# METAPHORS OF EMOTION IN THE NOVEL *XIONGDI*

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**METAPHORS OF EMOTION IN THE NOVEL *XIONGDI***

## ABSTRACT

Metaphor has been traditionally recognized as a figure of speech. However, with the development of linguistics, metaphor has been given more and more new definitions. From the perspective of cognitive linguistics, metaphor is not just a matter of language, but a way of thinking. On the basis of the Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Aspects of Emotion Concepts (Kövecses, 2000), this study set out to study the metaphors related to human emotions in the Chinese novel *Xiong Di*. The aim of this study is to identify and analyze the metaphorical mappings of anger, fear, sadness, happiness and love in the Chinese novel *Xiong Di*. This is the first attempt to study this novel in the field of cognitive linguistics. There are 37 metaphorical mappings identified from the data and each emotion concepts have their particular features. The metaphorical mappings of the five emotions (anger, fear, sadness, happiness, love) have been clearly presented, and the aspects of the five emotion concepts have been carefully analyzed. The findings will enable us to have a more comprehensive view of emotion metaphor in Chinese.

**Keywords:** conceptual metaphor, Chinese emotion concepts, Chinese novel

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## METAFORA EMOSI DALAM NOVEL *XIONGDI*

## ABSTRAK

Metafora secara tradisinya diiktiraf sebagai kiasan. Walau bagaimanapun, dengan perkembangan linguistik, metafora telah diberikan lebih banyak definisi baru. Dari perspektif linguistik kognitif, metafora bukan hanya soal bahasa, tetapi cara berfikir. Berdasarkan Teori Metafora Konseptual (Lakoff & Johnson, 1980) dan Aspek Konsep Emosi (Kövecses, 2000), kajian ini bertujuan untuk mengkaji metafora yang berkaitan dengan emosi manusia dalam novel Cina Xiong Di. Matlamat kajian ini adalah untuk mengenal pasti dan menganalisis pemetaan metafora kemarahan, ketakutan, kesedihan, kegembiraan dan cinta dalam novel Cina Xiong Di. Ini merupakan percubaan pertama untuk mengkaji novel ini dalam bidang linguistik kognitif. Terdapat 37 pemetaan metafora yang dikenal pasti daripada data dan setiap konsep emosi mempunyai ciri-ciri tertentu. Pemetaan metafora lima emosi (marah, takut, sedih, gembira, cinta) telah dibentangkan dengan jelas, dan aspek lima konsep emosi telah dianalisis dengan teliti. Penemuan ini akan membolehkan kita mempunyai pandangan yang lebih komprehensif tentang metafora emosi dalam bahasa Cina.

**Kata kunci:** metafora konseptual, konsep emosi Cina, novel Ci

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## LIST OF ABBREVIATIONS

| | |
|---|---|
| CMT | Conceptual Metaphor Theory |
| MIP | Metaphor Identification Procedure |

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# CHAPTER 1 : INTRODUCTION

## 1.1 Introduction

This chapter consists of four main sections: Background of the Study, Research Problem, Research Significance and Research Objectives and Questions. In section 1.2, the background of the research will be laid out. The dominant researchers and research directions in the field of metaphors will be introduced in this section. In section 1.3, the researcher will present the research problem of this study. Relevant studies will be cited to support the problem. In section 1.4, the research significance and potential contributions of the study will be stated which will make the meaning of this study clearer. In the last main section, section 1.5, two research objectives and two research questions will be organized based on the above discussion.

## 1.2 Background of the Study

Metaphor has been traditionally recognized as a figure of speech. Aristotle believes that metaphor is an ornamental rhetorical device for language. His discussion on metaphor in *Poetics* (Aristotle, 2006) and *Rhetoric* (Roberts, 2004) is still influential today. However, with the development of Cognitive Linguistics, metaphor has been given more and more new definitions. In disagreement with Aristotle, Richards (1936) argues that metaphor should not only be regarded as a decorative device in language. Instead, Richards (1936) insists that metaphor should express two ideas operating jointly with support from a single word or phrase, and the meaning that results from the interplay of the words. Richards (1936) points out that metaphors are pervasive in our daily communication. Richards's study (1936) realizes the transition from the study of figures of speech to the study of cognition in the history of metaphor studies. From the perspective of cognitive linguistics, metaphor is not just a matter of language, but a way of thinking (Semino, 2008; Semino

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& Demjén, 2017; Kövecses, 2016). Lakoff and Johnson (1980) think that our daily thought and action is fundamentally metaphorical in nature, that is, our conceptual system is very much a matter of metaphor.

Metaphors exist in all languages, but the frequency of occurrence is varied according to the culture (Sari, 2020). Wahab (1991) proposes a way to divide metaphors into two kinds: universal metaphor and cultural metaphor. According to Wahab (1991), universal metaphor refers to metaphor which can be understood by people in most cultures, while cultural metaphor can only be applied in the particular cultural context. Emotions are "socially constructed entities that are highly culture specific" (Harre, 1986). Emotion metaphor is a major area of interest within the field of conceptual metaphor. As abstract concepts, sometimes it is not easy to express emotions with concrete languages. Conceptual metaphors can help us understand abstract concepts through more concrete concepts. Therefore, metaphor plays a vital role in the conceptualization and expression of human emotions.

As discussed above, universal metaphor refers to metaphors that can be understood by most cultures (Wahab, 1991). As one of the most important concepts in this study, emotions are sometimes universal too. Russell (1991) argues that large portions of the emotion prototypes can be applied across languages and cultures. A broader perspective has been adopted by Wierzbicka (1995) who argues that emotion prototypes are distinct in different cultures, but the semantic primitives which are used to express these differences are universal. What is universal can also be regarded as some general structures within the emotion domain (Kövecses, 2000), corresponding, as Frijda et al. (1995) propose, to an "unspecified positive emotion", an "unspecified negative emotion", "an emotion of strong affection", "an emotion of threat", and an angerlike range. Frijda, Markan, Sato, and Wiers (1995) arrive at five broadly applicable, perhaps universal emotional categories across 11 different languages. These fundamental emotion groups

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include happiness, sadness, anger, fear, and love (Frijda et al., 1995). The current research will adopt these basic emotions as five emotion domains.

The research object of the current research are emotion metaphors in the Chinese Novel *Xiong Di* written by Yu Hua. Yu Hua, born in Hangzhou, Zhejiang province of China in April 1960, is a contemporary writer. He has won the Italian Grinzana Carver Literary Award, the Australian Suspense Sentence Literary Award, and the Special Contribution to Chinese Book Award. (Chinawriter, 2018). After graduating from high school in 1977, he worked as a dentist, but five years later he gave up his work and started writing in 1983. He started publishing novels in 1984. His representative works are *Huozhe, Xu Sanguan Mai Xue Ji, Zai Xi Yu Zhong Hu Han, Xiong Di, Di Qi Tian* and *Wen Cheng*.

*Xiong Di* is divided into two parts. The novel tells the story of the hardships that two brothers, Bald Li and Song Gang, from a restructured family in a small town, experienced in the 1960s and 1970s and the initial stages for reform and opening up in China. As the data source of this research, the first part of the novel tells about the experience of the family and the two brothers in the Cultural Revolution. The Cultural Revolution, known as the "Proletarian Cultural Revolution" in full, occurred from May 1966 to October 1976. It was a civil commotion that was wrongly launched by leaders and used by counter revolutionary groups, which brought serious disasters to the Party, the country and the people of all ethnic groups, leaving a very painful lesson. The author reproduces history in absurd ways to express his criticism of the powers of the 1960s and 1970s, as well as his concerns about the lack of spiritual life of the people in the initial stages of reform and opening up in China (Zhang et al., 2017). In 2008, the novel *Xiong Di* won the first French "International Courier" foreign novel award (Chinawriter, 2008).

*Xiong Di* is full of absurdity and fantasy, fate and struggle. *Xiong Di* has been studied from different perspectives such as creative style (Zhang et al., 2017), tragic connotation

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(Wang, 2009), narrative skills (Li, 2011), humanity (Zhang,2011). The characters in *Xiong Di* have one thing in common, that is, their behaviors and languages are displayed in absurd forms, reflecting the turbulent and changing social reality. Through reading this novel, the readers will know more about the society and conventional culture of China in the 1860s and 70s.

### 1.3 Research Problem

Metaphors are prevalent in Chinese language which can reflect Chinese specific way of perception within the cultural context. As a world-famous novel, *Xiong Di* has attracted the attention of literary enthusiast from China and many other countries. However, the abundant use of emotion metaphors in the novel makes it hard for foreign readers to deeply understand the real meaning that the author wanted to express. It is difficult for most foreign readers to understand Chinese metaphorical concepts (Yu, 2021; Yan, 2019). This is because under the influence of different cultural development, readers from different countries tend to have different perceptions of the same thing (Yu, 2021). Sometimes, even some Chinese are unaware of the existence of metaphors, or cannot explain why metaphors are such (Yu, 2021). This might result from the lack of knowledge of metaphors in Chinese.

Meanwhile, metaphors have a great guiding role in educational methods for the development of cognitive abilities (Yu, 2021). In the filed such as teaching Chinese as a foreign language, how to overcome the cultural barriers of learners and learn Chinese more efficiently and deeply has always been the focus of the teaching community of Chinese as a foreign language (Kong, 2021).

A number of studies of emotion metaphors in English have been published, however, up to now, far too little attention has been paid to emotion metaphors in Chinese. Most

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studies in the field of Chinese emotion metaphors have only focused on the contrastive study between English and Chinese. A systematic study of emotion metaphors in Chinese literature is still lacking. What's more, as stated above, *Xiong Di* has been researching from many different perspectives like creative style (Zhang et al., 2017) and narrative skill (Li, 2011), but no study has been constructed to research the metaphorical expressions in *Xiong Di* from the perspective of cognition.

## 1.4 Research Significance

In the current study, the researcher will study the novel *Xiong Di* from the perspective of conceptual metaphor. This is the first attempt to study this novel in the field of cognitive linguistics. Combined with the historical and cultural factors, the current research expects to reveal the features of conceptual metaphors related to human emotions used by Yu Hua. Through the deep analysis of emotion metaphor in *Xiong Di*, we will have a general knowledge about how Chinese people conceptualize anger, fear, sadness, happiness and love, and the Chinese-specific connotations of these five emotion concepts. The researcher hopes the findings will enable us to have a more thorough understanding of the emotional metaphors and concepts in *Xiong Di*. What' more, the researcher hopes the findings of the current research can benefit the international scholars who have an interest in Chinese emotion metaphors and emotion concepts.

## 1.5 Research Objectives and Questions

On the basis of the Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Aspects of Emotion Concepts (Kövecses, 2000), this study set out to study the conceptual metaphors related to human emotions in the Chinese novel *Xiong Di*. The aim of this study is to identify and analyze the metaphorical expressions of anger, fear, sadness,

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happiness and love in the Chinese Novel *Xiong Di*. The following research objectives are formulated:

1. To identify the emotion metaphors in the Chinese Novel *Xiong Di.*

2. To analyze Chinese emotion concepts portrayed by the emotion metaphors in *Xiong Di*.

Based on two research objectives, two research questions will be addressed in the current study:

1. What metaphors are used to conceptualize emotion in the Chinese novel *Xiong Di*?

2. How exactly do emotion metaphors in *Xiong Di* portray aspects of Chinese emotion concepts?

## 1.6 Summary

As the introduction of the study, this chapter provides an overview about the current topic and puts forward the research purposes which is going to be solved by the researcher. With the transition from a rhetorical tool to a way of thinking, the studies of metaphor have attracted more attention. Under the specific context of Chinese language, the Chinese metaphors have not been well explained and understood, especially by non-native speakers. Based on Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Aspects of Emotion Concepts (Kövecses, 2000), this study will identify and analyze the emotion metaphors in the Chinese novel *Xiong Di.* The findings of the study will enable us to have a comprehensive understanding of emotion metaphor and the emotion concepts portrayed by the metaphors in *Xiong Di.*

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# CHAPTER 2 : LITERATURE REVIEW

## 2.1 Introduction

In this Chapter, the researcher will provide an overall review of the studies on conceptual metaphor. Since the advent of Conceptual Metaphor Theory (Lakoff & Johnson, 1980), more and more researchers have applied this theory to study metaphor. From a synchronic perspective, the researcher finds that the focus of recent studies on conceptual metaphor are varied: some focus on social problems, some focus on the translation between languages, some focus on language teaching methods, to name a few. According to existing literature, most studies focus on the metaphors in English, the metaphor studies in other languages are relatively lacking, let alone the studies focused on Chinese emotion metaphors.

This chapter has been divided into three parts. Section 2.1.1 deals with the theoretical basis of conceptual metaphors; Section 2.1.2 addresses the relationship between metaphor and emotion; Section 2.1.3 reviews the literature related to metaphor studies in different languages.

## 2.2 Conceptual Metaphor Theory

In 1980, Conceptual Metaphor Theory (CMT) was advanced by Lakoff and Johnson in their book *Metaphors We Live By*. According to this notion, the purpose of a metaphor is to help us comprehend and experience something else through the lens of another. Lakoff and Johnson (1980) argue that metaphor is rooted in human's conceptual system, "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" (p.1). The cognitive function of metaphor has been highly valued by CMT. Lakoff and Johnson (1980) believe that metaphor is not just a



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kind of rhetoric that decorates expressions, but a way of thinking, which has a sophisticated cognitive function that has a significant impact on how we perceive the world, construct and organise our ideologies, and understand the structure of language. According to CMT, the way people understand the world is through the derivation of metaphor. Metaphor provides us the framework of experience which is used to form appropriate concepts and expressions and help us understand abstract concepts. With the analysis of ARGUMENT IS WAR, LOVE IS JOURNEY and other metaphors, Lakoff and Johnson (1980) demonstrate that metaphor is not only a tool of modification for language. The human conceptual system based on metaphor has been revealed step by step from the cognitive level of thoughts and behaviors. Lakoff (2008) believes that people use metaphor as a medium to establish a complex connection with the external world, connect the embodied experience from old things with new things, give the space a structure, and establish a cognitive system. Lakoff and Johnson (1980) affirmed the importance of subjectivity in the process of understanding. He claims that the construction of abstract ideas does not depend on the physical features of the objective world, but a self-centered construction, that is, the cognitive image is formed by individuals and then projected into the world, and the formation of concepts is derived from the accumulation of embodied experience.

The concept Lakoff and Johnson (1980) refer to is not a philosophical concept, but a linguistic concept composed of words. We can't live without the formation and application of concepts, although we are not always conscious of our conceptual system. There are certain problems people tend to solve in a certain way, acting and thinking naturally according to their spontaneous awareness. In fact, people can communicate successfully only if their thoughts and actions are based on the same conceptual system. Therefore, the establishment of a conceptual system is the precondition for people to think.

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Language has emerged as the most crucial piece of evidence for figuring out how and why people's conceptual systems develop.

Lakoff and Johnson (1980) demonstrated that the origin of the conceptual system was based on human experience. Metaphor constructs people's daily conceptual system which is composed of concrete concepts, and is understood by people in a certain cultural context. For example, the formation of the space concept comes from the perception and experience of people's physical activities in space, including the understanding of direction, coordinates, position, movement, etc., which form specific concepts and conceptual frameworks, and then generate the spatial concept system. Therefore, the establishment of the conceptual system is inseparable from the human body perception and the interaction between human and nature. The most basic concepts of mankind come from people's experience, and each experience is obtained under a certain cultural accumulation and inheritance, which means that the essence of experience is culture, and culture is embedded in people's various experiences. Lakoff and Johnson (1980) believes that, compared to cultural experience and emotional experience, physical experience can define the concept more clearly, because people conceptualize experience based on physical experience. From the process of cognizing the world, people accumulate experience, form culture, and create concepts, and then enhance experience, develop culture, and update conceptual systems. There is an infinite creative cycle that allows humans to use this way to experience, recognize and transform the world we live in.

## 2.3 Metaphor and Emotion

Emotion metaphor is one of the important branches of conceptual metaphor. The conceptual system of emotion metaphor is based on conceptual metaphor. Kövecses (2000) pointed out that metaphor is crucial for comprehending the majority of ideas surrounding the conceptualization of emotion and emotional experience. Emotion

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metaphors enable various emotion concepts to be vividly expressed. According to Kövecses (2000), emotion concepts can be characterized from the following aspects: existence, intensity, passivity, control, evaluation, difficulty, desire, and harm (p.41-46).

Human emotions are abstract in nature, and to a large extent need to be conceptualized and expressed with the help of metaphors. Kövecses (2000) states that Some of the emotion terms seem to be more fundamental to speakers of a specific language than others (p.3). The "basic" here includes two aspects: one is that the basic emotions are the most common emotions; the other is that the basic emotions are more prototypical than other emotions (Kövecses, 1999). In 11 different languages, Frijda, Markan, Sato, and Wiers (1995) arrive at five broad and potentially universal categories of emotion. These fundamental emotion groups include happiness, sadness, anger, fear, and love.

## 2.4 Metaphors in Different Languages

### 2.4.1 Metaphors in Chinese

In recent years, there has been an increasing interest in Chinese metaphors within the framework of Conceptual Metaphor Theory. Ji et al. (2020) examined the role of animacy in metaphorical perception of Mandarin Chinese. Animacy was such a universal use of language that we even can't realize it when we are using them, especially in the form of conceptual metaphor. This study set out to investigate whether animacy made a difference in metaphor processing. An Event-Related Potential study was conducted to achieve the research goal. 25 native Chinese speakers were asked to read metaphor or literal sentences with SOV structure, some sentences included animate subject while some sentences included inanimate subject. The verbs and objects were measured as target words. The results indicated that the animacy in a sentence could facilitate the integration of metaphorical comprehension at the reanalysis stage. This study yielded an insight into the role of Chinese animacy in the process of metaphor perception. As far as I know, this was



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the first try of its kind. It encouraged more Chinese scholars to research linguistic phenomena from the perspective of CMT.

With respect to CMT, Peh (2018) offered the first work to analyze conceptual metaphors in *Tan Swie Hian Fables*. The purpose of this study was to identify the source and target domains of nominal figurative expressions in *Tan Swie Hian Fables*. Source-to-target domain was applied as a tool to find out the metaphorical expressions. Metaphor analysis was done based on cognitive and critical approaches. Three target domains of the nominal figurative expressions were identified by the researcher, they were human society, buddhism and politics. It was interesting to find that the same expression could be mapped into different target domains. Additionally, this study considered not only living beings but also non-living beings as the source domain. Moreover, this study analyzed metaphors from both cognitive and cultural perspectives which provide an insight to this field.

There is a growing body of literature that recognizes the importance of Conceptual Metaphor Theory in translation. Metaphors in different languages have differences and similarities, therefore, translators have the responsibility to convey the correct meanings from language to language. It is also challenging for translators to deeply understand the metaphors from other languages since metaphors always contain cultural factors which are distinct in different countries. Yang (2017) studied the translation of emotion metaphors in novel *The Golden Cangue* which was self-translated by Elieen Chang. One of the goals of this research was to explore the difference of emotion metaphors in the Chinese source text and the English text of The Golden Cangue. The other goal of this research was to identify the factors which will affect the translation of emotion related expressions. The researcher made a comprehensive study to collect and identify emotion metaphors in the two versions of *The Golden Cangue* from the view of cognitive linguistics. The researcher found that, in order to express emotion more accessible,



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different source domains were used by the Elieen Chang to express emotions such as weather, liquid and temperature. The researcher also found that some metaphors were shared in English and Chinese due to the similar embodied experiences of human beings. The translation strategies of Elieen Chang were identified by the researcher as well.

Regarding the translation of conceptual metaphors, Mannoni (2020) has contributed to the metaphor translation in legal languages. The purpose of this study was to analyze the English words "injustice", "wrong" and "tort" and their Chinese translation Yuān (冤) from a perspective of conceptual metaphor. The researcher took a Descriptive Translation Studies approach to achieve the research goal. The data are searched from two online corpora, zhTenTen11 for Chinese and enTenTen15 for English. SketchEngine corpus manager was used as a tool to search relevant data. This study suggested that Chinese words Yuān (冤) shared the same connotation with English words "injustice", "wrong" and "tort" which are "BENT", although "tort" had been lexicalized so that it could not activate this mapping in modern English. The other finding of this study was that the three English translations of Yuān (冤) did not connote the meanings of DIRTINESS and DARKNESS while Yuān (冤) did. All in all, the researcher indicated that the legal meanings of Chinese Yuān (冤) and English "injustice", "wrong" and "tort" were significantly distinct.

Xia (2021) conducted research to study the metaphor translation in another novel *Fortress Besieged* which was popular at home and abroad for its attractive plot and humorous style. From the perspective of Relevance Theory, the researcher aimed to analyze the use of metaphors in the original work which was written in Chinese and then compared them with the metaphors in the English version. The difference between Chinese and Western culture had a huge impact on metaphor translation. It required the



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translator knowing well about both cultures. Through in-depth analysis and discussion, the researcher concluded following methods which were used by the translator in metaphor translation: preserving the original metaphor image, altering the original metaphor image, keeping the original metaphor image but annotating it, elaborating on the original metaphor image, or removing the original metaphor image.

Having discussed the application of conceptual metaphor in translation, let us now turn to a new aspect: spatial metaphor. Given Temporal Focus Hypothesis (Fuente et al., 2014), different temporal focus can shape people's spatial conception. The objective of a study conducted by Li and Cao (2018) was to explore the association between temporal landmarks and people's conceptualization of time with space metaphor. The researcher expected to prove that temporal landmarks will influence the choice of space-time mappings. Three experiments were organized to test the hypothesis. Experiment 1 aimed to examine how personal events influence one's conception of time, while experiment 2 aimed to explore how Chinese traditional festivals influence one's conception of time. Experiment 3 tested whether temporal landmarks could make a difference in one's temporal focus and further influence the mental mapping of space-time. The results of these three experiments were as follows: examinees tended to conceptualize time as past-in-front while registrant tended to conceptualize time as future-in-front; participants tested on Chinese New year tended to conceptualize time as future-in-front while those who were tested on Tomb Sweeping Day, which was a festival to remember ancestors, showed the opposite pattern; another result was that past-focused/future -focused scenarios are more likely to lead to past-in-front/future-in-front responses respectively. All in all, this study suggested that temporal landmarks could affect the conceptualization of time which was compatible with Temporal Focus Hypothesis (Fuente et al., 2014).

Unlike Li and Cao (2018), Zhai, Guo and Lu (2018) carried out a series of experiments to investigate the cognition and emotion in Processing Moral-Vertical Metaphors. Moral

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cognition and emotion are two main factors of moral concept. From the vertical dimension, the conceptualization of moral metaphors was investigated in three experiments. The method of Functional Separation was applied in the experiments. The findings showed that vertical dimension was mapped onto moral words such as "moral-up and immoral-down" and morality and emotion can facilitate the process of moral metaphors.

The following part of this section moves on to review the studies of emotion metaphors in Chinese. Shao (2017) studied the emotion metaphors in Mo Yan's *Red Sorghum Family*. Based on CMT and Kövecses's development of emotion metaphors, the researcher conducted qualitative research to investigate the conceptualization of emotions in Chinese and to interpret the Chinese-specific emotion metaphors. The researcher explicitly explored the concept of 'qing gan' which means emotion in Chinese. She pointed out that the expressions of emotion in Chinese were descended from ancient Chinese which had a long history while also getting new meanings as time went by. Combined with Chinese emotion categories, cognitive characteristics and cultural interpretations, this study traced the origin of Chinese emotion metaphors in Mo Yan's *Red Sorghum Family*. Similarly, Yang (2017) studied the emotion metaphors in the Chinese novel *The Golden Cangue*, although she focused on the aspect of Chinese-to-English translation.

Having discussed the study of emotion metaphors in Chinese novels, the following study focused on the emotion metaphors in a Chinese medical classic *Huangdi Neijing.* Conceptual metaphor in traditional Chinese medical works has attracted a lot of researchers in the field of cognitive linguistics. However, research on the emotion metaphors in *Huangdi Neijing* is limited. With the methods of speculation, contrastive analysis, description and exemplification, Li (2018) attempted to identify the emotion metaphors in the Chinese medical classic *Huangdi Neijing.* As the researcher suggested,

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the aim of this article was to explore how ancient Chinese conceptualize Xi (happiness) and Bei (sadness); The researcher had again proved that metaphors were used as vehicles to express happiness and sadness, both of which were based on embodied experiences. The study made an effort to trace the origin of the conceptualization of emotion language so as to contribute to some unknown phenomena of the evolution of Chinese.

Together these studies provided important insights into the area of metaphors in Chinese. The studies reviewed in this section focused on the five key themes: the role of animacy in metaphor processing, nominal figurative expressions, metaphor translation, spatial metaphors and emotion metaphors. Although a growing body of literature has investigated Chinese languages under conceptual metaphor theory, there is a relatively small body of literature that is concerned with emotion metaphors in Chinese.

### 2.4.2 Metaphors in English

Metaphor studies in English have a long history. Guided by Conceptual Metaphor Theory (Lakoff & Johnson, 1980), Stowe et al. (2021) proposed a novel framework to explore metaphor generation. In order to generate metaphoric sentences, the researchers attempted to replace the relevant verbs in the literal expressions. Two methods were developed to achieve the research goal. At lexical level, the researcher used Frame-Net based embeddings to identify conceptual mappings, while, at sentence level, the researcher derived source and target information to generate relevant metaphors. This study showed two methods for metaphor generation in light of the Conceptual Metaphor Theory (CMT). Both automatic and human evaluations were considered in the process of metaphor generation. Distinct from most of the studies which focus on descriptive analysis of existing metaphors, this research, on the contrary, aimed to establish a framework to generate metaphor.

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The association between idiom processing and conceptual metaphors was examined by Miller et al (2020). They set out a study to research if metaphors were activated when people read idioms in a text. Participants were asked to read texts that included idioms which were related or unrelated to a conceptual metaphor. Two experiments were conducted to measure the reading time and lexical decision time for the target words respectively. The research results indicated that there was no evidence proving conceptual metaphors were activated during reading. However, the target domains did facilitate the process of lexical decision for the corresponding target words. This study gave us a deeper understanding in models of conceptual metaphor and shed lights on how we should perceive activation of conceptual metaphor.

Another significant application of Conceptual Metaphor Theory is L2 learning. Nowadays, English learning plays an essential role in the overall academic performance of Chinese students. The importance of learning English has been widely recognized. Therefore, effective methods are in great need. From the perspective of Conceptual metaphor theory, Hua (2020) investigated English vocabulary learning in China. The purpose of this paper was to review recent research into the application of conceptual metaphor theory in English class of Chinese college. The traditional ways of vocabulary teaching did not take cognitive factors into consideration. Investigations showed that the application of conceptual metaphors theory can facilitate the command of vocabulary in the process of English learning and reduce the awkward use of language. Therefore, it is the duty of English teachers to encourage students to think metaphorically in English.

Metaphor was also used to stress social problems. Within the theoretical framework of cognitive linguistics and critical discourse analysis, Prażmo (2020) analyzed the dehumanizing metaphors in an online community named Incels. Incels were established by a group of men who were “involuntarily celibate”. These men shared their dissatisfaction with western society and women’s behavior by using a lot of hate speech

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and violent languages. Women were their main target, who were attacked by amounts of offensive dehumanizing metaphors. Metaphor Identification Procedure (Group, 2007) was used as a tool to identify the metaphorical expressions. As the researcher indicated, this research intended to be illustrated and revealing, rather than quantitative. The findings showed that incels compared women to non-human organisms such as machines, insects and animals. This study revealed the radicalization of specific online communities and highlighted the importance to monitor the online activities closely.

Larenas et al.(2021) conducted a study to identify and analyze conceptual metaphors about Chilean education and students. By collecting online newspapers from 12 countries, a qualitative study was carried out to examine how Chilean education was perceived. After analyzing relevant data, the researchers indicated that metaphors used in Chilean education were frequently related to war or commercialism. Students and the government were regarded as enemies who were involved in the war of education. Education was regarded as a consumer good that students need to pay for, higher price would get better education. The findings of this study implied that having a deeper understanding in the metaphor related to Chilean education could give an insightful suggestion in education affairs.

Youth's lived experience of anxiety was another topic that had been studied through metaphors (Woodgate et al., 2021). Guided by Hermeneutic Phenomenology, a qualitative methodology, this study aimed to research youth who lived in anxiety by analyzing the metaphors they used to describe their feelings. Combined with arts-based methods, the researchers interviewed 58 youth in an open-ended way. The findings showed that monster was the main source domain used to represent youth's fear, loss, pain but also hope. This study could contribute to the communication with the youth living in anxiety and clinicians by providing more narrative and visual metaphors as a tool to express feelings.

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Besides the above topics, metaphors related to Postpartum Depression were examined by Jumaili et al. (2021). This study attempted to examine how the experience of Postpartum Depression had been conceptualized via metaphorical representations. Conceptual Metaphor Theory was used as a tool to describe abstract states during Postpartum Depression. The cross-domain mappings were also discussed in this study to see how the source domains were mapped onto the target domain. The result of the analysis showed that using metaphor could make it possible to express a negative state which is abstract in terms of concrete objects such as a physical location or a sinister creature. The findings of this study shed light on the cure of Postpartum Depression. It could make it easier to understand the feelings of the women who suffered from a negative mental state after child birth.

Human emotion has been studied by many researchers using Conceptual Metaphor Theory. As one of the basic emotions, love is of great interest in varied languages and cultures. Climent and Coll-Florit (2021) examined the metaphors of love in a corpus of pop songs from 1946-2016. Romantic love has been a theme of many pop songs. Metaphors for love can contribute to our understanding of the experience and meaning of love. The goal of this research was to identify the metaphors for love in pop songs and further investigate how we conceptualize love. The methodological approach taken in this study was a mixed methodology based on conceptual metaphor theory. Two dominant conceptualizations of love were revealed, one was experiential and the other was cultural. For the experiential domain, love was conceptualized as CLOSENESS, PHYSICAL CONTACT and UNITY. For the cultural domain, love was conceptualized as POSSESSION and BONDAGE.

The existing literature on metaphors in English is extensive although the theme is varied. In this section, the theme covered includes: metaphor generation, idiom processing, social problem, L2 learning and Emotion metaphors. Together these studies

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provide important insights into the application of Conceptual Metaphor Theory. Much of the current literatures pay particular attention to social problems while there are relatively few studies that are related to the aspect of emotion metaphors.

### 2.4.3 Metaphors in Other Languages

The studies on conceptual metaphor are not only restricted to English or Chinese, researchers from different cultures contributed a lot to metaphor studies in different languages. This section will mainly review those related to emotion metaphors.

Ponsonnet (2017) conducted a study to research the conceptual representations and figurative language in language shift. According to the researcher, conceptual representations refer to non-linguistic expressions such as gestures. This study set out to analyze the metaphors and gestures for emotions in Dalabon and Kriol. The aim of this study was to investigate how metaphors in Dalabon and Kriol relate to the conceptual representations that go along with them. This study's data came from a variety of first-person audio and video corpora. To generate spontaneous emotional speech during data collection, the author created a variety of stimuli connected to various emotion domains. The participants were divided into two groups, Dalabon speakers and Kriol speakers. The study had following findings: Firstly, the associations between body gestures and emotion are different in Dalabon and Kriol; Secondly, this association is less prominent in Kriol than in Dalabon; Thirdly, in language shift, the gestural emotion metaphors and the verbal metaphors were independent of each other, the use of gestural metaphors did not mean that the speakers would use corresponding linguistic expression in a new language.

Fear is one of the basic emotions of human beings. With a cognitive and corpus-based approach, Afrashi and Ghouchani (2018) designed a comparative study to investigate the conceptual metaphors of fear in Persian and English. Combined with cultural factors and language-specific aspects, the researchers attempted to compare and contrast the FEAR

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metaphors in the two languages. This study applied a corpus-based method to gather the metaphorical expressions and then to identify the corresponding mappings. Fear was used as a keyword to collect materials in the Persian Languages DataBase. As a result, 27 source domains of FEAR metaphors in Persian were identified. The researcher found that the source domains such as substance, force, and movement were the most frequent source domains of FEAR in Persian. Finally, the results were compared with findings of Kövecses et al. (2000) in English. It is interesting to find that this study took cultural differences into consideration when contrasting emotion metaphors in two languages.

Unlike Afrashi and Ghouchani, Safarnejad and Aniswal (2019) studied the Application of Metaphor Identification Procedure (MIP) and Conceptual Metaphor Theory (CMT) in Persian and Malay Languages. The aim of this study was to examine how the metaphorical expression of 'happiness' and 'sadness' had been conceptualized in Malay and Persian languages. The qualitative method was used to achieve the research goal. The information on Persian languages came from Simin Daneshvar's Persian novel *Suvashun*. The Malay language data were chosen from Wan Osman Wan Awang's Malay novels. To determine whether there were any parallels or differences between the metaphorical expressions of "happy" and "sadness" in Persian and Malay, the data from the two languages were compared and contrasted. The results revealed that the metaphorical expressions of happiness and grief were widespread in the two languages, based on the shared embodied experiences. According to the analysis of those metaphorical expressions, the researchers found that metaphor was essential in our understanding of emotional concepts. Finally, the researchers indicated that MIP was reliable and flexible in the process of identifying metaphors, and CMT provided a systematic way to study conceptual metaphors.

Conceptual metaphors in Minangkabau were also studied. In order to further interpret and understand the conceptual metaphors in Minangkabau, Sari (2020) conducted a

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descriptive qualitative research method to analyze the conceptual metaphors of love in *Minang Song* which was composed by Syahrul Tarun Yusuf. Combined with non-participant observation and note-taking, the source of data was selected by purposive sampling techniques. The researcher indicated that, all languages in the world use metaphors, but the frequency with which they do so varies. Furthermore, the metaphors in all of the languages should be noticed for deeper understanding of different cultures and easier communication between cultures. The authors successfully identified several mappings of LOVE metaphor in Minangkabau, they were: (1) LOVE IS LIGHT, (2) LOVE IS POWER, (3) LOVE IS LONGING, (4) LOVE IS FEARS, (5) LOVE IS PRECIOUS and (6) LOVE IS PROTECTION. These findings further provided evidence for the universality of conceptual metaphors.

Citron, Lee and Michaelis (2020) studied the affective and psycholinguistic norms for German conceptual metaphors. The aims of this study were to establish a corpus which could be used to examine the relationship between metaphor and emotion, the processing of metaphor, and many more; and to further explore relationships between affective and psycholinguistic properties of verbal metaphors. 415 native German speakers participated in the empirical research. The participants were required to rate 64 natural stories and 120 isolated sentences according to emotional valence, arousal, imageability, and metaphoricity. The similarity of metaphorical and literal meanings was also rated by participants. The researchers suggested that the metaphorical expressions were easier to imagine than their literal correspondences, thus inferring that metaphor could make a difference in evoking emotion.

Wnuk and Ito (2021) studied the cross-cultural diversity in spatial metaphors of affect. Spatial metaphors of emotion show consistency across most languages and cultures, however, due to the complexity of emotion and thoughts, the differences also exist. The researchers took metaphors of happiness in Mlabri as a case, to investigate the cross-

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cultural diversity of spatial metaphors. To achieve the research goal, they examined three metaphorical expressions, they are: klol jur 'heart going down' and klol khɯn 'heart going up'/klol kɔbɔ jur 'heart not going down'. Although it was widely accepted that the metaphor HAPPY IS UP was grounded in the common embodied experiences of human beings, the findings of this study showed a different pattern of metaphors of happiness. The spatial metaphors in Mlabri showed a positive low-arousal state. Wnuk and Ito's study (2021) shed a new insight on metaphorical thinking. To generate different metaphors, different embodied experience components may be used selectively. Our understanding of emotion can be influenced by all kinds of cultural factors.

This section reviewed some significant studies in emotion metaphors of different languages besides Chinese and English. The researcher focused on the studies related to metaphors of emotion because the amounts of metaphor studies in different languages are huge and hard to include all of them. Through this section, we can see that cross-cultural emotion metaphors have similarities and the basic emotions such as 'happiness' 'sadness' and 'fear' attracted the most attention. In addition, we can further know that conceptual metaphor is a universal concept which is not only restricted in one specific language.

## 2.5 Summary

This chapter provides an overview of the studies of conceptual metaphors in Chinese, English and other languages. We can see that although the study of conceptual metaphors originated from English, it has been widely spread in more and more languages. It is worth noting that the metaphor study in English has entered the practice stage from the theory stage. Instead of focusing on the CMT itself, the scholars have already begun to apply the theory to solve all kinds of problems such as L2 learning, radicalization of online communities, youth's anxiety and postpartum depression. In contrast, the metaphor studies in Chinese have not fully stepped into the practice stage. Most studies

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still focus on the identification and analysis of different kinds of metaphors. There are also several studies looking into the application of CMT in translation, however, they were written in Chinese language which could hardly benefit international researchers. Additionally, the researcher also finds that a lot of studies of conceptual metaphors in Chinese concentrate on the comparative studies between Chinese and other languages, especially in English, which leads to a lack of deep investigation of Chinese metaphors.

Taken together, the values of conceptual metaphors are realized across cultures and languages. Significant progress has been made in this field. However, the degree and stage of research are varied between different languages. The international research achievements in Chinese metaphors are still lacking, especially in specific category of metaphors such as emotion metaphors.

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# CHAPTER 3 : METHODOLOGY

## 3.1 Introduction

This Chapter is going to illustrate the methodology of this study in two main sections: Theoretical Framework and Data. In section 3.2, the researcher will explain the content of two basic theory/aspects of this study: Conceptual Metaphor Theory and Aspects of Emotion Concepts. In this section, the researcher will explain the relationship between the theory/aspects and this study, and how the theory/ aspects will be applied in the current research. In section 3.3, the data source and the procedure of data collection and data analysis will be presented.

## 3.2 Theoretical Framework

The current study will be conducted based on Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Aspects of Emotion Concepts originally proposed by Kövecses (2000).

### 3.2.1 Conceptual Metaphor Theory

Taking the metaphor TIME IS MONEY as example, the key concepts of CMT are shown as the diagram below: Metaphor refers to a set of mappings/correspondences from source domains (which are concrete concepts) to target domains (which are abstract domains). Our bodily experiences in the environment, in which the two conceptual domains are correlated and consequently form mappings from one domain to another, shape and constrain those mappings. To reason about the target domain, we routinely apply inference patterns from the source domain.

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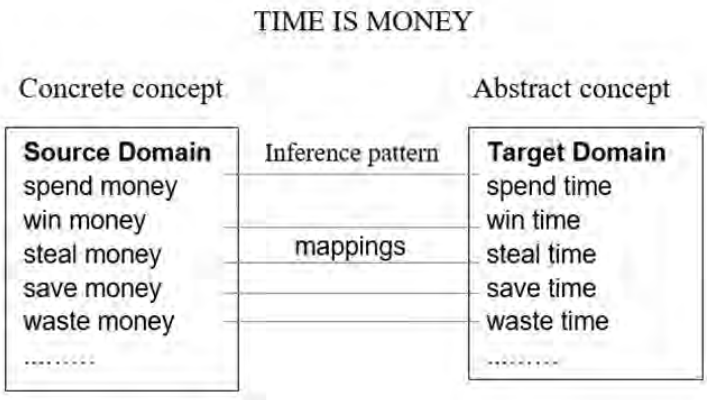


**Figure 3.1** : TIME IS MONEY

### 3.2.2 Aspects of Emotion Concepts

Aspects of Emotion Concepts are aspects of emotional experience foregrounded by metaphor. Kövecses (2000) mentions 8 aspects, or dimensions, for characterizing emotion concepts in general: existence, intensity, passivity, control, evaluation, difficulty, desire, and harm. The contents of each aspect are described as follows:

1. Existence: The "existence" of emotion is the primary emphasis of several of the metaphors (or, more precisely, source domains). In other words, there are metaphors whose purpose it is to convey whether an emotion exists or not.

2. Intensity: To describe the intensity of emotions, there are many metaphorical expressions: ‘‘I appreciate it very much’’ (amount), ‘‘to blaze away at something’’ (fire/heat), ‘‘the sudden growth of the economy’’ (growth), and ‘‘The country was hit hard by the flood’’ (effect). In all of these cases, it is intensity that is the focus of the metaphor.

3. Passivity: The passivity of emotional experience is seen as the defining characteristic of emotion in our simplistic or folk understanding of the universe (thus the word "passion," which originally meant "suffering," a type of passive experience). Emotions are therefore seen as things that happen to us.

4. Control: A complex concept, control can be divided into three sections, or stages, at least in the context of emotions: attempt at control, loss of control, and lack of control.

The source domains frequently concentrate on the following stages: attempt at control, loss of control, and lack of control.

5. “Positive–Negative’’ Evaluation: It is possible to categorise emotions as “positive” or “negative”. The classification of emotions along this dimension is the broadest. In some ways, emotions that are considered to be “negative” are similar to ILLNESS, hence the metaphor: NEGATIVE EMOTIONS ARE ILLNESSES. In general, positive things are UP, LIGHT, WARM, and VALUABLE; negative things, such as death, are DOWN, DARK, COLD, and perhaps even NONVALUABLE.

6. Difficulty: Many emotions (e.g., anger, fear, sadness, shame) are viewed as difficult states to cope with for the subject of emotion. This is the aspect of emotion concepts that the source domains of burden focus on. This yields the metaphor EMOTIONAL DIFFICULTIES ARE BURDENS.

7. Desire/Need: The concept of desire manifests itself in the concept of emotion in two ways. In the former case, there is a desire on the part of the emotional subject to perform the action, which is "accelerated" by the emotion itself or as a result of the emotion itself. On the other hand, desire is to have emotions.

8. Harm: Areas of physical harm are primarily related to two concepts of emotion in English: pride and shame. However, anger (such as “He burst with anger”), love (such as “She got burned again”), and even surprise (“When he heard the news, he came apart at the seams”). Therefore, the metaphor that works in these cases is that emotional damage is physical damage. One type of emotional damage is loss of control. This explains some of the overlap with the metaphor of loss of control.

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## 3.3 Data

### 3.3.1 Data Source

Data of the current study were from the Chinese novel *Xiong Di* authored by Yu Hua. This novel has 646 pages and around 500000 words/Chinese characters in total. The novel version that used in this research is published by Shanghai Literature and Art Publishing House in August, 2005. The whole novel is a continuous story and have two parts. This research is going to focus on the first part only since the metaphors that the author used in the two parts tend to repeat. *Xiong Di* was chosen to be the material of this study for the following reasons: First, Yu Hua is an influential writer both in China and abroad, thus his works are worth more attention. Secondly, it is a full-length novel which can provide rich linguistic data for the current study. Thirdly, the rich emotional descriptions can show us how Chinese people express happiness, sadness, anger, fear, and love.

The researcher identified 37 emotion metaphors (total number of words: 6320) from the first part of *Xiong Di*, based on five target domains which are anger, fear, happiness, sadness and love (Frijda et al, 1995).

### 3.3.2 Data Procedure

This study relied on manual coding. Pragglejaz Group (2007) put forward the Metaphor Identification Procedure (MIP) which can be a guidance for the researcher to extract metaphors from the novel. Based on the MIP, the following steps were designed to extract the emotion metaphors from the text:

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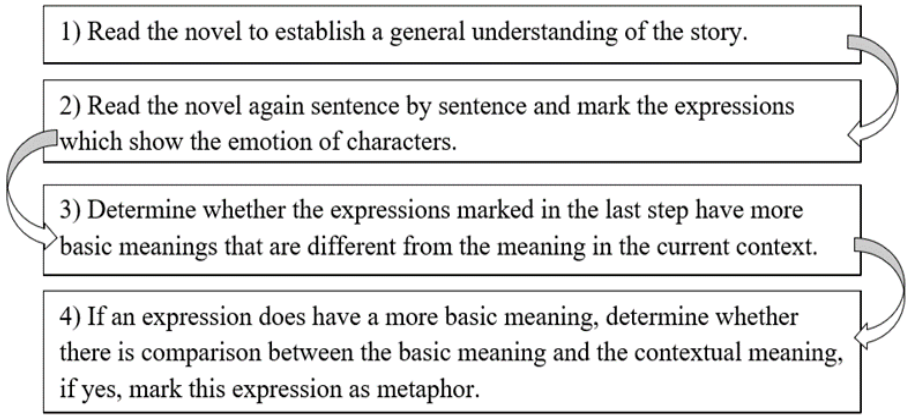


**Figure 3.2** : Flow-chart of data procedure

The "more basic meaning" in the step 3 refers to more concrete things, something we can see, hear, smell, touch etc., something related to our daily life and behavior, or something that existed in ancient times but no longer exists in modern society. *Modern Chinese Dictionary (7th Edition)* will be a helpful tool for the researcher to determine the basic meanings of expressions. After metaphor identification, the metaphors will be categorized according to the 'basic emotion' (Kövecses, 2000) which are happiness, sadness, anger, fear, and love.

The researcher is going to analyze the data from the perspective of cognition. According to Lakoff (1993), conceptual metaphor is an inferential pattern from the source domain to the target domain which follows "The Invariance Principle": "Metaphorical mappings preserve the cognitive topology (that is, the image-schema structure) of the source domain, in a way consistent with the inherent structure of the target domain." (p.215). In the light of mappings in mathematical sets, Lakoff (1993) adopted a mnemonic strategy to mark the correspondences between source domains and target domains. The form of typical mnemonic names is: TARGET-DOMAIN IS SOURCE-DOMAIN, or, TARGET-DOMAIN AS SOURCE-DOMAIN. Lakoff (1993) also stressed that, "The mapping is the set of correspondences". Thus, for example, in this research, when we refer to a mnemonic like ARGUMENT IS WAR, we will be referring to such a set of correspondences. As noted by Lakoff (1993), the current study

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will use the term “metaphor” to refer to the conceptual mapping (eg: LOVE IS A JOURNEY), and the term “metaphorical expression” to refer to an individual linguistic expression (eg:  dead-end street) that is sanctioned by a mapping.

Another important component of “The Invariance Principle” is the image-schema. The image-schema characterizing the source domains are mapped onto the target domains (Lakoff, 1993: p.215). According to Johnson (2013), image schemas are dynamic structures of constant representation in perceptual interaction and sensorimotor activity that give coherence and structure to our experience. This means that image schemas are generated from the inter-coherence of basic human activities, and image schemas endow abstract activities with concrete structures, so that people can accurately understand these activities and make inferences and connections. Therefore, conceptual metaphor is inseparable from the role of image schema in the realization process of cross-domain mapping. Through the transformation process of image schema, people map perception categories to high-level conceptual categories, and realize the conceptualization of abstract things. Conceptual metaphors form abstract reasoning.

One more thing that needs to be noted in the process of data analysis is the “superordinate category”. When coming up with a new metaphor (source-domain mapping), we are supposed to use a superordinate category instead of a basic category. For example, if we find that a love relationship can be conceptualized as a car, we should use the superordinate category “vehicle” to stand for the car, then the metaphor will be “A LOVE RELATIONSHIP IS A VEHICLE” rather than “A LOVE RELATIONSHIP IS A CAR”. The reason for this is that, in the future observation, we tend to find that a love relationship can also be categorized as boat, plane or train. In other words, it is generalization rather than special cases that are used in mappings. The superordinate category gives us more space for mapping rich conceptual structures in the source domain onto the target domain.



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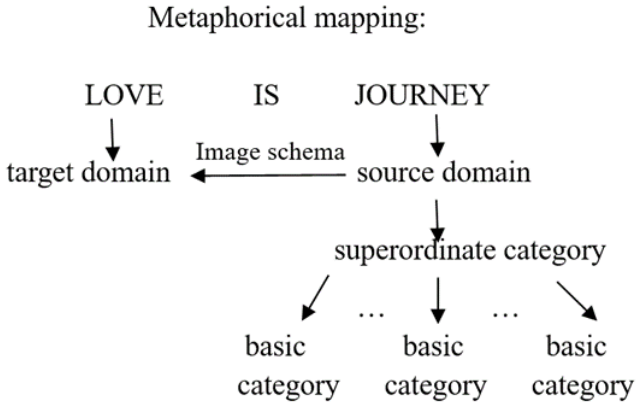


**Figure 3.3** : Framework of data analysis

To analyze the aspects of emotion concepts, the researcher will follow the 8 dimensions put forward by Kövecses (2000) to see what the source domains of the five emotions portray about the corresponding emotion concepts.

In order to show the Chinese metaphor clear for English readers, the researcher will translate the data directly according to the literal meaning. An expert who is an English teacher and a full-time translator (Chinese-English) will be involved in the process of verifying the translated data in this study.

## 3.4 Summary

This chapter illustrates the theoretical framework and the data of the study. Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Aspects of Emotion Concepts Kövecses (2000) are used as the guiding tool to address the first and the second research objectives respectively. The data source is the first part of the Chinese novel *Xiong Di*. Taken together, the original data collected from the novel based on MIP are metaphorical expressions consisting of basic level categories. In the process of data analysis, the researcher will generalize basic categories into the superordinate categories, meanwhile, the superordinate categories will be the source domain of a metaphorical mapping. Then based on the image schema structure, the source domain



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will be mapped onto the target domain. This is how a metaphorical mapping is going to be done. Finally, based on the Aspects of Emotion Concepts, the researcher will analyze the five Chinese emotion concepts (happiness, sadness, anger, fear, and love) portrayed by the emotion metaphors in *Xiong Di.*

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# CHAPTER 4 : Findings and Discussion

## 4.1 Introduction

In this chapter, the researcher will show the analysis and discussion of emotion metaphors and the corresponding emotion concepts. Firstly, the researcher will introduce the overall situation of metaphor identification and analysis based on the five basic emotions. Secondly, the researcher will analyze the metaphor mappings respectively according to different emotions domains. Then, based on the metaphors identified in section 4.2, the researcher will analyze the emotion concepts in section 4.3.

## 4.2 Emotion Metaphors

Out of the original data (total number of words: 10515) which are emotion expressions extracted from the first part of *Xiong Di*, the researcher identified 37 metaphorical mappings (total number of words: 9507). The overview of the emotion metaphors is presented in the table below.

**Table 4.1 :** Overview of the metaphors

| Target domain | Source domain | Quantity of source domain |
|---|---|---|
| Anger | Qi up, Fire, Insanity, Thunder, Creature, Volcano<br>Down | 7 |
| Fear | Death, Malfunction, Hot oil, Creature | 4 |
| Happiness/Happy | Up, Turbulent Fluid, Rapture/High, Shock, Vitality, Beauty, Xi qi, Sweet, Light, Insanity | 10 |
| Sadness/Sad | Heartbreak, Pain, Difficulty, Bitter, Boil, Injury, Loss of qi, Collapse, Sour, Burden, Death, Cold | 12 |
| (Romantic) Love | Fluid, Obsession, Object, Fire | 4 |

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As we can see in the Table 4.1, Sad/Sadness has the most metaphorical correspondences (12), followed by Happiness (10), Anger (8), Fear (4) and Love (4).

### 4.2.1 Anger Metaphors

**Table 4.2** : Anger metaphor

| Source domain | Occurrence | Percentage |
|---|---|---|
| Qi up | 30 | 67% |
| Fire | 6 | 13% |
| Insanity | 4 | 9% |
| Thunder | 1 | 2% |
| Creature | 1 | 2% |
| Volcano | 1 | 2% |
| Down | 2 | 4% |

From the data, the researcher identified 7 source domains of the metaphorical expressions of anger. Among them, QI UP is the most frequent one and takes 67% of the overall metaphorical expressions of anger. FIRE domain is much less frequent than Qi and takes13%, followed by INSANITY and DOWN which take 9% and 4% respectively. Other domains (THUNDER, CREATURE, VOLCANO) all only occurred once, and took 2% respectively. In the following 7 sub-sections, the researcher will analyze these source domains one by one, according to the cultural, historical or any other relevant factors.

#### 4.2.1.1 ANGER IS QI UP

1.a.i. Tóng tiějiàng qì dé liǎn bǐ tiě hái yào qīngle.

童铁匠气得脸比铁还要青了。

Translation: The blacksmith was so **qi** that his face was even greener than iron.

1.a.ii. Liú zuòjiā qì dé yǎoyáqièchǐ.

刘作家气得咬牙切齿。

Translation: Writer Liu is so **qi** that he gritted his teeth.

1.a.iii.Tā duì yǐjīng qì dé yǎnlèi wāngwāng de lín hóng shuō: “Nǐ qù nǎlǐ? Wǒ péi nǐ qù.”

他对已经气得眼泪汪汪的林红说：“你去哪里？我陪你去。”

Translation: He said to Lin Hong, who was already tearful with **qi**, "Where are you going? I'll accompany you."

If one doesn’t want to show his anger, he can keep “Qi” inside of the body, For example:

1.a.iv. Sòng fánpíng yīrán zài rěnqìtūnshēng, tā yī yán bù fā, zhǐshì dèng yuánle yǎnjīng kànzhe tāmen.

宋凡平依然在忍气吞声，他一言不发， 只是瞪圆了眼睛看着他们。

Translation: Song Fanping was still keeping qi and swallowing his voice, he didn't say a word, just stared at them with round eyes.

So, one can keep “Qi” inside his body to hide anger. Correspondingly, if “Qi” keeps increasing, it may reach one’s limit of endurance and rush out of the body, for example:

1.a.v. Nà wǔ gè pìgu de zhǔrén zhōngyú chōngfēng shì de pǎole chūlái, nùqì chōngchōng, yǎoyáqièchǐ, jiān shēng hǎnjiào, kūkūtítí.

那五个屁股的主人终于冲锋似的跑了出来，怒气冲冲，咬牙切齿，尖声喊叫，哭哭啼啼。

Translation: The five women finally ran out like a charge, nu qi rushing out, gnashing their teeth, screaming and crying.

As the most frequent metaphor of anger in *Xiong Di*, ANGER IS QI UP has a strong culture-specific background. “Qi” pervades many aspects of Chinese culture. There are so many meanings in “qi” that it can be called a cultural spectacle. “Qi” is the achievement of Chinese people’s understanding of the external world and self. The original meaning of Chinese character “气(qi)” is the concrete material “qi” observed by the ancients' visual senses, but its illusory, elusive, and ubiquitous characteristics give

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people the possibility of initial association (Yan, 2020). Based on the general physical experience of human beings, “qi” is understood as the energy that generates all things in the world. In the context of the holistic view of the unity of man and nature, China's unique concept of “god” makes “qi” both material and spiritual. Chinese agricultural civilization has shaped the change of "qi" energy based on the growth process of plants in the four seasons, and cherished "qi" energy as the food that was often in short supply in ancient times, thus, the role of culture in engraving the concept in a way that does not alter bodily experience is expounded (Yan, 2020).

The oldest medical classic in China, *Huangdi Neijing*, points out: “All diseases arise from qi, anger leads to qi up, joy leads to slow qi, sadness leads to qi injury, fear leads to qi down... thinking is qi knot.” (Chen, 2004). The literal translation of “qi” is air, “qi up” means air rise. Due to the prevalent use of “qi up” referring to anger, usually “qi” can be used alone to stand for anger.

#### 4.2.1.2 ANGER IS FIRE

1.b.i. Tā zuìhòu xiǎngdào de shì nàxiē dài hóngxiù zhāng de ègùnmen, tā yīxià zi chóuhèn mǎnqiāng, nùhuǒ chōngtiānle, tā dèng yuánle yǎnjīng..

他最后想到的是那些戴红袖章的恶棍们，他一下子仇恨满腔, 怒火冲天了，他瞪圆了眼睛...

Translation: The last thing he thought of were those villains with red armbands. He was full of hatred and his **fire** rushed to sky, his eyes were rounded.

1.b.ii. Tā chīzhe chīzhe huǒmàosānzhàngle, tā shuō:“Fàn shì shēng de, cài shì làn de, nǐ shì dìzhǔ de érzi.....”

他吃着吃着火冒三丈了，他说：“饭是生的，菜是烂的，你是地主的儿子.....”

Translation: His **fire** rushed 3 Zhang into the air while eating, and he said, "The rice is raw, the vegetables are rotten, you are the son of the landlord..."

1.b.iii. Yú báyá qì hútúle, tā de nùhuǒ quán chōngzhe zhào shīrén qùle.

余拔牙气糊涂了，他的怒火全冲着赵诗人去了。

Translation: Dentist Yu was so angry that he lost his mind, he took all his **fire** out on poet Zhao.

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ANGER IS FIRE does not only exist in Chinese, but also in many other languages (eg: English, Japanese). According to Kövecses (2012), ANGER IS FIRE originated from the physiological effects of anger. Increased body heat is one of the physiological repercussions of anger, which is associated with fire, that is, when someone feels angry, he/she is very likely to feel hot like on fire. More anger leads to heavier physiological effects, and correspondingly, stronger fire (Kövecses, 2012). In the Chinese context, the angry person is regarded as a person who is full of fire. Fire is inside the body and can rush out when the anger increases to a specific extent. As we can see in sentence 1.b.i, when "he" thought of those villains with red armbands, the fire of anger rushed to the sky. Similarly, in sentence 1.b.ii, when "he" was pushed to eat the awful food, his fire rushed 3 Zhang into the air (Zhang is a length unit, 3 Zhang is around 10 meters). Interestingly, the fire of anger can not only move upward, it can also move towards a specific target. For example, in sentence 1.b.iii, dentist Yu took all his fire out on poet Zhao.

#### 4.2.1.3 ANGER IS INSANITY

1.c.i. Kuángnù de fùqīn wò jǐn quántóu bùzhī suǒ cuòle, tā bù zhīdào yīnggāi qù zhuī dǎ nǎ yīgè.

狂怒的父亲握紧拳头不知所措了，他不知道应该去追打哪一个。

Translation: The father went into an insane rage. He clenched his fists at a loss and didn't know which one to pursue.

1.c.ii. Yú báyá qì hútúle, tā de nùhuǒ quán chōngzhe zhào shīrén qùle.

余拔牙气糊涂了，他的怒火全冲着赵诗人去了。

Translation: Dentist Yu was so angry that he lost his mind, he took all his angry fire out on poet Zhao.

1.c.iii Tóng tiějiàng qì dé bàntiān shuō bu chū huà lái.

童铁匠气得半天说不出话来。

Translation: Blacksmith Tong was so angry that he was speechless for a while.



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1.c.iv Zhào shī rénqì dé yǎ kǒu wú yán.

赵诗人气得哑口无言。

Translation: Poet Zhao was so angry that he couldn't say anything.

Agitation is another physiological effect of anger, and undue agitation will lead to insanity (Kovecses, 2012). One is not able to function normally and may bring danger to others, if insane. According to the data, there are two aspects of ANGER IS INSANITY, one where insanity leads to violence, the other where it leads to silence. When it leads to violence, there are expressions like 1.c.i and 1.c.ii. In sentence 1.c.i, the father is so insane due to anger, he clenched his fist but didn't know whom he should beat. Just like the father, dentist Yu in sentence 1.c.ii also lost his mind and became mad at Zhao since he is extremely angry. Sentences 1.c.iii and 1.c.iv are examples of "Insanity leads to silence". In sentence i.c.iii, Blacksmith Tong was so angry that he was speechless for a while, and in sentence i.c.iv, Poet Zhao couldn't say a word due to too much anger.

#### 4.2.1.4 ANGER IS THUNDER

1.d.i. Nà rén xiānshi bàotiàorúléi, suíhòu kūxiàobùdé.

那人先是暴跳如雷，随后哭笑不得。

Translation: The man jumped like a thunder at first, then he didn't know if he should laugh or cry.

ANGER IS THUNDER is the metaphorical expression of the behavior of an angry person. This metaphor stresses the appearance and the intensity of the anger. Thunder, as a natural phenomenon, always appears suddenly and gives people a big shock. Therefore, conceptualizing anger as thunder makes it vivid to understand the situation of facing an angry person. In sentence 1.d.i, "the man jumped like a thunder" gives us a picture of an angry man who jumped suddenly and shocked everyone around him, just like what thunder does.

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#### 4.2.1.5 ANGER IS A CREATURE

1.e.i. Tā duì nà rén shuō:“Rénjiā shì háizi.....” Nà rén tīngle bóran dà nù, tā shuō:“Shì shénme háizi? Zhè tā mā de shì liǎng gè xiǎo yánwáng.

她对那人说：“人家是孩子.....”那人听了勃然大怒，他说：“是什么孩子？这他妈的是两个小阎王。

Translation: She said to the man, “They are just children…” The man’s anger became **vigorous** when he heard it, and said, “They are children? They are two little hell kings.”

ANGER IS CREATURE conceptualized anger as a living thing. The living thing has several features, for example, they will be vigorous when they are healthy, and lifeless when they are dying. Therefore, according to the CREATURE metaphor, if anger increases, the vitality of anger will be stronger; if anger decreases, the vitality of anger will be weaker. Anger is not a living thing by nature, but the person who is angry does have life. Combined with other metaphors (eg: ANGER IS INSANITY; ANGER IS THUNDER), we can tell that when someone is angry, she may act like a “thunder” or show “violence”, both of which seem to be very energetic. In sentence 1.e.i, when the man became angry, his anger was vigorous. In this sentence, “vigorous” refers to the energetic behavior of the angry person.

#### 4.2.1.6 ANGER IS VOLCANO

1.e.iii. Lā bǎn chē de rén bàofāle, tā chōngzhe zhè rén hǒujiào qǐlái.

拉板车的人爆发了，他冲着这人吼叫起来。

Translation: The man pulling the scooter **broke out**, and he yelled at the other man.

Anger can be conceptualized as a volcano according to the behavior of the angry man. ANGER IS VOLCANO is similar to ANGER IS THUNDER, because they both emphasize the appearance and intensity of anger. As a powerful natural phenomenon, volcanoes can express the strong power and the sudden appearance of anger. In sentence 1.e.iii, “the man” broke out, just like a volcano, and he yelled at someone else, just like volcanoes who make loud noises and have the power to hurt people.

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#### 4.2.1.7 ANGER IS DOWN

1.e.iv. Zhè shí lǐ lán liǎnsè yī chén, zhǎndīngjiétiě de shuō:“Méiyǒu lìngwài de bàba.”

这时李兰脸色一沉，斩钉截铁地说：“没有另外的爸爸。”

Translation: At this time, Li Lan's face **sank,** and she said decisively, “Song is your only father”

The metaphor ANGER IS DOWN mainly originated from the facial expression when being angry. When one is excited, his/her five sense organs tend to rise while when one is calm, his/her five sense organs tend to sink. In sentence 1.e.iv, Li Lan’s face sank when she heard something that made her angry. More specifically, Li Lan’s eyebrows, eyes and mouths all went down when she felt angry. This kind of anger is not like “thunder” or “volcano”, this is more peaceful with the emotion being well controlled.

### 4.2.2 Fear Metaphors

**Table 4.3** : Fear Metaphor

| Source domain | Occurrence | Percentage |
|---|---|---|
| Death | 5 | 45% |
| Malfunction | 4 | 36% |
| hot oil | 1 | 9% |
| Creature | 1 | 9% |

According to the Table 4.3, we can see that there are 4 source domains of Fear metaphor. Among the 4 source domains, DEATH and MALFUNCTION both take a relatively higher percentage, followed by HOT OIL and CREATURE. When some of these source domains are culture-specific, some of them are universal in some other languages. In the following 4 sections, the research will give a detailed analysis for each of the source domain.

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#### 4.2.2.1 FEAR IS DEATH

From the data, the researcher found that the author of *Xiong Di* metaphorically expressed characters' emotion of fear by means of the concept of "hún pò". For example:

2.a.i. Zhè yīshēng zhuàngjiànle guǐ shì de jīng jiào, bǎ lǐ guāngtóu quánshénguànzhù de fùqīn xià dé Húnfēipòsàn.

这一声撞见了鬼似的惊叫，把李光头全神贯注的父亲吓得魂飞魄散。

Translation: This scream, like a ghost, scared the bald Li's father, who was engrossed in it. His **hún** flew away and his **pò** scattered.

In this sentence, "hún fēi pò sàn" means "hún" flew away and " pò" scattered. This phrase is used to describe someone who is extremely frightened. Similarly, "líng hún chū qiào" is another phrase in Chinese to describe someone who loses "hún pò" due to extreme fear. The sample sentence is as follow:

2.a.ii..... Lǐ lán chángcháng bǎ wǒmen liú zhèn de qúnzhòng xià dé hǎn diē jiào mā, chà yīdiǎn línghún chū qiào.

.....李兰常常把我们刘镇的群众吓得喊爹叫妈，差一点灵魂出窍。

Translation: ...Li Lan often frightens the citizens in Town Liu to scream and the **hún** of them are almost out of the body.

According to the two sample sentences 2.1.i and 2.a.ii, we can see, based on this Chinese metaphor, when someone is extremely frightened, he/she will lose his/her "hún pò" and die at that moment, although this expression does not have a scientific root, it describes the status of a scared human at that moment. However, the person being frightened will not die forever but temporarily, and his/her "hún pò" will come back to the body once he/she calms down. Therefore, we find sentences like:

2.a.iii.Tā ràng liǎng gè háizi fēicháng hàipà, tāmen jīnghúnwèidìng dì zuò zàiwài wū de chuángshàng, tāmen guà zài chuáng biān de sìtiáo tuǐ sèsè fādǒu.

他让两个孩子非常害怕，他们惊魂未定地坐在外屋的床上，他们挂在床边的四条腿瑟瑟发抖。

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Translation: He terrified the two children, who sat in shock on the bed in the outhouse, their **hún** is not settled yet, their four legs dangling from the bed trembling.

2.a.iv. Shǒumén de lǎotóu réngrán jīnghúnwèidìng.

守门的老头仍然惊魂未定。

Translation: The old guard's **hún** was still not settled.

In order to understand this metaphor, it is necessary to know the concept “hún pò” in ancient China. The Chinese concept of “hún pò” originates from the concept of yin(negative) and yang(positive) (Yuan, 2010). It refers to the spiritual aura of a person. In ancient times, it was believed that the “hún” is the positive qi, which constitutes human thinking and intelligence. “Pò” is the rough and turbid negative qi that constitutes the human body. If the “hún” and “pò” are in harmony, the human body is healthy. After people die, the dead “hún” (positive qi) of a person returns to heaven, the spirit and “pò” (body) are separated, and the body, flesh and blood which together constitute negative qi return to the ground. Therefore, losing “hún pò” equals losing life.

To be short, a fearful person will lose his/her “hún pò” at the most feared moment. In Chinese, we have metaphorical expressions like “hún fēi pò sàn” to describe that moment. After that moment, “hún pò” will come back to the body slowly, and this process takes time, just like it takes time for someone to calm down. During this time, we can describe the status of this person as “jīng hún wèi dìng” which means he/she is still in shock and his/her “hún” has not completely come back to the body.

#### 4.2.2.2 FEAR IS MALFUNCTION OF GALLBLADDER AND HEART

2.c.i. Lǐ guāngtóu **dǎnzhànxīnjīng** de jiāodài qǐle……

李光头胆战心惊地交代起了……

Translation: Bald Li’s **gallbladder was shaking and his heart was shocked**, when he was explaining…

2.c.ii. Lǐ guāngtóu yīnwèi **dǎnzhànxīnjīng**, suǒyǐ qiǎoshēng shuōzhe.



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李光头因为胆战心惊，所以悄声说着。

Translation: Bald head Li spoke in a low voice because **his gallbladder was shaking and his heart was shocked.**

2.c.iii. Dāng tā zài dèngzǐ shàng zuò xiàlái hòu, xiàoróng lìkè méiyǒule, jiù xiàng xídēng yīyàng de kuài, ràng lǐ guāngtóu hé sòng gāng **dǎnzhànxīnjīng.**

当他在凳子上坐下来后，笑容立刻没有了，就像熄灯一样的快, 让李光头和宋钢胆战心惊。

Translation: When he sat down on the stool, the smile disappeared immediately, and it was as fast as turning off the lights, which made Bald Li and Song Gang's **gallbladder shake and heart shocked.**

Dǎn (gallbladder) zhàn (shaking)xīn (heart) jīng (shocking) is a Chinese idiom from an opera of the Yuan Dynasty, *Bi Tao Hua*. This idiom is used to describe the statement of trembling with fear. During the evolution of the Chinese language, Dan (gallbladder) is used to represent courage. We use Dan liang (the volume of gallbladder) to express the degree of courage. If someone is timid, we call him "Dan Xiao (small gallbladder)", if someone is brave, we call him "Dan Da (big gallbladder)".

Traditional Chinese Medicine has long discovered that the heart and gallbladder are closely related. The TCM meridian theory has made a good explanation of this. The phenomenon of "gall-heart reflex" was recognized thousands of years ago in ancient China, and a theoretical summary was made for this (Deng, 2014). In the theory of Traditional Chinese Medicine, meridians are mysterious channels that are invisible and intangible, but do exist. They are criss-crossed and spread throughout the body like a network. Meridians play the role of running the qi and blood of whole body, nourishing the body, connecting all parts of the body, and transmitting information between organs (Deng, 2014). In the three examples above, the author used "dǎn zhàn xīn jīng" to describe the character's fearful state. This idiom is already a common description which is easy to be understood by Chinese native speakers. Traditional Chinese medicine plays a significant part in the development of "dǎn zhàn xīn jīng".

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#### 4.2.2.3 FEAR IS A POT OF HOT OIL

2.e.i. Tā liǎnsè cǎnbái húnshēn fādǒu, tā lā kāi wū mén tái jiǎo kuà chūqù shí de kǒngjù fǎngfú shì yào tiào jìn gǔntàng de yóu guō.

她脸色惨白浑身发抖，她拉开屋门抬脚跨出去时的恐惧仿佛是要跳进滚烫的油锅。

Translation: She was pale and trembling all over, and when she opened the door and stepped out, she felt like she was about to jump into **a pot full of hot oil.**

In sentence 2.e.i, "she" felt she was going to jump into a pot full of hot oil when she had to face something fearful. This is another metaphor that originated from the physiological effects of emotions. As a matter of fact, hot oil can be very dangerous to our skin if we touch it by accident. "Hot" is correlated to the increasing body temperature when we feel fear. Therefore, this metaphor of fear can give the reader a vivid feeling about how much "she" is afraid of and hurtful from the current situation. Additionally, this metaphor contains another meaning, that is, the statement of fear is a physical space with an open entrance. You can walk in that space and you also can walk out, although sometimes it does not depend on personal will.

#### 4.2.2.4 FEAR IS A CREATURE

2.f.i. Lǐ guāngtóu kàn dào kǒngjù pá shàngle sūn wěi mǔqīn de liǎn, tā jīngkǒng wànfēn de kànzhe lǐ guāngtóu.

李光头看到恐惧爬上了孙伟母亲的脸，她惊恐万分地看着李光头。

Translation: Bald Li saw fear creeping up on Sun Wei's mother's face, she looked at bald Li in horror.

Like anger, fear is also conceptualized as a creature in the Chinese metaphor systems. However, unlike anger, the creature metaphor of fear does not emphasize on the vitality of living creatures, instead, it stresses the movement of the creatures. In sentence 2.f.i, Bald Li saw fear "creeping up on Sun Wei's mother's face". Creeping is a way of movement of people or animals. According to *Oxford English Dictionary* (Simpson, Ja & Weiner, 1989), creeping is "to move slowly, quietly and carefully, because you do

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not want to be seen or heard." Therefore, we can infer that the fear in the situation of sentence 2.f.i did not appear suddenly, instead, it appeared quietly and slowly like a cautious animal that was trying to hunt something, and these minor changes all showed on the facial expression of Sun Wei's mother. Thus, we can conclude that the metaphor FEAR IS A CREATURE originated from the behavior of fear.

### 4.2.3 Happiness Metaphors

**Table 4.4** : Happiness metaphor

| Source domain | Occurrence | Percentage |
|---|---|---|
| Up | 28 | 34% |
| Turbulent Fluid | 14 | 17% |
| Rapture/High | 13 | 16% |
| Shock | 10 | 12% |
| Vitality | 5 | 6% |
| Beauty | 5 | 6% |
| Xi qi | 3 | 4% |
| Sweet | 2 | 2% |
| Light | 1 | 1% |
| Insanity | 1 | 1% |

Compared to the emotion of Anger and Fear, Happiness has more source domains. UP takes the most percentage in the source domains of happiness metaphor. Although much less than UP, FLUID, RAPTURE/HIGH and SHOCK are also used frequently as the source domains of happiness metaphor by Yu Hua in *Xiong Di*, followed by VITALITY, BEAUTY, XI QI and SWEET. The source domains LIGHT and INSANITY only take a slight percentage in the overall source domain of happiness metaphor which only occurred once respectively.

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#### 4.2.3.1 HAPPY IS UP

3.a.i. Tāmen de sháozi chāle jìnqù yòu yǎole chūlái, yī sháozi de bīng lǜdòu jìnrùle tāmen de zuǐbā, tāmen shūfú ya, tāmen gāoxìng a.

他们的勺子插了进去又舀了出来，一勺子的冰绿豆 进入了他们的嘴巴，他们舒服呀，他们高兴啊。

Translation: Their spoons go in and out, and a spoonful of iced mung beans enters their mouths, they are comfortable, they are in a **high mood**.

3.a.ii. Guòle hěn cháng shíjiān, lǐ lán túrán zuòle qǐlái, liǎng gè háizi gāoxìng de jiàole qǐlái, tāmen duì wéiguān de rénqún jiào dào: “Māmā xǐng lái la.”

过了很长时间，李兰突然坐了起来，两个孩子高兴地叫了起来，他们对围观的人群叫道：“妈妈醒来啦。”

Translation: After a long time, Li Lan suddenly sat up, and the two children cried out in a **high mood**. They shouted to the crowd, “Mom is awake.”

“Gāo xìng” is a very common phrase to express happiness in Chinese. “Gāo” means high and “xìng” means mood. As a substance, we can also say the idiom “xìng gāo cǎi liè” in which “cǎi” means spirit and “liè” means intense. For example:

3.a.iii. Lǐ guāngtóu hé sòng gāng xìnggāocǎiliè, zài tāmen zhōngjiān zuān lái zuān qù, jiù xiàng zài shùlín lǐ zuān lái zuān qù yīyàng.

李光头和宋刚兴高采烈，在他们中间钻来钻去，就像在树林里钻来钻去一样。

Translation: Bald Li and Song Gang were **xìng gāo cǎi liè**, playing among them, just like playing in the woods.

Data from several studies (Lakoff and Johnson,1980; Kövecses, 2000) suggest that HAPPINESS IS UP is based on spatial orientations of our embodied experiences. When we sleep, we lie down, and when we wake up and go to work, we will get up. “Up” is our status when we have energy. When we use up our energy, sitting/lying down will be more comfortable for us. “Up” and “down” are exactly opposite to each other. Human’s daily sense about orientation gives rise to the metaphor we use. According to Lakoff and Johnson (1980), we’ve already related “up” to vitality and related “down” to the opposite in our conceptual system based on our physical experiences. It’s true that when we feel happy, we have a tendency to raise our head, arms to celebrate, we may even jump. On the contrary, when we feel upset, we usually lower our head or even bow to

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express sorrow. This physical action gradually shaped our mind and the way we express ourselves with language.

#### 4.2.3.2 HAPPINESS IS TURBULENT FLUID IN A CONTAINER

3.b.i. Sòng fánpíng bù zhīdào lǐ lán wèihé rúcǐ jīdòng, tā xiàozhe yào tuī kāi tā, wèn tā zhè shì gànshénme?

宋凡平不知道李兰为何如此**激**动，他笑着要推开她，问她这是干什么？

Translation: Song Fanping didn't know why Li Lan was so happy. He smiled and pushed her away, asking her what she was doing?

3.b.ii. Sòng gāng zhèngzài měizīzī de chīzhe yú hé ròu.

宋刚正在美**滋滋**地吃着鱼和肉。

Translation: Song Gang is enjoying the fish and meat.

3.b.iii. Lǐ guāngtóu hé sòng gāng xǐzīzī bǎ hóngsè gāogēnxié dài huí jiā zhōng, yòu zuò zài chuángshàng yánjiūle yī fān.

李光头和宋刚喜**滋滋**把红色高跟鞋带回家中，又坐在床上研究了一番。

Translation: Bald Li and Song Gang happily took the red high-heeled shoes home, and sat on the bed to study again.

HAPPINESS IS TURBULENT FLUID IN A CONTAINER actually consists of two metaphors: HUMAN BODY IS A CONTAINER and HAPPINESS IS TURBULENT FLUID. This is not a metaphor only existing in Chinese, but it also exists in many other languages (eg: English). Kövecses (2000) suggests that blood or other fluids in the human body might be the reason why fluid is a component in the CONTAINER metaphor.

Although HAPPINESS IS TURBULENT FLUID is not a culture-specific metaphor, the way we use them may have some cultural features. In Chinese language, the radicals in Chinese characters can always convey some original, ancient meanings. For example, in the sentences 3.b.i-3.b.iii, we can find that they all include one kind of the Chinese

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characters (“激”, “滋”) which have the radical “氵”, and both of the characters are used to express the happy feelings in the context. In Chinese, we call 氵 “three drops of water”. The radical “氵” has a very long history. The modern Chinese character of “water” is “水”, and Xiao Zhuan (the writing promoted by the first emperor of Dynasty Qin) is “”, a pictographic character, the meandering curve in the middle represents the flow of water, and the four dots next to it represent the splashes caused by the water in the process of flowing. After the writing reform between Dynasty Qin and Han, the regular script became “水”. When “水” is used as a radical, it is mostly on the left side of the word, and it is written as "氵", but this is not absolute, sometimes it can also be below of the word, such as “泉” (Guo, 2022).

“激” in sentence 3.b.i literally describes the way water surge, but in this context, it describes the happy feeling of Li Lan. In sentence 3.b.ii and 3.b.iii, we found “美滋滋” and “喜滋滋” both of which means “happy”, and “滋滋” means “water spray”. Therefore, we can see that, when we use FLUID to conceptualize “happiness”, this fluid is not calm but very turbulent.

#### 4.2.3.3 HAPPINESS IS A RAPTURE/HIGH

3.c.i. Lǐ guāngtóu xīngfèn de mǎn liǎn tōnghóng, zhège dà qī suì de sūnwěichéngle zìjǐ de péngyǒu.

李光头兴奋得满脸通红，这个大七岁的孙伟成了自己的朋友。

Translation: Bald Li flushed with **rapture** because he became friends with Sun Wei who is seven years older than him.

3.c.ii. Lǐ guāngtóu hé sòng gāng xìnggāocǎiliè, zài tāmen zhōngjiān zuān lái zuān qù, jiù xiàng zài shùlín lǐ zuān lái zuān qù yīyàng.

李光头和宋刚兴高采烈，在他们中间钻来钻去，就像在树林里钻来钻去一样。

Translation: Bald Li and Song Gang were **high**, running among them, just like running in the woods.

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3.c.iii. Lǐ guāngtóu hé sòng gāng lìkè wàngjìle gāngcái de yīqiè, tāmen yīnwèi xīngfèn xiàng zuótiān wǎnshàng nàyàng jiān jiào qǐlái.

李光头和宋刚立刻忘记了刚才的一切，他们因为兴奋像昨天晚上那样尖叫起来。

Translation: Bald Li and Song Gang immediately forgot everything just now, and they screamed like they did last night because they were in **rapture**.

Rapture/high is an expression or manifestation of ecstasy or passion (Merriam-webster, n.d.). Being in Rapture/high makes people not able to think rationally and may lead people to do something abnormal. Therefore, when conceptualizing happiness as RAPTURE/HIGH, the degree of happiness is deep, that is, this happy feeling is too strong to control. In sentence, 3.c.i., Bald Li was flushed with rapture, because he made a friend who was seven years older than him which was an honor to a little boy. In sentence 3.c.ii., Bald Li and Song Gang felt "high", and they ran in the woods without anything bad in their minds. In sentence 3.c.iii., Bald Li and Song forgot everything and screamed because they felt rapture. All the three sentences showed us a picture of the character's states of rapture because of extreme happiness. The metaphor HAPPINESS IS RAPTURE/ HIGH is a description of the manifestation of extreme happiness.

#### 4.2.3.4 HAPPINESS IS SHOCK

3.d.i. Tāmen bǎ zhè yībǎi duō zhǐ xiā zài yóu guō lǐ jiānle yòu jiān, hòulái dōu jiān húle, tāmen chī de shíhòu bùyóu jīngxǐ wànfēn, tāmen fāxiàn jiān húle de xiā ké yòu cuì yòu xiāng, yǒuzhe xiā ròu suǒ méiyǒu dì měiwèi.

他们把这一百多只虾在油锅里煎了又煎，后来都煎糊了，他们吃的时候不由惊喜万分，他们发现煎糊了的虾壳又脆又香，有着虾肉所没有的美味。

Translation: They fry more than 100 shrimps in the oil pan again and again. When they eat it, they can't help being **Jing Xi**. They find that the fried shrimp shells are crispy and fragrant, even better than the shrimp itself.

3.d.ii. Xiānshi sòng gāng róu zhuó yǎnjīngxǐng lái, kàn dào sòng fánpíng zuò zài chuáng biān, tā fāchūle jīng xǐ de hǎnjiào, ránhòu lǐ guāngtóu yě róu zhuó yǎnjīng xǐng láile.

先是宋钢揉着眼睛醒来，看到宋凡平坐在床边，他发出了惊喜的喊叫，然后李光头也揉着眼睛醒来了。

Translation: Song Gang rubbed his eyes to wake up first, and saw Song Fanping sitting by the bed, he cried out in **Jing Xi**. Then bald Li also woke up rubbing his eyes.

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3.d.iii. Lǐ lán zhè shíhòu huíláile, zài wū li de lǐ guāngtóu xiānshi tīng dào tā mǔqīn jīngxǐ de hǎnjiào, jiēzhe tīng dào tā mǔqīn kuài bù pǎo lái de shēngxiǎng, ránhòu tīng dào sòng gāng hǎnjiàozhe “māmā”.

李兰这时候回来了，在屋里的李光头先是听到他母亲惊喜的喊叫，接着听到他母亲快步跑来的声响，然后听到宋钢喊叫着“妈妈”。

Translation: Li Lan came back at this time. Bald Li who was in the room first heard his mother's shout with **Jing Xi**, then heard his mother running quickly, and then heard Song Gang shouting “Mom”.

An abrupt decrease in blood flow throughout the body can result in shock, a serious disorder (mayoclinic, 2021). Trauma, heatstroke, blood loss, an allergic reaction, a serious illness, poisoning, severe burns, and other conditions can all induce shock. A person in shock doesn't get enough blood or oxygen to their organs (mayoclinic, 2021). HAPPINESS IS SHOCK refers to the condition in which people are happy but meanwhile feel like “shocked”. This kind of happiness is unexpected but still brings pleasure to people. In Chinese, there is a word Jing Xi which expresses “shock and happiness”. “Jing” means “shocked” and “Xi” means “happy”. In sentence 3.d.i., Li and Song tried to cook shrimp by themselves. It’s their first time to cook shrimp so they didn’t expect much. But unexpectedly, they found they made shrimp very delicious. Therefore, they cried in Jing Xi. In sentence 3.d.ii, Li was Jing Xi because he saw his father come home unexpectedly. In sentence, 3.d.iii., Li’s mother was Jing Xi because her stepson, Song Gang, came home unexpectedly. Therefore, we can conclude that “happiness” is conceptualized as SHOCK when something pleasant happens unexpectedly.

### 4.2.3.5 HAPPINESS IS VITALITY

3.e.i. Tāmen de huàtí tiào lái tiào qù, měi yīgè huàtí tāmen dōu jiànjiē yīzhì, liǎng gèrén shuō dé méifēisèwǔ tuòmò héng fēi.

他们的话题跳来跳去，每一个话题他们都间接一致，两个人说得眉飞色舞唾沫横飞。

Translation: They talked about many topics, and they were indirectly consistent with each topic. The two men’s **eyebrows are flying and their faces are dancing**.

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3.e.ii. Tāmen gāng xuéhuì tiānxià wúdí de sǎo táng tuǐ, gāoxìng dé húnshēn dōu shì lìqì.

他们刚学会天下无敌的扫堂腿，高兴得浑身都是力气。

Translation: They have just learned an unbeatable move. They are so happy that they are full of **energy**.

Vitality refers to the state of being strong and active, or being full of energy. When being happy, people tend to show more energy than usual. Thus, the state of vitality is conceptualized as one of the forms of happiness. In sentence 3.e.i, the two men's eyebrows are flying and their faces are dancing. The author didn't directly express the happiness of the two men, but the readers can feel that happiness from their state of vitality. In sentence 3.e.ii, Li and Song just learned how to do an unbeatable move using their legs, so they are full of energy because they are so happy. Vitality is the common manifestation of happiness, that's why HAPPINESS IS VITALITY is understandable and acceptable.

### 4.2.3.6 HAPPINESS IS BEAUTY

3.f.i. Yǒuyī wǎn sān xiān miàn chī, tā jiù měizīzī bù zhīdào tiāngāodìhòule, jiù xiàng shì dào tiāntáng lǐ qù guàngle yīcì, tā bànnián lǐ měizīzīle wǔshíliù cì, yě jiùshì qùle tiāntáng wǔshíliù cì.

有一碗三鲜面吃，他就美滋滋不知道天高地厚了，就像是到天堂里去逛了一次， 他半年里美滋滋了五十六次，也就是去了天堂五十六次。

Translation: Once he had a bowl of Sanxian noodles to eat, he was so happy that he didn't care about anything else. It was like being in heaven. He ate Sanxian noodles fifty-six times in half a year **beautifully**, that's like, he went to heaven fifty-six times.

3.f.ii. Zhè shì sòng fánpíng xiě gěi tā qīzi zuìhòu de yī fēng xìn, zhè fēng xìn ràng lǐ lán liúxiàle fàngxīn de yǎnlèi, tā dǎxiāole zìjǐ suǒyǒu de bù'ān, tiān hēi yǐhòu měiměi dì shuìzhele.

这是宋凡平写给他妻子最后的一封信，这封信让李兰流下了放心的眼泪，她打消了自己所有的不安，天黑以后美美地睡着了。

Translation: This is the last letter Song Fanping wrote to his wife. This letter made Li Lan shed tears of relief. She dispelled all her anxiety and fell asleep **beautifully** after dark.

3.f.iii. Lǐ lán bàngwǎn huí jiā shí, lǐ guāngtóu hái zài lǐmiàn zuòzhe měimèng.

李兰傍晚回家时，李光头还在里面做着美梦。

Translation: When Li Lan came home in the evening, Bald Li was still having **beautiful** dreams.

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In Chinese, happiness is often connected to beauty. One obvious common thing between "happiness" and "beauty" is that they are all positive. In sentence 3.f.i., when Bald Li was enjoying the delicious noodles, he felt "beautiful". In sentence, 3.f.ii., Li Lan received a letter from her husband which made her feel relieved, so she fell asleep beautifully. In sentence 3.f.iii., Bald Li was having beautiful dreams. In all these sentences, the author did not mention "happiness", instead, he uses "beautiful" to replace "happy". "Happy" can be replaced by "beautiful" because beauty can always stand for good and positive things, and we usually feel happy about good things.

#### 4.2.3.7 HAPPINESS IS XI QI

3.g.i. Tuīzhe bǎn chē de sòng fánpíng zhàn zài mén wài xǐqìyángyáng.

推着板车的宋凡平站在门外喜气洋洋。

Translation: Song Fanping, who was pushing the scooter, stood outside the door with **Xi Qi**.

3.g.ii. Zhè shíhòu de sòng fánpíng yǐjīng bùshì yīgè xǐqìyángyáng de xīnláng, tā shìgè liǎnsè tiěqīng de xīnláng.

这时候的宋凡平已经不是一个喜气洋洋的新郎，他是个脸色铁青的新郎。

Translation: At this time, Song Fanping was no longer a groom with **Xi Qi**, but a groom with anger.

In section 4.2.1.1, ANGER IS QI UP, we already know that qi is understood as the energy that generates all things in the world. When we feel anger, qi in our body goes up. But in HAPPINESS IS XI QI, we see that qi also has something to do with "happiness". "Xi" in "Xi Qi" means "happy". Therefore, according to different contexts, qi can not only represent anger, but also happiness. In sentences 3.g.i and 3.g.ii, Song looks full of "Xi Qi" since he just got married to the woman he loved.

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### 4.2.3.8 HAPPY IS SWEET

3.h.i. Lǐ lán tiánmì de xiàole xiào, tā shuō:“Wǒ mǎshàng yào jiàn dào nǐmen bàbale, wǒ hěn gāoxìng, qī niánle, tā děngle wǒ qī nián wǒ yǒu hěnduō gùshì yào jiǎng gěi tā tīng.....”

李兰甜蜜地笑了笑，她说：“我马上要见到你们爸爸了，我很高兴，七年了，他等了我七年我有很多故事要讲给他听.....”

Translation: Li Lan smiled sweetly, and she said, “I'm going to see your dad soon, I'm very happy, it's been seven years, he's been waiting for me for seven years, and I have a lot of stories to tell him...”

3.h.ii. Lǐ lán tiánmì de xiàole xiào, ràng sòng gāng bǎ chuángxià de yī zhǐ mù xiāngzi lā chūlái, bǎ lǐmiàn de dōngxī ná chūlái.

李兰甜蜜地笑了笑，让宋钢把床下的一只木箱子拉出来，把里面的东西拿出来。

Translation: Li Lan smiled sweetly and asked Song Gang to pull out a wooden box under the bed and take out the things inside.

“Sweet” is one of human’s gustation, and in the metaphor HAPPY IS SWEET, a happy feeling has been conceptualized as a feeling of sweetness. We do have a general evaluation about taste, and for “sweet”, it’s mostly positive, unlike “bitter” which is mostly a negative taste. By enhancing the function of a key neurotransmitter called dopamine, sugar causes short-term sensations of reward and desire at the neurochemical level (Rutledge, 2021). One of the many consequences of dopamine is its capacity to temporarily enhance levels of pleasure molecules like endorphins and endocannabinoids. (Rutledge, 2021). Therefore, sweet as the taste of sugar, can remind humans of the feeling of happiness. In sentences 3.h.i and 3.h.ii, Li Lan smiled sweetly, because she was thinking about her beloved husband which made her feel happy.

### 4.2.3.9 HAPPINESS IS LIGHT

3.i.i. Shèyǐng shī “pā” de àn xiàle kuàimén, yījiā rén cànlàn de xiàoróng jìnrùle yī zhāng hēibái zhàopiàn.

摄影师“啪”地按下了快门，一家人灿烂的笑容进入了一张黑白照片。

Translation: The photographer snapped the shutter, and the **Can Lan (bright)** smiles of the family were recorded in a black-and-white photo.

In sentence 3.i.i., the author used “bright” to describe the smiles of the family. Bright, literally means “full of light”. When it is used to describe “smile”, the meaning has to be



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understood metaphorically. In the dictionary, the Chinese word "Can Lan" is originally used to describe the light of fire. In ancient times, fire was so important to people's life, we used fire to cook, to get warmth and to light up the night. Therefore, fire is often associated with positive things which can make people comfortable and happy. Currently, the word "Can Lan" can not only be used to describe the light of fire, but all kinds of light. However, the association of "Can Lan" with the happy feeling still exists.

#### 4.2.3.10 HAPPINESS IS INSANITY

3.j.i. Ránhòu qíjī chūxiànle, liǎng gè háizi xīnxǐ ruò kuáng de fāxiànle shèng xià dì nà yī dài dàbái tù nǎi táng, tāmen de fùmǔ bǎ dàbái tù nǎi táng cáng dào zhěntào lǐle.

然后奇迹出现了，两个孩子欣喜若狂地发现了剩下的那一袋大白兔奶糖，他们的父母把大白兔奶糖藏到枕套里了。

Translation: Then a miracle happened. The two children were **ecstatic** to discover the remaining bag of White Rabbit Toffee, which their parents had hidden in a pillowcase.

"Insanity" describes the state of being seriously mentally ill, or madness. HAPPINESS IS INSANITY is similar to HAPPINESS IS RAPTURE/HIGH, because they are both used to express extreme happiness. In sentence 3.j.i., the two kids were ecstatic to discover the candy because they were starving. The author used the word "Xin Xi Ruo Kuang" which literally means "happy like crazy". This metaphor portrayed a very deep degree of happiness. The state of extreme happiness is conceptualized as INSANITY.

### 4.2.4 Sadness Metaphors

**Table 4.5** : Sadness metaphor

| Source domain | Occurrence | Percentage |
|---|---|---|
| Heartbreak | 13 | 26% |
| Pain | 6 | 12% |
| Difficulty | 8 | 16% |

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| | | |
|---|---|---|
| Bitter | 6 | 12% |
| Boil | 2 | 4% |
| Injury | 3 | 6% |
| Loss of qi | 3 | 6% |
| Collapse | 3 | 6% |
| Sour | 2 | 4% |
| Burden | 2 | 4% |
| Death | 1 | 2% |
| Cold | 1 | 2% |

#### 4.2.4.1 SADNESS IS HEARTBREAK

4.a.i. Lǐ guāngtóu shāngxīn de wèn tā:“Nǐ shénme shíhòu zài xiǎng wǒle?”

李光头伤心地问他：“你什么时候再想我了？”

Translation: Bald Li asked him **heartbreakingly**: "When will you miss me again?"

4.a.ii. Sòng gāng zhàn zài mén wài yáozhe tóu, shāngxīn de shuō:“Wǒ mílùle, wǒ bù zhīdào huí jiā de lù zěnme zǒu, wǒ dū yào jísǐle.”

宋钢站在门外摇着头，伤心地说：“我迷路了，我不知道回家的路怎么走，我都要急死了。”

Translation: Standing outside the door, Song Gang shook his head and said **heartbreakingly**, “I'm lost. I don't know how to get home. I'm dying of anxiety.”

4.a.iii. Lǐ lán zài shēngmìng xíngjiāng jiéshù de shíhòu túrán láile jīngshén, tā kàn dào lǐ guāngtóu jìnlái shí hái xiàole qǐlái, tā xīnténg de shuō: “Nǐ shòule hěnduō.”

李兰在生命行将结束的时候突然来了精神，她看到李光头进来时还笑了起来，她心疼地 说： “你瘦了很多。”

Translation: Li Lan suddenly regained her spirits when her life was about to end. She laughed when she saw Bald Li coming in. She said **painfully**, “You have lost a lot of weight.”

4.a.iv. Tāmen duì sòng fánpíng shuō, shéi jiā diūle jī dōu xīnténg, shéi jiā diūle jī dūhuì shuō xiē nántīng de màrén huà.

他们对宋凡平说，谁家丢了鸡都心疼，谁家丢了鸡都会说些难听的骂人话。

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Translation: They told Song Fanping that anyone who lost a chicken would feel **pain**, and whoever lost a chicken would say some ugly curse words.

Some emotional metaphors are based on human physiological responses. No matter what cultural background people come from, there are some similar physiological reactions when they are angry or happy, but the way of expressing varies by language. People from different cultural backgrounds may have different ways to express the same emotion (Lu, 2014). Lakoff and Johnson (1980) proposed PHYSICAL AND EMOTIONAL STATES ARE ENTITIES WITHIN A PERSON. This also applies to Chinese metaphorical expressions of emotions. As a result of the influence of Traditional Chinese Medicine, in traditional Chinese culture, people's emotional changes are often linked to the specific organs of the person. According to traditional Chinese medicine, "Heart is the foundation of life, is where God dwells", "The heart is the emperor of the body's organs" (Li, 2018). In Chinese traditional culture, it's believed that the heart was the center of all emotions, and sadness will do harm to the heart.

#### 4.2.4.2 SADNESS IS PAIN

4.b.i. Tā yīzhí mùrán de liǎn shàng chūxiànle tòngkǔ de biǎoqíng.

她一直木然的脸上出现了痛苦的表情。

Translation: There was a **pained** expression on her sullen face.

4.b.ii. Yīzhí dào rì chū de guāngmáng zhàoyào jìnlái, cái jiāng tā zàicì huànxǐng, tā cái zhōngyú cóng zhège bēitòng de shēnyuān lǐ huóle guòlái.

一直到日出的光芒照耀进来，才将她再次唤醒，她才终于从这个悲痛的深渊里活了过来。

Translation: It was not until the light of the sunrise came in that it woke her up again, and she finally came to life from this abyss of **pain**.

4.b.iii. Tā xiǎngxiàng dàole tā shīqù érzi hòu de tòngkǔ, tā yīxià zi shòule hěnduō.

他想象到了她失去儿子后的痛苦，她一下子瘦了很多。

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Translation: He imagined her **pain** after losing her son, and she lost a lot of weight all at once.

According to the metaphor SADNESS IS PAIN, feeling sad is feeling painful. This metaphor is used to metaphorically express the miserable feeling of sadness. In sentence 4.b.i, the author used "pained" to describe the sad expression. One possible reason is that the expression of "sadness" is similar to the expression of "pain". In sentence 4.b.ii, the character "came to life from this abyss of pain". This sentence actually contains two metaphors, one is SADNESS IS PAIN, the other is SADNESS IS DEATH (see section 4.2.4.11). The expression "abyss of pain" represents the state of sadness and links "sadness" to "pain" again. In sentence 4.b.iii, the husband imagined his wife's pain after losing their son. The feeling of losing a child must be so sad that it is even the same as a feeling of pain, although the wife was not hurt physically.

### 4.2.4.3 SADNESS IS DIFFICULTY

4.c.i. Lǐ guāngtóu dīxiàle tóu, nánguò de diàole yǎnlèi.

李光头低下了头，难过地掉了眼泪。

Translation: Bald Li lowered his head and shed tears **nan guo** (adv).

4.c.ii. Lǐ lán xiūkuì de dītóu zǒu huí jiā zhōng, yīgè rén zài jiālǐ nánguòle liǎng tiān.

李兰羞愧地低头走回家中，一个人在家里难过了两天。

Translation: Li Lan bowed her head in shame and walked home, feeling **nan guo** at home alone for two days.

4.c.iii. Sūn wěi de fùqīn dāngshí yī pìgu zuò zàile dìshàng, dīzhe tóu yī dòngbùdòng, nánguò de lián yǎnlèi dōu diào bù chūláile.

孙伟的父亲当时一屁股坐在了地上，低着头一动不动，难过的连眼泪都掉不出来了。

Translation: Sun Wei's father sat on the ground suddenly, with his head down and motionless. He was so **nan guo** that he could not even shed tears.

"Nan Guo" literally means "difficult to live on". Based on different contexts, "nan guo" can serve as an adjective (4.c.ii & 4.c.iii) or adverb (4.c.i). According to modern Chinese dictionaries, "nan guo" is explained as "sad". In all the three sentences above,



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the characters who feel “nan guo” were suffering from something bad and sad. Therefore, we can see that, in Chinese language, sadness has been conceptualized as a difficulty which needs to be overcome, only then we can live on.

#### 4.2.4.4 SAD IS BITTER

4.d.i. Tā chóuméikǔliǎn dì duì liǎng gè háizi shuō: “Nǐmen de māmā huí jiā hòu, kàn dào bǐ lèsè duī hái zàng, yī shēngqì yòu huí shànghǎile zěnme bàn?”

他愁眉苦脸地对两个孩子说: “你们的妈妈回家后，看到比垃圾堆还脏，一生气又回上海了怎么办?”

Translation: He frowned and said to the two children with a bitter face: “When your mother came home, she saw that it was dirtier than a garbage dump, what should we do when she got angry and went back to Shanghai?”

4.d.ii. Tā měi gè shēnyè dōu zài bù tíng de xiǎng zhāo er zi hé gūlì wúyuán de qīzi, cái ràng tā yītiān yītiān kǔ'áo guòlái.

他每个深夜都在不停地想着儿子和孤立无援的妻子，才让他一天一天苦熬过来。

Translation: He kept thinking about his son and his helpless wife late at night, which made him feel boiled bitterly day by day.

4.d.iii. Húnshēn téngtòng de tā zhè shí yīdiǎn téngtòng de gǎnjué dōu méiyǒule, yīgè fù sǐ zhī rén túrán méiyǒule shēng shí de kǔtòng.

浑身疼痛的他这时一点疼痛的感觉都没有了，一个赴死之人突然没有了生时的苦痛。

Translation: He was in pain all over his body, but at this time, he didn't feel any pain at all. A person who was going to die suddenly lost the pain and bitterness of life.

In section 4.2.3.8, we already know that HAPPY IS SWEET, so, as an opposite emotion to happiness, it is reasonable to see that SAD IS BITTER. In sentence 4.d.i., when Song saw the mess in their house, he was worried that it would disappoint his wife, so his face was “bitter”. In sentence 4.d.ii., when the man thought of his suffering families, he felt like being boiled bitterly. In sentence, 4.d.iii., when the man decided to suicide, he could not feel the pain and bitterness he used to feel anymore. In the metaphor SAD IS BITTER, bitter is not only a gustation, but a metaphorical expression of sadness.

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#### 4.2.4.5 SADNESS IS BOIL

4.e.i. Tā shēng bùrú sǐdì áoguòle qī nián.

她生不如死地熬过了七年。

Translation: She was boiled seven years as a life rather than death.

4.e.ii. Hǎo zài tā měi gè shēnyè dōu zài bù tíng de xiǎng zhāo er zi hé gūlì wúyuán de qīzi, cái ràng tā yītiān yītiān kǔ'áo guòlái.

好在他每个深夜都在不停地想着儿子和孤立无援的妻子，才让他一天一天苦熬过来。

Translation: He kept thinking about his son and his helpless wife late at night, which made him feel boiled bitterly day by day.

SADNESS IS BOIL conceptualizes the people who are feeling sad as the object that is being boiled. The feeling of being boiled in hot water must be very miserable. In sentence 4.e.i, the character was so boiled by the miserable life for seven years, that she felt it was worse than death. In sentence 4.e.ii, the character was boiled every day since his son was murdered and his wife was helpless. From this metaphor, we can see how miserable sadness is.

#### 4.2.4.6 SADNESS IS INJURY

4.f.i. Tā méiyǒu bēishāng, méiyǒu fènnù, zhǐyǒu chǐrǔle.

她没有悲伤，没有愤怒，只有耻辱了。

Translation: She had no **injury**, no anger, only shame.

4.f.ii. Sòng fánpíng yōushāng de liǎn lìkè biàn chéngle fènnù de liǎn.

宋凡平忧伤的脸立刻变成了愤怒的脸。

Translation: Song Fanping's **injured** face immediately turned into an angry one.

SADNESS IS INJURY conceptualizes psychological damage as physical injury to the body. In sentence 4.f.ii, the feeling of shame replaced the feeling of injury and anger. We can see that "injury" was parallel with "anger" and "shame" both of which are emotional words, thus injury is not the physical injury anymore, instead, it refers to the

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psychological damage to the character. In sentence 4.f.ii, the “injured face” did not really mean that the character’s face was injured, but it refers to the sad expression of the character. SADNESS IS INJURY is semantically similar to SADNESS IS PAIN, because both of them emphasize the “hurt feeling” of sadness.

#### 4.2.4.7 SADNESS IS LOSS OF QI

4.g.i. Dāng lǐ guāngtóu jīcháng lùlù chuítóusàngqì de huí dào jiā zhòng shí, sòng gāng yǐjīng zuò hǎole fàncài.

当李光头饥肠辘辘垂头丧气地回到家中时，宋刚已经做好了饭菜。

Translation: When Bald Li returned home hungry with his head down and **loss of qi**, Song Gang had already prepared the meal.

4.g.ii. Érzi jīngcháng shēnyè huí jiā, lǐ lán zhǐ néng āishēngtànqì.

儿子经常深夜回家，李兰只能唉声叹气。

Translation: Her son often came home late at night, and Li Lan could only sigh **qi**.

After ANGER IS QI UP, HAPPINESS IS XI QI, here is another emotion metaphor related to “qi”. In Chinese traditional culture, “qi” is regarded as an important energy to humans. LOSS OF QI means LOSS OF ENERGY. Thus, according to the metaphor SADNESS IS LOSS OF QI, we can infer that “sadness” will weaken the energy of humans. This is consistent with the behavior of some sad people, that is, looking down and feeling tired, just like someone who is running out of energy after strenuous exercise. In sentence 4.g.i and 4.g.ii, both characters lost “qi” in the sad context.

#### 4.2.4.8 SADNESS IS COLLAPSE

4.h.i. Tā juédé zìjǐ kuàiyào bēngkuìle, tā de yǎnlèi duókuàng'érchū.

她觉得自己快要崩溃了，她的眼泪夺眶而出。

Translation: She felt like she was about to collapse, tears welling up in her eyes.

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4.h.ii. Sān tiān lái tā yīzhí rěnshòuzhe zhè jùdà de bēitòng, érqiě tǐngle guòlái, xiànzài zhàopiàn shàng sòng fánpíng huóshēngshēng de xiàoróng ràng tā yīxià zi kuǎle, tā yītóu zāi dào zài dì.

三天来她一直忍受着这巨大的悲痛，而且挺了过来，现在照片上宋凡平活生生的笑容让她一下子垮了，她一头栽倒在地。

Translation: For three days, she had endured this huge grief and survived. Now Song Fanping's vivid smile in the photo made her collapse, and she fell to the ground.

4.h.iii. Lǐ lán de jīngshén kuǎle yǐhòu, tā de shēntǐ yě kuǎle.

李兰的精神垮了以后，她的身体也垮了。

Translation: After Li Lan's spirit collapsed, so did her body.

SADNESS IS COLLAPSE actually contains one more metaphor, that is, HUMAN BODY IS BUILDING. If we regard the human body as a building, then feeling sad will lead to the collapse of this building. In sentence 4.h.i, the character felt she was about to collapse and tears welling up in her eyes. In sentence 4.h.ii, the wife survived her husband's death, but when she looked at her husband's photo, she collapsed and fell to the ground. In sentence 4.h.iii, both Li Lan's spirit and her body collapsed because of huge sadness. From sentence 4.h.iii, we can see that HUMAN SPIRIT IS BUILDING too.

### 4.2.4.9 SAD IS SOUR

4.i.i. Lǐ guāngtóu……bùyóu xīnsuān luò lèi, zhè shíhòu tā cái yìshí dào zìjǐ zài dìqiú shàng yǐjīng shì jǔmù wú qīnle.

李光头……不由心酸落泪，这时候他才意识到自己在地球上已经是举目无亲了。

Bald Li...he couldn't help feeling (heart) sour and crying, and only then did he realize that he had no relatives on earth.

4.i.ii. Bié kūle, nǐmen kū dé wǒ bízi dōu suānle.

"别哭了，你们哭得我鼻子都酸了。"

Translation: "Stop crying, your crying makes my nose sour."

In section 4.2.4.4, we see that SADNESS IS BITTER, and in this section, "sadness" has a new taste that is "sour". When use "sour" to represent "sad", the "sour taste" usually



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happens on two organs, one is heart and the other is nose. In sentence 4.i.i, Bald Li's heart felt sour since he realized that all his family had passed away. In sentence 4.i.ii, the character's nose felt sour since he heard others crying sadly. In Chinese, "nose sour" means the forewarning of crying out of sadness.

#### 4.2.4.10 SADNESS IS BURDEN

4.j.i. Tā de bùfá chénzhòng dé xiàng shì liǎng tiáo tuōbǎ zài dìshàng tuō guòqù.

她的步伐沉重得像是两条拖把在地上拖过去。

Translation: Her steps were as heavy as two mops were **dragging** across the ground.

4.j.ii. Tā gēnsuí zài chū zhàn rénqún de hòumiàn, tā juédé zìjǐ de liǎng tiáo tuǐ xiàng shì guàn mǎnle qiān shì de chénzhòng, měi zǒu yībù dōu ràng tā gǎnjué dào èhào de línjìn.

她跟随在出站人群的后面，她觉得自己的两条腿像是灌满了铅似的沉重，每走一步都让她感觉到噩耗的临近。

Translation: She followed behind the crowd. Her legs felt as **heavy** as full of lead, and every step she took made her feel bad news approaching.

SADNESS IS BURDEN has been identified in English by Sánchez (1986) and it has also been found in *Xiong Di*. According to sentences 4.j.i and 4.j.ii, we see that people who feel sad are like bearing burdens which drag them slow. SADNESS IS BURDEN is particularly obvious for sad people who are moving, since burden influences people's movement very much.

#### 4.2.4.11 SADNESS IS DEATH

4.k.i. Yīzhí dào rì chū de guāngmáng zhàoyào jìnlái, cái jiāng tā zàicì huànxǐng, tā cái zhōngyú cóng zhège bēitòng de shēnyuān lǐ huóle guòlái.

一直到日出的光芒照耀进来，才将她再次唤醒，她才终于从这个悲痛的深渊里活了过来。

Translation: It was not until the light of the sunrise came in that it woke her up again, and she finally **came to life** from this abyss of pain.

Metaphorically, Sadness could take people's life for a while. According to SADNESS IS DEATH, when people are in extreme sadness, they are dead, but when they feel



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better, they come to life again. In sentence 4.k.i, the character spent a very sad night, and when the sun rose again, she took on a new life.

#### 4.2.4.12 SAD IS COLD

4.l.i. Tā chàbùduō měi cì dōu shì zhēng yǎn dào tiānliàng, měi cì dōu yào zài xīnlǐ qīchǔ de shuō:“Lǎotiānyé a, wèishéme ràng wǒ shēng xià yīgè hùnshìmówáng?”

她差不多每次都是睁眼到天亮，每次都要在心里凄楚地说：“老天爷啊，为什么让我生下一个混世魔王？”

Translation: She kept her eyes open until dawn almost every time, and every time she said **coldly** in her heart: “God, why did you let me give birth to a demon king?”

Feeling sad is conceptualized as feeling cold in Chinese. Cold is an uncomfortable and negative feeling, just like sadness. In sentence 4.l.i, the mother felt cold in her heart because her son broke her heart and did a lot of bad things.

### 4.2.5 (Romantic) Love Metaphors

**Table 4.6** : Love metaphor

| Source domain | Occurrence | Percentage |
|---|---|---|
| Fluid | 7 | 63% |
| Obsession | 2 | 18% |
| Object | 1 | 9% |
| Fire | 1 | 9% |

#### 4.2.5.1 LOVE IS FLUID IN A CONTAINER

5.a.i. Méiyǒu rén zhīdào lǐ lán duì sòng fánpíng de gǎnqíng yǒu duō shēn, nà shì bǐ hǎiyáng hái yào shēnhòu de ài.

没有人知道李兰对宋凡平的感情有多深，那是比海洋还要深厚的爱。

Translation: No one knows how “**shen(adj.)**” Li Lan's feelings for Song Fanping are, it is a love deeper than the ocean.

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5.a.ii. Zhè yītiān lǐlán shēnshēn gǎndào tā de zhège zhàngfū shì duōme liǎobùqǐ.

这一天李兰深深感到她的这个丈夫是多么了不起。

Translation: On this day, Li Lan "**shen shen de(adv.)**" felt how amazing her husband was.

5.a.iii. Lǐ lán shuāngshǒu zhuā zhù guāncai, wúxiàn shēnqíng de kàn qǐle sòng fánpíng.

李兰双手抓住棺材，无限深情地看起了宋凡平。

Translation: Li Lan grabbed the coffin with both hands and looked at Song Fanping with "**shen(adj.)**" affection.

This metaphor actually contains two aspects, LOVE IS FLUID and BODY IS CONTAINER. According to this metaphor, the human body is seen as a container for human love. As Lakoff and Johnson (1980) states: since a deeper container can store more fluid, the intensity of the emotion increases. In Chinese language, "deep down" corresponds to the word "shen". The original meaning of "shen" generally refers to the large distance from the water surface to the bottom of the water (Han Dian, 2019). From the data, the researcher found a lot of expressions which use "shen" to describe the intense love of the character. Love has been conceptualized as fluid in the body container.

### 4.2.5.2 LOVE IS OBSESSION

5.b.i. Sòngfánpíng chà yīdiǎn wàngle tā de qīzi zhèngzài wàimiàn děnghòu. Lǐ lán zài wàimiàn tīng dé rùmí, zhídào hěnjiǔ yǐhòu, lǐ lán zài sīniàn tā de zhàngfū shí, réngrán huì gǎnkǎi wànfēn de shuō:"Tā de kǒucái zhēn hǎo!"

宋凡平差一点忘了他的妻子正在外面等候。李兰在外面听得入迷，直到很久以后，李兰在思念她的丈夫时，仍然会感慨万分地说："他的口才真好！"

Translation: Song Fanping almost forgot that his wife was waiting outside. Li Lan was **mí (obsessed)** with listening to Song outside. Until a long time later, when Li Lan missed her husband, she would still say with emotion: "His eloquence is so good!"

5.b.ii. Jiē xiàqù sòng fánpíng lìng lǐ lán zháomí de kǒucái yòu zài yīyuàn lǐ rúfǎpáozhì.

接下去宋凡平令李兰着迷的口才又在医院里如法炮制。

Translation: Then, Song Fanping's eloquence that **mí (obsessed)** Li Lan was appeared again in the hospital.

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“Mí” originally means “confusion” in Chinese. In the process of development of Chinese language, “mí” gradually gets the meaning of “obsession”. Obsession refers to the state of being obsessed with someone or something. Being in this state, people usually cannot function well and forget everything else but the thing makes him/her obsessed. In sentence 5.b.i and 5.b.ii, Li Lan was so obsessed with her husband Song, because he was very convincing and capable of handling every problem they were facing.

#### 4.2.5.3 LOVE IS OBJECT

5.c.i. Lǐ guāngtóu de fùqīn gěi tā de shì hèn hé chǐrǔ, sòng fánpíng gěi tā de shì ài hé zūnyán.

李光头的父亲给她的是恨和耻辱，宋凡平给她的是爱和尊严。

Translation: What Bald Li’s father gave her was hatred and shame, and what Song Fanping gave her was love and dignity.

In sentence 5.c.i, “love”, along with “hatred”, “shame” and “dignity”, was regarded as an object which can be given and taken. As it described, the father of Bald Li only gave Li Lan hatred and shame, but Song gave Li Lan love and dignity. Metaphorically, “love” is not an abstract concept, but being conceptualized as a concrete object.

#### 4.2.5.4 LOVE IS FIRE

5.d.i. Lǐ lán zài huí jiā de lùshàng chōngmǎnle xǐyuè, tā bùduàn yòng shǒu qù qīng qīng pèng yīxià sòng fánpíng de shǒu, sòng fánpíng niǔtóu kàn tā shí, tā yǎnjīng lǐ de guāngmáng xiàng lútáng lǐ de huǒyàn yīyàng rèliè.

李兰在回家的路上充满了喜悦，她不断用手去轻轻碰一下宋凡平的手，宋凡平扭头看她时，她眼睛里的光芒像炉膛里的火焰一样热烈。

Translation: Li Lan was full of joy on the way home. She kept touching Song Fanping's hand lightly with her hand. When Song Fanping turned to look at her, the light in her eyes was as bright as the **flames** in the hearth.

LOVE IS FIRE has already been identified by Kövecses (2000). In *Xiong Di*, there is only one sentence indicating the metaphor LOVE IS FIRE. In sentence 5.d.i, when Li Lan looked at her husband, the light in her eyes was as bright as flames. According to

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the context, Li Lan at that moment was so obsessed with her husband, she could not hide her feelings of love anymore. The strong feelings of love ignited the light in her eyes like fire.

## 4.3 Emotion Concepts

### 4.3.1 Anger Concepts

**Table 4.7** : Anger concepts

| | existence | intensity | passivity | control | evaluation | difficulty | desire | harm |
|---|---|---|---|---|---|---|---|---|
| qi up | Rising air in the body | pressure | Physical force | attempt/ lack/loss | / | / | Yes | / |
| fire | burning | force | Natural force | Loss | / | / | / | yes |
| thunder | thundering | effect | Natural force | Loss | / | / | / | / |
| creature | Being vigorous | vitality | / | Loss | / | / | / | / |
| volcano | outburst | effect | Natural force | Loss | / | / | / | yes |
| insanity | Lost one's mind | / | / | Loss | negative | / | / | / |
| down | downward | / | / | Lack | negative | / | / | / |

**Existence:** According to the Table 4.7, we can see that all of the seven source domains of anger have indicated the existence of anger, although the forms/states of existence are varied. For example, when anger is conceptualized as QI UP, it exists as rising air in the human body (eg: The five women finally ran out like a charge, with nu qi rushing out. They were gnashing their teeth, screaming and crying); when anger is conceptualized as FIRE, it exists as the state of burning (eg: Dentist Yu was so angry that he lost his mind, he took all his fire out on poet Zhao); when anger is conceptualized as a volcano, it

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exists as the state of outburst (eg: The man pulling the scooter broke out, and he yelled at the other man).

**Intensity:** Among the seven source domains, five domains (qi up, fire, thunder, creature, volcano) show the intensity of anger. Different domains evaluate the intensity of anger using different aspects. The examples are as follows: (1) Qi Up: the pressure of air in the body was used to indicate the intensity of anger. Greater pressure of air means more intense anger. For example: "Qi rushed out of the body" describes someone who is extremely angry. (2) Fire: force of fire can represent the intensity of anger. The more serious the fire is, the more intense the anger is. (3) Thunder: thunder can cause damage to people physically or psychologically. The effect of thunder was used to represent the intensity of anger. More serious effect refers to more intense anger. (4) Creature: the status of a creature is not always the same. Sometimes it shows more vitality, sometimes it shows less. Therefore, metaphorically speaking, more vitality of a creature represents more intense anger. (5) Volcano: similar to thunder, volcanoes can cause damage to people physically or psychologically. The effect of the volcano was used to represent the intensity of anger. More serious effect of volcano refers to more intense anger.

**Passivity:** According to Kövecses (2000), NATURAL/ PHYSICAL FORCE metaphors express the notion of passivity of emotions. He also emphasizes that emotions are viewed as happening to us. Humans are the sufferers of emotions (Kövecses, 2000). In the seven kinds of anger metaphors, four of them are related to NATURAL FORCE. (1) Qi up: qi refers to air in the human body. Metaphorically, THE PASSIVITY OF ANGER IS THE PHYSICAL EFFECT OF QI. (2) Fire: THE PASSIVITY OF ANGER IS THE PHYSICAL EFFECT OF FIRE. (3) Thunder: THE PASSIVITY OF ANGER IS THE PHYSICAL EFFECT OF THUNDER. (4) Volcano: THE PASSIVITY OF ANGER IS THE PHYSICAL EFFECT OF VOLCANO.

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**Control:** Different source domains can indicate different stages of control of emotion. Except for "qi up" which indicates all of the three stages of control (attempt, lack and loss), other source domains of anger all indicate one stage: one (lack) indicates "lack of control" and five indicate "loss of control". (1) Qi up: different states of "qi" show different stages of "control". If one keeps "qi" inside of the body, that means he/she attempts to control anger (eg: Song Fanping was still keeping qi and swallowing his voice, he didn't say a word, just stared at them with round eyes); If one lets "qi" go up, it means he/she lacks control of anger (eg: "There is no future between us." Li said with his qi going up); If one lets "qi" rush out of the body, it means he/she loses control of anger (eg: The five women finally ran out like a charge, nu qi rushing out, gnashing their teeth, screaming and crying). (2) Fire: Loss of control can be metaphorically understood as burning like fire. (3) Thunder: Loss of control can be metaphorically understood as thundering. (4) Creature: Loss of control can be metaphorically understood as a vigorous creature. (5) Volcano: Loss of control can be metaphorically understood as volcanic eruption. (6) Insanity: Unlike Kövecses (2000) who suggests that LACK OF EMOTIONAL CONTROL IS INSANITY, the current study found that being insane is already a representative of loss emotional control. The people who are insane with anger cannot function normally and tend to express their anger in an extreme way. (7) Down: Being/ going down is a representative lack of control of anger. People who being/ going down show their anger to others but they are still under control and don't hurt anyone with anger.

**"Positive-Negative" Evaluation:** As stated by Kövecses (2000), emotions like anger are not conceptualized as inherently good or bad. Out of eight source domains of anger, only two ("insanity" and "down") indicate that anger is "negative", the other six do not explicitly show "positive-negative" evaluations. (1) Insanity: Insanity refers to the state of being seriously mentally ill which is a negative state. (2) Down: Good things in

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general are metaphorically UP, while bad things are DOWN. Therefore, we can conclude that “anger” is a negative emotion in the Chinese novel *Xiong Di.*

**Difficulty**: Difficulty is the aspect of the source domain “burden” focuses on (Kövecses, 2000). Difficulty is conceptualized as a “burden” on the human body. However, based on the data from the novel *Xiong Di,* the researcher did not find metaphors which conceptualize “anger” as a burden, thus the “difficulty” aspect of ANGER does not exist in the data of the current study.

**Desire:** Only the source domain “qi up” indicates the “desire for emotional action”. The desire for angry action is manifested in the desire of releasing “qi” out of the body. In a state of extreme anger, people tend to release “qi” and let it rush out of the body. For example, “Song is not able to hold his qi anymore”. It takes a lot of effort to hold “qi” inside of the body. For example, “Song is trying to refrain from qi”.

**Harm:** The source domains FIRE and VOLCANO indicate the aspect of “harm” caused by anger. However, this is a bit different from the aspect of “harm” that was put forward by Kövecses (2000). According to Kövecses(2000), “harm” refers to physical damage to the subject of anger. But in Chinese metaphors, “harm” refers to physical damage to others, to the object of anger. For FIRE as an example, “Dentist Yu was so angry that he lost his mind, he took all his angry fire out on poet Zhao”. As for VOLCANO, when it erupts, people close to it will be hurt severely.

### 4.3.2 Fear Concepts

**Table 4.8** : Fear concepts

| | existence | intensity | passivity | control | evaluation | difficulty | desire | harm |
|---|---|---|---|---|---|---|---|---|

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| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| Death | Being dead | The state of "hun po" | death | Loss | negative | / | / | yes |
| Malfunction | Malfunction of organs | / | illness | Lack | negative | / | / | yes |
| hot oil | Being in a pot of hot oil | heat | Physical force | Loss | / | / | / | yes |
| Creature | Being caught by a creature | lethality | Physical force | Lack | / | / | / | / |

**Existence:** Four source domains of FEAR show four different ways of existing of FEAR. (1) Death: DEATH conceptualizes the existence of fear as being dead. (2) Malfunction: The malfunction here refers to malfunction of organs, especially "gallbladder" and "heart". According to this source domain, the existence of fear is the malfunction of organs. (3) A pot of hot oil: The existence of fear is being in a pot of hot oil. (4) Creature: The existence of fear is being caught by a creature.

**Intensity:** The intensity of fear manifests in three source domains (death, a pot of hot oil and creature). (1) Death: As discussed in section 4.2.2.1, losing "hun po" means losing life in Chinese. Literally, the concept of "hun po" in Chinese is very similar to "soul" in English. When the soul stays in the human body, people are alive, and when the soul leaves human, people are dead. However, "hun po" does not leave the human body in a flash, instead, it takes a while. And there is also a state in which "hun po" is half gone, half stay. In this state, humans are still alive but very weak. Therefore, when examining the intensity of fear according to "death", the state of "hun po" can be a measure, that is, the farer the "hun po" leaves the human body, the more intense the fear is. (2) A pot of hot oil: hot oil can hurt humans badly if we touch it, just like fear which hurts humans mentally. The hotter the oil is, the more intense the fear is. (3) Creature: when fear is conceptualized as a creature, the creature does not refer to the docile ones,

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but dangerous creatures which might hurt humans. The fiercer the creature is, the more intense the fear is.

**Passivity:** Fear is viewed as happening to us. The four source domains of fear all embody the passivity of fear to some extent. (1) Death: death refers to the end of the life of a person or organism which is uncontrollable when it's happening to living creatures. (2) Malfunction: malfunction of gallbladder and heart can be regarded as an illness which people are passively suffering from. (3) A pot of hot oil: THE PASSIVITY OF EMOTIONAL EXPERIENCE IS THE PHYSICAL EFFECT OF HOT OIL. (4) Creature: metaphorically, we are passively being hurt by the creature when we feel fear.

**Control:** Three of the domains (death, hot oil and creature) indicate loss of control of fear and one domain (malfunction) indicates lack of control of fear. (1) Death: being dead is being in a state that has lost control of fear. The subject of fear is not able to do anything to control his/her emotion anymore. (2) Malfunction: compared to FEAR IS DEATH, malfunction of gallbladder and heart is a state of lack of control of fear, because the degree of fear is much less than "death" and the subject still has a chance to overcome the fear. (3) Hot oil: being boiled in hot oil is a loss of control of fear. The subject already let him/herself be boiled in the hot oil without struggling. (4) Creature: the creature is creeping on the face of the subject, but the subject has not done anything to stop it. Therefore, "creature" manifests lack of control of fear.

**"Positive-Negative" Evaluation:** Among four source domains of FEAR, DEATH and MALFUNCTION evaluate fear as a negative emotion, while HOT OIL and CREATURE do not explicitly show the "positive-negative" evaluation. Therefore, FEAR in *Xiong Di* tends to be a negative emotion.

**Difficulty:** Similar to ANGER, the researcher did not find that DIFFICULTY, or BURDEN is manifested as an aspect of FEAR from the source domains.



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**Desire:** Neither are “death”, “malfunction”, “hot oil” or “creature” desired by subject. Therefore, we can see that “fear” is an emotion that is not desired at all in the novel *Xiong Di.*

**Harm:** Except for “creature”, the other three source domains are found to be harmful to the subject of fear. (1) Death: death harms the subject by taking his/her life. (2) Malfunction: malfunction harms the subject by damaging his/her gallbladder and heart. (3) Hot oil: hot oil harms the subject by scalding him/her.

### 4.3.3 Happiness Concepts

**Table 4.9** : Happiness concepts

| | existence | intensity | passivity | control | evaluation | difficulty | desire | harm |
|---|---|---|---|---|---|---|---|---|
| Up | upward | quantity | Physical force | Lack | positive | / | / | / |
| Fluid | Turbulent fluid | quantity | Physical force | Lack | / | / | / | / |
| Rapture/High | Being rapture/hi-gh | quantity | / | Lack | / | / | / | / |
| Shock | Being shocked | quantity | Be shocked | Lack | negative | / | / | / |
| Vitality | Being energetic | strength | / | Lack | positive | / | yes | / |
| Beauty | Being beautiful | / | / | Lack | positive | / | / | / |
| Xi qi | Having xi qi | / | Physical force | Lack | positive | / | / | / |
| Sweet | Being sweet | / | / | Lack | / | / | / | / |
| Light | Being bright | / | / | Lack | positive | / | / | / |
| Insanity | Being insane | / | / | Lack | negative | / | / | / |

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**Existence:** Ten different source domains of HAPPINESS present the existence of happiness in their own different way. (1) Up: UP conceptualizes the existence of HAPPINESS as being upward. When using HAPPINESS IS UP, there must be something going upward, or at least, having the tendency to go upward. (2) Fluid: in order to prove the existence of HAPPINESS by the metaphor HAPPINESS IS FLUID, the FLUID must be turbulent, not peaceful. (3) Rapture/ High: if the subject is having a feeling of RAPTURE/HIGH, it can show the existence of HAPPINESS. (4) Shock: if the subject is in shock, it can show the existence of HAPPINESS. (5) Vitality: if the subject is energetic, it can show the existence of HAPPINESS. (6) Beauty: the existence of BEAUTY can show the existence of HAPPINESS. (7) Xi qi: the existence of XI QI can show the existence of HAPPINESS. (8) Sweet: the existence of SWEETNESS can show the existence of HAPPINESS. (9) Light: being bright can show the existence of HAPPINESS. (10) Insanity: if the subject is being INSANE, it can show the existence of HAPPINESS.

**Intensity:** Half of the source domains of HAPPINESS (up, fluid, rapture/high, shock, vitality) indicate the intensity of HAPPINESS. (1) Up: according to the data, UP can be quantified. For example: “Bald Li is Shí fēn (ten points) up.” More points of UP means happier. (2) Fluid: similar to UP, TURBULENT FLUID can also be quantified. For example: “They are Wàn fēn (ten thousand points) turbulent fluid.” More points of TURBULENT FLUID mean happier. (3) Rapture/High: RAPTURE/HIGH can be quantified. For example: “Bald Li and Song are Shí fēn (ten points) Rapture.” More points of RAPTURE mean happier. (4) Shock: SHOCK can be quantified. For example: “She looked at Song with Shí fēn (ten points) shock.” More points of SHOCK mean happier. (5) Vitality: being vital always means having more energy/ strength than usual. Based on this, “happier” is conceptualized as “more strength”.

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**Passivity:** Four source domains of HAPPINESS (up, fluid, shock, xi qi) indicate the passivity of HAPPINESS. (1) Up: feeling happy is feeling being raised by an upward force. (2) Fluid: THE PASSIVITY OF HAPPINESS IS THE PHYSICAL EFFECT OF TURBULENT FLUID. (3) Shock: Feeling happy is being shocked. (4) Xi qi: THE PASSIVITY OF HAPPINESS IS THE PHYSICAL EFFECT OF XI QI.

**Control:** It's interesting to find that, at the "control" aspect of HAPPINESS, all of the ten source domains show lack of control. No source domains are showing an attempt at controlling HAPPINESS or loss control of HAPPINESS. As a positive emotion, it is reasonable that the subjects choose to enjoy it rather than attempting to control it. But even if the subjects were enjoying it, the source domains don't indicate that they are totally losing control.

**"Positive-Negative" Evaluation:** Out of the ten source domains of HAPPINESS, three don't indicate "Positive-Negative" evaluation, two (shock, insanity) indicate negative evaluation and five (up, vitality, beauty, xi qi, light) indicate positive evaluation. As the antonym of "down", UP is associated with good things, just like LIGHT whose antonym is "dark" is also associated with good things (Kövecses, 2000); Vitality and beauty are both two good things that most people look for; Xi qi is positive because that "xi" already indicates happiness in Chinese; Both "shock" and "insanity" are disadvantaged situation for people.

**Difficulty:** No source domains conceptualized HAPPINESS as burdens.

**Desire:** Only one source domain of HAPPINESS indicates the desire for HAPPINESS, that is, VITALITY. VITALITY is manifested in full of strength/ energy, and according to the data, the subject who is full of strength has a desire to use the strength to do something. For example: "Bald Li was so vital that even if he was starving, he used his strength to pounce on."



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**Harm:** No source domains of HAPPINESS indicate the aspect of "harm"

### 4.3.4 Sadness Concepts

**Table 4.10** : Sadness concepts

| | existence | intensity | passivity | control | evaluation | difficulty | desire | harm |
|---|---|---|---|---|---|---|---|---|
| Heartbreak | Broken heart | / | effect | lack | negative | / | / | yes |
| Pain | Feel painful | size | effect | lack | negative | / | / | yes |
| Difficulty | Feel difficult to live on | / | / | attempt | negative | yes | / | / |
| Bitter | Taste bitter | / | / | lack | / | / | / | / |
| Boil | Being boiled | / | physical force | attempt | / | / | / | yes |
| Injury | Get injured | / | effect | lack | negative | / | / | yes |
| Loss of qi | Lose qi | / | physical force | lack | / | / | / | / |
| Collapse | collapse | / | Physical force | loss | negative | / | / | yes |
| Sour | taste sour | / | / | lack | / | / | / | / |
| Burden | Be burdened | Weight | physical force | lack | negative | yes | / | / |
| Death | die | / | death | loss | negative | / | / | yes |
| Cold | Feel cold | / | natural effect | lack | negative | / | / | / |

**Existence:** Twelve source domains of SADNESS indicate the existence of SADNESS in twelve different ways. (1) Heartbreak: the existence of SADNESS is a broken heart. (2) Pain: the existence of SADNESS is the feeling of PAIN. (3) Difficulty: the existence of SADNESS is the feeling of difficult to live on. (4) Bitter: the existence of SADNESS

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is the taste of BITTER. (5) Boil: the existence of SADNESS is the state of being boiled. (6) Injury: the existence of SADNESS is the state of being injured. (7) Loss of qi: the existence of SADNESS is the LOSS OF QI. (8) Collapse: the existence of SADNESS is the state of COLLAPSE. (9) Sour: the existence of SADNESS is the taste of SOUR. (10) Burden: the existence of SADNESS is the state of being burdened. (11) Death: the existence of SADNESS is the state of DEATH. (12) Cold: the existence of SADNESS is the feeling of coldness.

**Intensity:** Two source domains (pain, burden) describe the intensity of SADNESS. (1) Pain: according to the metaphorical expressions, PAIN is conceptualized as an object which has size. Bigger size of PAIN represents more intense SADNESS. For example: “For three days she has endured this big pain.” (2) Burden: the heavier the BURDEN is, the more intense the SADNESS is. For example: “She followed behind the crowd. Her legs felt as heavy as full of lead, and every step she took made her feel bad news approaching.”

**Passivity:** Nine source domains (heartbreak, pain, boil, injury, loss of qi, collapse, burden, death, cold) indicate that SADNESS is happening to humans, and humans are experiencing it passively. (1) Heartbreak: heart has been broken by bad external factors. (2) Pain: pain happens to humans as a physiological effect. (3) THE PASSIVITY OF SADNESS IS THE PHYSICAL EFFECT OF BOILING. (4) Injury: pain happens to humans as a physiological effect. (5) Loss of qi: THE PASSIVITY OF SADNESS IS THE PHYSICAL EFFECT OF LOSS OF QI. (6) Collapse: THE PASSIVITY OF SADNESS IS THE PHYSICAL EFFECT OF COLLAPSE. (7) Burden: THE PASSIVITY OF SADNESS IS THE PHYSICAL EFFECT OF BURDEN. (8) Death: being dead is being in a state that has lost control of fear. The subject of fear is not able to do anything to control his/her emotion anymore. (9) Cold: THE PASSIVITY OF SADNESS IS THE NATURAL EFFECT OF COLDNESS.

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**Control:** Two source domains (difficulty, boil) show the attempt at controlling SADNESS. (1) Difficulty: The connotation of SADNESS IS DIFFICULTY is that, the people who feel sad try hard to live on. They did not give up upon SADNESS but sill tried to overcome the DIFFICULTY. Therefore, DIFFICULTY indicates the attempt at controlling SADNESS. (2) Boil: áo (boil) in Chinese has a contextual meaning—enduring. Enduring SADNEES instead of being defeated by it can be seen as an attempt at controlling SADNESS. Eight source domains (heartbreak, pain, bitter, injury, loss of qi, sour, burden, cold) show the lack of control of SADNESS. All of these source domains indicate the bad influences of SADNESS to humans, to different extent. But all of those influences are not too severe to control. Two source domains (collapse, death) show the loss of control of SADNESS. (1) Collapse: SADNESS IS COLLAPSE contains another metaphor: HUMAN BODY IS BUILDING. Therefore, metaphorically, when feel sad, human body collapses like a building. Collapse of a building is beyond repair, so collapsing like a building represents the loss of control of SADNESS. (2) Death: Like collapse, the influence of death is too huge that it should be regarded as loss of control of SADNESS.

**Evaluation:** Eight source domains of SADNESS (heartbreak, pain, difficulty, injury, collapse, burden, death, cold) indicate SADNESS as a negative emotion, and the other four do not show explicit evaluation. (1) Heartbreak: a broken heart is negative to human health. (2) Pain: pain is a negative feeling. (3) Difficulty: difficulty is a negative state. (4) Injury: injury is painful and negative. (5) Collapse: collapse is a negative movement of building. (6) Death: death is a negative state. (7) Cold: Coldness is negative compared to warmth.

**Difficulty:** Two source domains of SADNESS (difficulty, burden) indicate the aspect of difficulty. (1) Difficulty: the source domain DIFFICULTY refers to “difficult to live on”. It’s a difficult state of life. (2) Burden: According to Kövecses (2000), BURDEN,



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as a source domain of SADNESS, focuses on the aspect of difficulty. Burden makes it difficult to move on.

**Desire:** No source domains show the desire for SADNESS.

**Harm:** Six source domains (heartbreak, pain, boil, injury, collapse, death) indicate that SADNESS is harmful to people. (1) Heartbreak: heartbreak is a kind of harm to human health. (2) Pain: pain is a kind of harm to human health. (3) Boil: being boiled is a physical harm to human. (4) Injury: injury is a kind of harm to human health. (5) Collapse: collapse is a physical harm to human. (6) Death: death harms the subject by taking his/her life.

### 4.3.5 Love Concepts

**Table 4.11** : Love concepts

| | existence | intensity | passivity | control | evaluation | difficulty | desire | harm |
|---|---|---|---|---|---|---|---|---|
| Fluid | Fluid | depth | / | lack | / | / | / | / |
| Obsession | be obsessed | / | be obsessd | lack | / | / | yes | / |
| Object | object | / | be given | / | / | / | / | / |
| Fire | burning | / | be burned | loss | / | / | / | / |

**Existence:** Four source domains all indicate the existence of LOVE. (1) Fluid: when LOVE is conceptualized as FLUID, it physically exists and can be quantified. (2) Obsession: when LOVE is conceptualized as OBSESSION, people are obsessed with someone. (3) Object: when LOVE is conceptualized as OBJECT, it can be given or received between people. (4) Fire: when LOVE is conceptualized as FIRE, people who are in love are burning.

**Intensity:** One source domains of LOVE (fluid) can show the intensity of LOVE. When LOVE IS FLUID, it can be quantified with depth. The deeper the FLUID is, the

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more intense the love is. For example: “Li Lan grabbed the coffin with both hands and looked at Song Fanping with deep affection.”

**Passivity:** Three source domains (obsession, object, fire) indicate that love is happening to us. (1) Obsession: humans are obsessed with someone passively. It always natural and uncontrollable. (2) Object: humans are given OBJECT from someone else passively. (3) Fire: humans are burned by FIRE passively.

**Control:** Out of four source domains, one domain (fire) indicates loss of control of LOVE, two indicate (fluid, obsession) lack of control of LOVE, one (object) does not indicate the control aspect of Love. (1) Fluid: when LOVE is conceptualized as FLUID, each metaphorical expression describes the FLUID as very deep. The LOVE was expressed explicitly by the subject without controlling. For example: “Li Lan grabbed the coffin with both hands and looked at Song Fanping with deep affection.” (2) Obsession: obsession is a state in which people act very emotionally and lack of control. (3) Fire: LOVE IS FIRE describes the state in which people show their love very obviously. No attempt at controlling the love can be found in this state.

**Evaluation:** The four source domains of LOVE all do not evaluate from the perspective of “positive-negative”.

**Difficulty:** No source domain shows the aspect of difficulty.

**Desire:** One source domain (obsession) indicates that LOVE is desired. Being obsessed shows the desire for loving someone. For example: “Li Lan was mí (obsessed) with listening to Song outside.” There is a desire for Li Lan to listen to Song since she loved Song so much.

**Harm:** No source domain shows the aspect of harm in LOVE metaphors.

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## 4.4 Summary

In this Chapter, the researcher attempted to answer the two research questions. In section 4.2, in order to address the first research question, the researcher identified 37 metaphorical mappings based on the five target domains: ANGER, FEAR, HAPPINESS, SADNESS and LOVE. Furthermore, the researcher analyzed and discussed some metaphorical expressions combined with relevant history, linguistic and cultural knowledge. In section 4.3, based on Aspects of Emotion Concept (Kövecses, 2000), the researcher identified the 8 dimensions of each source domain to see how a specific emotion has been portrays by its source domains. Also, the discussion of each emotion concept has been provided.

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# CHAPTER 5 : CONCLUSION

## 5.1 Introduction

This chapter is going to conclude the findings of the study and address the two research objectives based on the previous 4 chapters. In section 5.2, the researcher presented the metaphorical mappings identified from the first part of *Xiong Di.* Through presenting the metaphorical mappings the researcher addressed the first research objective: To identify the emotion metaphors in the Chinese Novel *Xiong Di.* In section 5.3, the researcher summarized the aspects of each emotion concept based on their source domains. By doing so, the second research objective is addressed: To analyze Chinese emotion concepts portrayed by the emotion metaphors in *Xiong Di*.

## 5.2 Emotion Metaphors in *Xiong Di*

From the first part of *Xiong Di*, the researcher identified 37 emotion metaphors based on the five target emotions: ANGER, FEAR, HAPPINESS, SADNESS and LOVE. The researcher applied Conceptual Metaphor Theory (Lakoff & Johnson, 1980) as the theoretical framework. Metaphor Identification Procedure (Pragglejaz Group, 2007) was used as the tool to identify metaphors from the novel. After data collection and analysis, the researcher identified the following mappings for each emotion.

(1) Anger: ANGER IS QI UP; ANGER IS FIRE; ANGER IS INSANITY; ANGER IS THUNDER; ANGER IS CREATURE; ANGER IS VOLCANO; ANGER IS DOWN.

(2) Fear: FEAR IS DEATH; FEAR IS MALFUNCTION; FEAR IS HOT OIL; FEAR IS CREATURE.

(3) Happiness/Happy: HAPPY IS UP; HAPPINESS IS TURBULENT FLUID; HAPPINESS IS RAPTURE/HIGH; HAPPINESS IS SHOCK; HAPPINESS IS

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VITALITY; HAPPINESS IS BEAUTY; HAPPINESS IS XI QI; HAPPY IS SWEET; HAPPINESS IS LIGHT; HAPPINESS IS INSANITY.

(4) Sadness/Sad: SADNESS IS HEARTBREAK; SADNESS IS PAIN; SADNESS IS DIFFICULTY; SAD IS BITTER; SADNESS IS BOIL; SADNESS IS INJURY; SADNESS IS LOSS OF QI; SADNESS IS COLLAPSE; SAD IS SOUR; SADNESS IS BURDEN; SADNESS IS DEATH; SAD IS COLD.

(5) Love: LOVE IS FLUID; LOVE IS OBSESSION; LOVE IS OBJECT; LOVE IS FIRE.

Among the 5 basic emotions (anger, fear, sadness, happiness, love), "sadness" got the most quantity of source domains. This is a reflection of the theme of the first part of *Xiong Di*, that is, the sad childhood and tragic family of the main characters. Except for the culture-specific metaphors (eg: ANGER IS QI UP), some metaphors in *Xiong Di* are also universal in other languages. For instance, HAPPNISS IS UP and LOVE IS FLUID are also found in English (Lakoff and Johnson, 1980), both of which based on human embodied experiences.

### 5.3 Emotion Concepts Portrayed by the Emotion Metaphors

Based on the metaphors identified from first part of *Xiong Di*, the researcher analyzed the emotion concepts in light of Aspects of Emotion Concepts (Kövecses, 2000). All of the five emotions are regarded as happening to the subjects. The conclusion of the analysis of each emotion are presented as follow:

(1) Anger: Metaphorically, anger exists as 8 forms (eg: fire, thunder, volcano). Five source domains (qi up, fire, thunder, creature, volcano) can be used to measure the intensity of anger. Among the five, four (fire, thunder, creature, volcano) indicate that anger is a high-intensity emotion. 75% source domains indicate that anger is an emotion which lost control. Additionally, as the only two source domains which evaluate anger



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from the dimension of "positive-negative", both of "insanity" and "down" evaluate anger as a negative emotion. No source domains of anger indicate the aspect of "difficulty" from which we can see that anger does not put burdens to the subject. What's more, one source domain (qi up) indicates that the subjects desire to "release" their anger. At last, two source domains indicate that anger is harmful to people around the angry subject.

(2) Fear: Four source domains indicate four forms of the existence of fear (eg: death, hot oil). Out of the three source domains which show the intensity of fear, two indicate that Fear is a high-intensity emotion. 50% source domains indicate that fear is loss of control while the other 50% indicate that fear is lack of control. To evaluate fear, it is conceptualized as a negative emotion. No source domain indicates the aspect of "difficulty" or "desire" of fear. However, three source domains regard fear as a harmful emotion.

(3) Happiness: Ten source domains indicate ten forms of the existence of happiness (eg: fluid, xi qi, light). Happiness is conceptualized as a high- intensity emotion. All the source domains indicate that happiness is lack of control. Around 71% source domains indicate that happiness is a positive emotion, which may explain why happiness is always lack of control because that it's a good emotion which do not have to be controlled. What's more, no "difficulty" or "harm" aspects have been indicated by the source domains. It's interesting to find that only one source domain indicate that happiness is desired.

(4) Sadness: Twelve source domains all indicate the existence of sadness. The same as the previous emotion, sadness is a high-intensity emotion too. Around 17% source domains indicate that sadness is attempted to be controlled, and around 67% source domains indicate that sadness is lack of control. The other source domains indicate that sadness is loss of control. Additionally, all the source domains (heartbreak, pain, difficulty, injury, collapse, burden, death, cold) which explicitly evaluate sadness indicate



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that sadness is a negative emotion. Also, two source domains (difficulty, burden) indicate that sadness is difficulty, and six source domains indicate that sadness is harmful.

(5) Love: Four source domains indicate different four ways of the existence of love. Love is an intense emotion like other four emotions. Around 67% source domains indicate that love is lack of control and 33% indicate love is loss of control. The aspects of "evaluation", "difficulty" and "harm" have not been found in the source domains of love which might result from the small quantity of the love metaphors in *Xiong Di*. What's more, only one source domain indicates that love is desired.

## 5.4 Summary

This chapter has concluded the study based on the two research objectives: (1) To identify the metaphorical mappings of emotion metaphors in the Chinese Novel *Xiong Di.* (2) To analyze Chinese emotion concepts portrayed by the emotion metaphors in *Xiong Di.* Overall speaking, the researcher has well addressed the research purposes of the study. The metaphorical mappings of the five emotions (anger, fear, sadness, happiness, love) have been clearly presented, and the aspects of the five emotion concepts have been carefully analyzed. There are 37 metaphorical mappings identified from the data and each emotion concepts have their particular features.

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