definitions to express their thoughts and understanding, or to express abstract notions, and to make the human experience of things more vivid.

Through the different expressions of the red terms in Song Lyrics in sections 4.1, 5-8 can be considered as metaphorical expressions, and put forward the four metaphors shown in the following table:

Table 4.3: *The metaphorical meanings of 'red'*

Metaphorical meanings	Domain
Youth and vitality	PHYSIOLOGY
Power and wealth	SOCIETY
Mundane world	
Prosperity	

The above table shows four different metaphorical expressions of the color term 'red' in the *300 Song Lyrics*, and they are divided into two categories according to the domain, physiological and social. Compared with the metaphorical meaning of red in contemporary Chinese studied by previous people, the number of metaphorical meanings of red in ancient Chinese is relatively small, and the scope involved is not as large as that of contemporary Chinese. In Song Lyrics, the metaphorical meaning of red mainly expresses the vigor and youth of the most primitive life. In addition, it also expresses that red represents the traditional concept of wealth and power in Chinese thinking. The following example illustrates the metaphorical use of red:

4.1.2.1 'Red' as Youth and vitality

Example 8 (MP12) :

朱 颜 那 有 年 年 好， 逞 艳 游、赢 取

Zhu yan na you nian nian hao chen yan you ying qu

Red face where have year year good take advantage of gorgeous travel win get

如 今。

ru jin

like today

Translation:

‘Young looks are not available every year, so you should take advantage of the time to enjoy it in time.’

Han, 高阳台 Gaoyangtai (p.160)

Because the color 'red 红' is linked with vigor and excitement in Chinese culture, color terms that sound similar to the word 'red 红', such as 'zhu 朱' in example 8, are likewise associated with vitality and enthusiasm as a result. Therefore, the color 'zhu 朱' can also be used symbolically to refer to youth, especially in Chinese culture.

4.1.2.2 ‘Red’ as Power and wealth

Example 9 (MP07) :

劝 清 光、乍 可 幽 窗 相 照， 休

Quan qing guang zhe ke you chuang xiang zhao xiu

Advise cold light only can quiet window mutually illuminate don't

照 红 楼 夜 笛。

Zhao hong lou ye di

Illuminate red building night flute

Translation:

I advise the cold moonlight to only be with my windows, instead of sharing moonlight with those **rich and powerful** nobles.

Jiang, 瑞鹤仙 *Ruihexian* (p.319)

In example 9, ‘red 红’ was a unique decorative color in ancient wealthy nobles and imperial palaces which was a symbol of wealth and power. Gradually in literature, the ‘red building’ became synonymous with wealthy aristocrats and a metaphor for power and wealth.

4.1.2.3 ‘Red’ as Mundane world

Example 10 (MP04) :

卖 鱼 生 怕 近 城 门 ， 况 肯 到 红 尘 深 处

mai yu sheng pa jin cheng men kuang ken dao hong chen shen chu

sell fish very afraid close city gate how woulding to red dust deep place

Translation:

‘When the fisherman sells fish, he is afraid to come close to the city gate, How could he be woulding to enter the mundane world?’

Lu, 鹊桥仙 *Queqiaoxian* (p.314)

Having power and wealth is equivalent to entering a secular life, the word ‘红尘 *hongchen*’ in example 10 represents the secular life of pursuing the money, power and beauty.

4.1.2.4 ‘Red’ as Prosperity

Example 11 (MP03) :

是 处 红 衰 翠 减， 苒苒 物 华 休

shì chù hōng shuāi zuì jiǎn rǎnrǎn wù huá xiū

every things red decline green disappear gradually things wonderful gone

Translation:

‘Everything that was once **prosperous** has disappeared , all wonderful things are gone’

Liu, 八声甘州 Bashengganzhou (p.53)

As previously said, the color ‘red 红’ connotes not just excitement and vigor, but it also serves as a metaphor for ‘prosperity 繁华’. In Chinese culture, anything linked with the color red represents beauty, energy, and vibrancy; as a result, the word ‘red 红’ is naturally associated with liveliness and vitality, i.e., ‘prosperity 繁华’, as a symbol of wealth and abundance.

4.1.2.5 Summary

Table 4.4: Frequency of metaphoric expressions in Song Lyrics

Metaphoric expressions	Frequency
Youth and vitality	3(25%)
Power and wealth	5(41.67%)
Mundane world	2(16.67%)
Prosperity	2(16.67%)
Total	12(100%)

In fact, as can be seen in the table above, the most frequent use of the color red as a metaphor for ‘power and money’ occurs in Song lyrics, with n=5 (41.67 %). According

to Dai and Zhu (2021), the color 'red' is more symbolic of Chinese culture's fetish of power and authority than any other hue. This may be seen in the fact that government officials were expected to wear red in ancient times, as well as the fact that the mansions of prominent individuals were predominantly painted red. Also, according to ancient *feng shui* principles, the color "red" is related to fire, which represents light and power and leads people into an era of delicacy (Wang, 2006). As a result, Chinese culture naturally equated the color of fire, such as "red," with the concept of "power." The color of fire, such as the 'red,' is naturally associated with the metaphor of 'power,' according to Chinese tradition.

4.2 The working mechanism of figurative meanings of 'red' in Song Lyrics

By applying conceptual metaphor and conceptual metonymy theories to the scenario under consideration, the aim of this section is to examine each of the previously stated metaphorical manifestations of the word "red" and explain how they came to be. In addition, illustrations to accompany the content in the book are provided. Because specific metaphor expressions are derived from metonymy expressions, as mentioned in the following section, it is necessary, to begin with a study of metonymy expressions for red concepts before moving on to other concepts.

4.2.1 Metonymic expressions of 'red' in Song Lyrics

According to the data from Song Lyrics 300, there are a total of four red term metonymy phrases in the Song lyrics. These are the four expressions that have been proposed: (1) RED FOR SPRING, (2) REDS FOR RED FLOWER, (3) REDS FOR BEAUTIFUL LADY, and (4) REDS FOR RED COSMETICS

The examples of these four metonymy expressions for red terms would be listed and discussed in detail in the next section. For the first metonymy term "RED FOR RED FLOWER," the following are some examples of what you might say:

Example 12 (MY11) :

满地 残 红 宫 锦 污, 昨 夜 南 园 风 雨。

mandi can hong gong jin wu zuo ye nan yuan feng yu

everywhere incomplete red palace brocade dirty last night south garden wind rain

Translation:

‘The storm last night made the ground covered with dirt and withered flowers.’

Wang, 清平乐 Qingpingyue (p.60)

Example 13 (MY58) :

处处 踏 青 斗 草, 人 人 眷 红 偎 翠。

Chuchu ta qin dou cao renren juan hong wei cui

Everywhere walk green play grass everyone like red cuddle green

Translation:

‘There are people walking and playing on the grass everywhere, everyone likes red flowers and green leaves’

Liu, 内家娇 Neijiajiao (p.263)

For the two examples, the bold words are red terms represent red flowers. The first ‘残红 *Canhong* (incomplete red)’ means red color flowers are incomplete rather than red is incomplete. This expression is derived from conceptual metonymy expressions

“PART FOR WHOLE”. For this example, red is one of the most visually attractive features of flowers, and it is intuitive to people. Flowers and their color are under the cognitive framework scenery of spring. The formation process is demonstrated below:

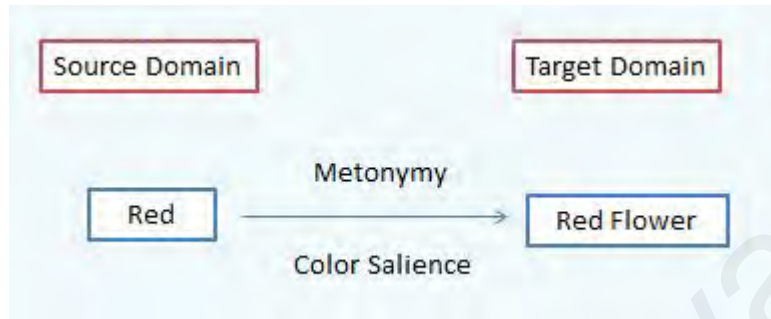


Figure 4.1: Mechanism of 'RED FOR RED FLOWER' metonymy

The figure shows the relationship between red and red flowers, red, which is the most attractive color saliency mapping to the target object 'flowers', activates the target domain 'flowers. And such figurative expressions (using red to represent flowers) can be usually found in ancient literatures.

Apart from this expression, red can also represent the spring season. Spring is the start of a new year. Lives regain vitality in the spring, flowers and trees are growing vigorously. Ancient Chinese poets usually depict spring as full of red flowers and green trees. Red not only stands for the things that are full of energy but also refers to the spring season which can be found in red flowers everywhere. Related examples are shown below:

Example 14 (MY20) :

坠粉 飘香, 日日 红 成 阵。

zhui fen piao xiang ri ri hong cheng zhen

Fall powder flutter perfume day day red become numerous

Translation:

‘The flowers are withering, the fragrance is wafting, and there is a scene of spring every day’.

Zhao, 蝶恋花 Dielianhua (p.98)

In Example 14, ‘red’ represents ‘spring’. In ancient artworks describing spring, red is the most used color. Spring has many specific features and it is hard to represent spring by a single object. However, based on human perception, color salience is usually paid more attention than other features (Dong, 2013). So in ancient Chinese, red and red flowers are usually used to imply the incoming of the spring season. The metonymy expressions are expanded as the figure shown below:

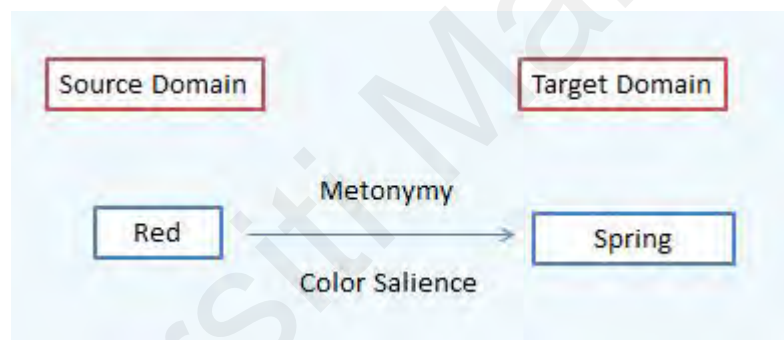


Figure 4.2: *Mechanism of red metonymy*

Besides the expressions mentioned before, red can also refer to women. In ancient times, young women are usually dressed in red clothes when dancing. When talking about red clothes in works of literature, they are given special meanings which refer to young beautiful women. Using the color of the red dress to represent young beautiful women is a metonymy expression. For example:

Example 15 (MY13) :

绿 杯 红 袖 趁 重 阳, 人 情 似 故 乡

lv bei hong xiu chen chongyang ren qing si guxiang

green glass **red** sleeve when Double Ninth Festival person emotion like hometown

Translation:

‘Everyone raised their wine glasses and enjoyed the festival together with the **beautiful woman** in red sleeves. The warmth of human affection is like hometown.’

Yan, 阮郎归 Ruanlanggui (p.70)

Example 16 (MY40) :

倩 何 人 唤 取, **红** 巾 翠 袖。搵 英 雄 泪?

*Qian he ren huan qu **hong** jin cui xiu wen yingxiong lei*

Beg who person call get **red** towel green sleeve wipe hero tear

Translation:

‘Beg someone to call a few beautiful girls in red and green **clothes** and let them wipe the tears from the hero's face’

Xin, 水龙吟 Shuilongyin (p.195)

For the examples shown above, ‘**红袖**’ *hongxiu* (red sleeve) and ‘**红巾**’ *hongjin* (red towel) are not referred to red clothes, instead, these words refer to the young women wearing red clothes, the working process is illustrated below:

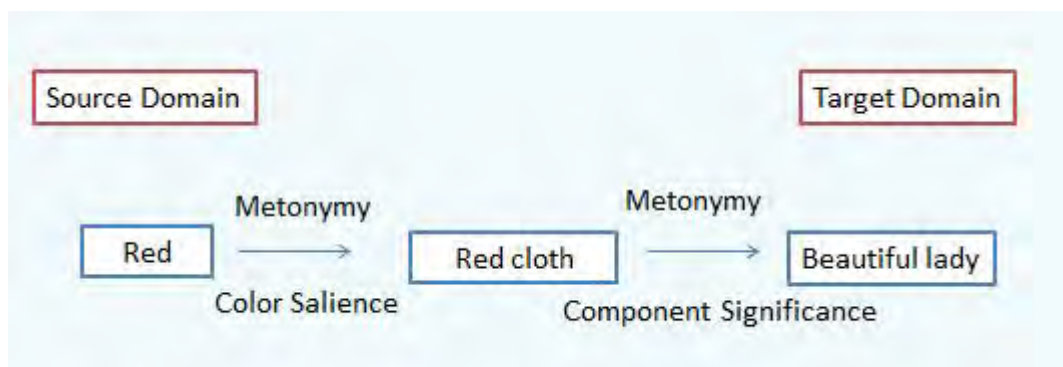


Figure 4.3: Mechanism of red metonymy

"Wearing red and green" means wearing red and green clothes. Such expression uses the most attractive color salience stands for the subjective clothes. Ancient works of literature usually use red clothes to represent young beautiful women since red clothes are often worn by beautiful young women while in modern Chinese expressions, red clothes do not have such expression.

Besides, in ancient Chinese, red can also refer to cosmetics like rouge. In ancient times, to be more attractive and emphasize beauty, women usually used red cosmetics and rouge. The color of rouge is red, so it is commonly used red to refer to cosmetics. And examples are shown below:

Example 17 (MY23) :

膩 红 匀 脸 衬 檀 唇。

ni hong yun lian chen tan chun

Greasy red evenly face with fragrant lips

Translation:

‘Greasy rouge powder is applied evenly on the face to set off the fragrant lips’

Su, 江城子 Jiangchengzi (p.293)

Example 18 (MY75) :

天然 嫩 脸 修 蛾， 不 假 施 朱 描 翠。

tianran nen lian xiu e bu jia shi zhu miao cui

Natural delicate face slender eyebrow no need use red depict green

Translation:

‘Natural delicate face and slender eyebrows, no need to use **rouge** and cosmetics’

Liu, 尉迟杯 *Weichibei* (p.75)

Words of Example 17 红 'hong (red) and 18 朱 'zhu (red) both mean red color literally, and these two words both are metonymy expressions which refer to red cosmetics. The figurative expressions are explained as the flowing figure:

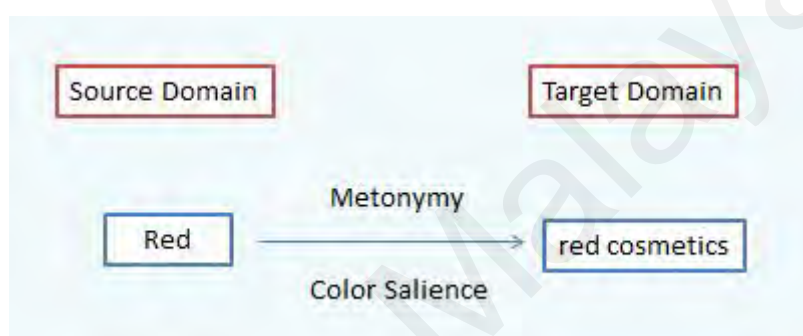


Figure 4.4: *Mechanism of red metonymy*

Figure 4.4 demonstrates that red color as a visual salience is the map to the target domain of red cosmetics. By using similar metonymy expressions, ancient works of literature have more terms that refer to red cosmetics such as rouge and blush.

4.2.2 Metaphonymy expressions

Gossens (1990, 2002) proposed four types of metaphonymy, ‘metaphor from metonymy’ as one of them. In this study, by analyzing the formation process of metaphorical expressions in Song Lyrics, the researcher found that most of the metaphorical expressions of red terms in Song Lyrics were formed based on metonymy. The research results of metaphorical expression in Song Lyrics supported the view that in authentic data, ‘metaphors from metonymy’ is more common than other types of metaphonymies (Deignan, 2005). In the following, this expression would be further analyzed.

According to the data collected from *Song Lyrics 300*, there are totally four red term metaphor expressions. The four expressions are put forward as: (1) YOUTH AND VITALITY IS RED, (2) POWER AND WEALTH, (3) MUNDANE WORLD IS RED and (4) PROSPERITY IS RED. The formation of these expressions would be explored and discussed.

The first metaphor expression “YOUTH AND VITALITY IS RED” has these instances in *Song Lyrics 300*:

Example 19 (MP08) :

朱 颜 空 自 改

zhu yan kong zi gai

red face vain self change

Translation:

‘The young face is changing in vain’.

Han, 凤箫吟 Fengxiaoyin (p.24)

Example 20 (MP09) :

日 日 花 前 常 病 酒， 不 辞 镜 里 朱 颜 瘦。

ri ri hua qian chang bing jiu bu ci jing li zhu yan shou

day day flower front often illness liqueur not regard mirror in red face thin

Translation:

‘I drink in front of the flowers every day, even though I am sick, my youthful face has changed in the mirror.’

For the samples shown, ‘朱颜 *Zhuyan*’ literally means red face, however, both samples mean 'young face'. In color source domain and target domain of physiology, there are two mapping process happened behind the expression, the figure below illustrates color-physiology metaphor processing.



Figure 4.5: *Mechanism of red metaphor*

The figure demonstrates how metonymy and metaphor make red source domain mapping to the 'youth and vitality' target domain. Blood is red, as the most distinct color feature, red can refer to blood. Meanwhile, blood is the basic part of a human, people cannot live without blood, and comparing young people with old people, young people normally have more energy than the old and their blood circulation are stronger and faster, so they usually have a red face. And that is the reason that red is related to vitality.

Besides, in ancient Chinese, red was used to describe different items in the social domain (Wang, 2015). The examples of metaphor expression of "POWER AND WEALTH IS RED" are shown below:

Example 21 (MP11) :

树 头 花 艳 杂 娇 云, 树 底 人 家

Shu tou hua yan za jiao yun shu di ren jia

Tree head flower gorgeous include beautiful cloud tree shade person home

朱 户。

zhu hu

red door

Translation:

‘The top of the tree is mixed with beautiful clouds intertwined with flowers, and under the shade is the home of the **rich and powerful**.’

Yan, 御街行 Yujiexing (p.60)

Example 22 (MP05) :

花 外 红 楼, 当 时 青 鬓 颜 如 玉

hua wai hong lou dang shi qing bin yan ru yu

flower outer red building at time green temple face like jade

Translation:

‘Outside the flowers, there are homes for **wealthy** person, and they were very young and looked like jade at that time.’

Wang, 点绛唇 Dianjiangchun (p.85)

The above examples 朱 *zhu* (red) and 红 *hong* (red) both refer to the metaphorical expressions of power and wealth. And the mapping process is shown below:

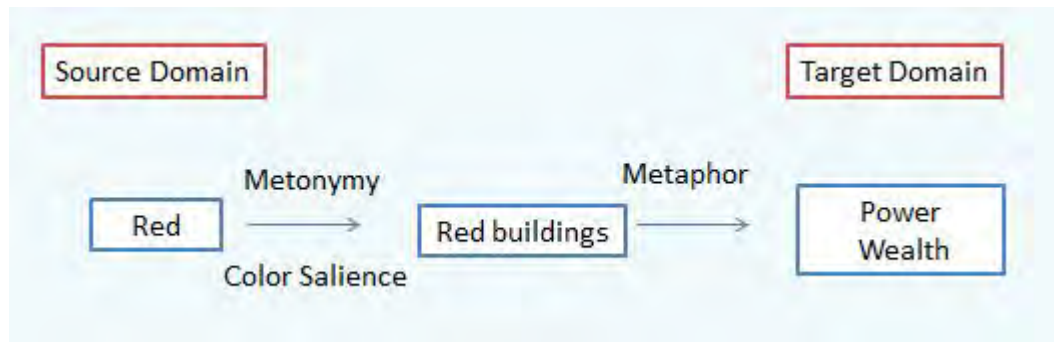


Figure 4.6: Mechanism of red metaphor

In the source domain of color, red first refer to red buildings, and it is 'part for whole' metonymy. In ancient Chinese, red buildings are usually used by wealthy and powerful politicians and noble people, so 'red buildings' are commonly used to metaphor 'wealth and power'.

And there is a special expression of red that has been used from ancient times to modern society in China. Red can also refer to "MUNDANE WORLD".

Example 23 (MP08):

夜半听鸡梳白发，天明走马入红尘。

ye ban ting ji s hu bai fa tian ming zou ma ru hong chen

night half hear fowl comb white hair sky bright walk horse in red dust

Translation:

'I heard the cock crowing in the middle of the night, started to comb the white hair, waited till dawn to ride into the mundane world'

Wang, 从军后寄山中友人 Congjunhoujishanzhongyouren (p.216)

Example 24 (MP09):

绿柳三春暗，红尘百戏多。

lv liu san chun an hong chen bai yi duo

green wouldow three spring dark red dust hundred shows numerous

Translation:

‘The green wouldow trees darken the spring in March, and there are a lot of music, dance and acrobatics in the mundane world.’

Xu, 洛阳道 Luoyangdao (p.184)

For the examples shown, 红 *hong* (red) and the short phrase 红尘 *hongchen* (red dust) are both metonymy expressions, meaning the mundane world. Start from Han dynasty, 红 *hong* (red) refers to 红色尘土 *hongsechentu* (red dust) which is the dirt risen by people and carriages. In the literatures, 红尘 *hongchen* (red dust) becomes a symbol of the hustle and bustle of life. In the source domain of color, it is link to the abstract concept of mundane world in social target domain. And the figure demonstrates the mapping process:



Figure 4.7: Mechanism of red metaphor

As shown in the figure, the formation of the expression has two steps inside. Red first map to the red dust and then red dust is a metaphor expression of mundane world. Modern literatures usually use 看破红尘 *kanpohongchen* (see through the vanity of the world) to mean that a man is wisely enough to see through the essence of life. And this

expression becomes the popular expression of those who are tired of living in the worldly life.

Finally, in Song Lyrics, red can also refer to 'prosperity', which is an even more abstract expression. For this kind of usage, the part of speech of red are usually noun and it often appears individually rather than combine with other words, following by a predicate. The samples are shown below:

Example 25 (MP12) :

料 得 如 今， 也 翠 销 红 歇。

liao de ru jin ye cui xiao hong xie

expect get like today also green rest red disappear

Translation:

'It is expected that now, the prosperity is slowly disappearing'

Zhang, 醉蓬莱 Zuipenglai (p.310)

Example 26 (MP03):

是 处 红 衰 翠 减， 苒苒 物 华 休

shi chu hong shuai zui jian ranran wu hua xiu

every things red decline green disappear gradually things wonderful gone

Translation:

'All the prosperity disappeared. All wonderful things are gone'

Liu, 八声甘州 Bashengganzhou (p.53)

The red word in these two examples stands for prosperity. In Example 25 and Example 26, red means the state of prosper, followed by commonly used adjective word that is usually used to describe abstract concepts. The mechanism for this expression is shown below:



Figure 4.8: *Mechanism of red metaphor*

The figure depicts the process of converting red maps into maps of prosperity. As previously stated in Section 4.2.1. Occasionally, the adjective "red" refers to flowers that are bright red in color. According to the present study, the red blossom is a symbol of vigour, and it denotes the presence of amazing and wonderful things in one's life. In China, there is an adage that says, "Spring is the time to make plans for the year." Also in China, crimson blooms are associated with pleasant and good things, which is why they are called "happy blossoms." The color red can be used to denote wealth as a result of the relationship that exists between the terms "red" and "red flowers," as well as the relationship that exists between "red flowers" and "prosperity."

Chapter 5: Discussion and Conclusion

5.0 Introduction

This chapter mainly discusses findings, implications, limitations and suggestions.

5.1 Summary of findings

Our research revealed a total n=163 red-related words in the 300 Song lyrics, as shown in the accompanying table.

Table 5.1: *Total of the word “Red” in Song lyrics*

Type	N
Literal meaning	53
Metonymic	89
Metaphoric	12
Total	163

This data demonstrates that metonymy is frequently used in Song lyrics, this conclusion is consistent with previous research (Zhang, 2014; Xiao, 2014). According to this study, this is because metonymic can arouse the reader's imagination, and the primary goal of literature, such as poetry, is aesthetic; the process of obtaining aesthetics begins with arousing the reader's imagination, and therefore the usage of metaphor increases incrementally. Additionally, through further examination of the meaning extensions of red color terms, the author has discovered that metonymy is applied to structure and to better understand more abstract domains, which play an essential role in the metaphorical projection of color terms in Chinese. That is to say,

metaphor is largely based on metonymy. The finding of this study is consistent with the results of Zheng's research in 2015. Metonymy and metaphor are a correlated system during the process of the meaning of red color terms by extension.

Aside from that, the researcher determined that only nine of the 163 words connected with the color red were nouns, accounting for only 5.52% of the total data collected during the study (For the example, please refer to Appendix D: Noun). These are classified as nouns of two types: 'the names of various flowers' and 'pollen.' They are divided into two categories. Moreover, as illustrated above, the red-colored words of the Song are more frequently associated with the image of flowers. This is congruent with the traditional Chinese literary practice of expressing one's emotions and describing one's surroundings through plants, particularly flowers, which has been practiced for thousands of years.

The following are the answers to the first research question, which is addressed as follows:

(1) The term "color" in its original sense is used here. Red is one of the most fundamental colors seen in nature, and it is often used to describe the observable physical characteristics of an object. It is widely used to allude to the blood-red or blood-like tint that appears on some surfaces. Individual red phrases, as well as combinations of red phrases and a variety of degree adverbs, can be used to portray different colors. Landscapes, chamber décor, and apparel were all described with the use of crimson adjectives in antiquity, according to ancient poetry. Red phrases can be used as adjectives before nouns or as verbs in their own right. For example, "红了樱桃" means "cherries are crimson," and other such expressions infuse life into poems by making them more vibrant.

(2) Using ‘*红* red’ as a starting point, from their original meanings, metonymic formulations can be constructed. Four metonymic phrases are commonly used in Song lyrics: First and foremost, red represents spring, second, the red flower, third, the BEAUTIFUL LADY, and fourth, the color red represents red cosmetics. Following analysis of the data set, it has been revealed that red metonymic expressions are most frequently used to describe commodities associated with women, a certain season and the items associated with it, most notably, the season of spring.

(3) The metaphorical interpretations of the red phrases. Among the many metaphor idioms that are regularly used in Song lyrics are the following: (4) The color red represents the following: (1) youth and vigor, (2) power and money, (3) the mundane world, and (4) a prosperity. The first of four metaphor phrases, "Youth and vigor are red," appears in the physical target domain, whereas the other three appear in the social target domain, as shown in the table below. This pattern implies that metaphorical representations of red phrases are regularly used in social contact to emphasize a person's social position and financial wealth, according to the research.

The current study also discovered that the term "red" is more frequently used metaphorically in Song lyrics as a "flower"; metaphorical as "power and wealth," according to the results of the current study. According to research, this phenomenon occurs predominantly as a result of the impression formed by specific cultural and social activities (Yuan, 2010; Wang, 2006). As an example, Chinese culture adheres to the concept of *feng shui*, and among the five components of *feng shui*, the element "fire" signifies vigor and combat, and red is the color linked with the element "fire." As a result, the color 'red' has cultural importance as well as a color designation. This research has established that a word's symbolic picture is determined by the culture and practices of a specific people and community, as demonstrated by the findings.

Additional findings are made in order to address research question two, which is a study of the processes and mechanisms that underlie the formation of metonymy and metaphor expressions of red terms:

It is discovered that, in part, the formation of metaphor expressions depends on the formation of metonymy expressions. For example, the phrase "YOUTH AND VITALITY ARE RED" is a metonymy term for the phrase "RED FOR BLOOD". Metonymy and metaphor expressions are mutually exclusive, and metonymy expressions aid in the construction of abstract notions and speed up the process of constructing metaphor expressions. Metonymy expressions are useful in the construction of abstract notions and the construction of metaphor expressions.

To summaries, this research looked into the metonymy and metaphor expressions of red phrases in Song lyrics, as well as the method and mechanism by which figurative expressions of red terms are formed in the first place.

5.2 Implications of the study

Misunderstandings that occur during cross-cultural contacts may result in conflict between the parties involved. In different cultures, a similar expression or activity may have wholly different or even conflicting connotations than it does in the same culture. Dressing in white signifies attendance at a wedding ceremony in western cultures; yet, in Chinese culture, it is frequently used to allude to a wedding tradition. Through careful observation of differences between two groups of people, we can develop an improved understanding of the behaviors of people from other cultures, allowing us to communicate more effectively across cultural boundaries in the future.

Once color phrases have been translated, it is a simple issue to translate people who have an equivalent counterpart in the target language's verbal communication. To put it

another way, the translator must adhere to the literal translation. However, when it comes to translating color terminology that has figurative implications that are not similar in the target language, such discrepancies create an interesting challenge for the translator. Two kinds can be distinguished when it comes to this form of incompatibility or variation. Generally speaking, Chinese, and therefore communicative people, use completely distinct color words to refer to the same thing while they are speaking about it. Therefore, it is necessary to substitute different color words in the source text with similar ones in the target language while translating. For example, the Chinese term ‘黄色笑话 yellow jokes’, which translates as "obscene jokes," should be rendered as "blue jokes" in English.

Consequently, by studying the color "red" in Song lyrics, not only may native speakers become more aware of their cultural symbols, but non-native speakers and translators can gain a better understanding of the Chinese language and culture as well.

5.3 Limitations and Suggestions of the study

The following are the study's limitations as well as its suggestions:

1. This research is confined to the use of the color "red" in *Song Lyrics*. Even though this research analyzed the color word's metaphorical, metonymic, and working mechanism. Apart from the color "red", there are a number of other color words in *Song Lyrics* that deserve more investigation, including "gold", "white", and other similar words. Accordingly, it is suggested that future researchers can be performing additional in-depth research on color terms in order to further their understanding.
2. This study only considers the color "red" in ancient *Song Lyrics*, and its shortcoming is that it only considers the color "red" as a metaphor and working mechanism in *Song Lyrics*, which is insufficient. Future researchers in the field of color metaphor are

encouraged to look at the metaphor from both a synchronic and a diachronic perspective. For example, from a synchronic perspective, the distinction between "red" in ancient *Song Lyrics* and "red" in contemporary literature can be examined. Whereas, from a diachronic perspective, the distinction between "red" in contemporaneous literature, such as Song poems, can be examined. This makes it possible to conduct more in-depth research.

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