THE METAPHORICAL MEANINGS OF *HÓNG* 'RED' AND *BÁI* 'WHITE' IN CHINESE

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ABSTRACT

Color is inhered in every aspect of human life and the perception of color is regarded as one of our most fundamental cognitive abilities. A color term may be used actively for conceptualizing subjective experiences and denoting abstract concepts. In this regard, a color metaphor comes into being.

In recent years, research on color metaphors has gradually been enhanced in China. There have been studies on basic color terms metaphors, non-basic color terms metaphors, specific one color metaphors from various perspectives. This dissertation seeks to analyze and specify the metaphorical meanings of two frequently used color terms *hóng* 'red' and *bái* 'white' in Chinese by using conceptual metaphor, in order to see how this the thoery based on English language can explain Chinese examples.

By studying the collected data from dictionaries and a newspaper, first, the author identifies the senses of the color term *hóng* 'red' and *bái* 'white' into two kinds: the literal meaning and the metaphorical meaning. It is found that the literal meaning of *hóng* and *bái* is the color 'red' and 'white', respectively. In this case, both color terms are applied to denote the physical color of various objects in the world. On the other hand, the metaphorical meanings refer to the subjective experiences or abstract concepts associated with these two color terms. Second, through cognitive analysis, major conceptual metaphors for both color terms *hóng* 'red' and *bái* 'white' are put forward. Third, through further examination of the meaning extensions of these two color terms, the author has discovered that metonymy is applied to structure and understand the abstract domains, which play an essential role in the metaphorical projection of color terms. That is to say, metaphor is based on metonymy. Metonymy and metaphor are a correlated system during the process of these two color terms' meaning extension.

This dissertation is a tentative study of color metaphors in Chinese. It reinforces and develops some theories of the contemporary cognitive approach to metaphor, providing a more scientific picture of color terms.

Key Words: color term, red, white, cognitive linguistics, conceptual metaphor, conceptual metonymy.

ABSTRAK

Warna berasas dalam setiap aspek kehidupan manusia dan persepsi warna dianggap sebagai salah satu kebolehan kognitif yang paling asas.

Istilah warna boleh digunakan secara aktif untuk membina konsep pengalaman subjektif dan menandakan konsep abstrak. Dalam hal ini, metafora warna terhasil.

Sejak kebelakangan ini, penyelidikan mengenai metafora warna telah semakin dipertingkatkan di China. Tiada kajian mengenai warna asas dari segi metafora, dari segi bukan asas warna metafora, metafora satu warna tertentu dari pelbagai perspektif dijalankan. Disertasi ini bertujuan untuk menganalisis dan menentukan makna metafora daripada dua istilah yang sering digunakan warna hóng 'merah' dan bái 'putih' di China dengan menggunakan metafora konseptual, untuk menunjukkan bagaimana teori ini bagi contoh bahasa Cina berdasar kan bahasa Inggeris.

Dengan mengkaji data yang diperoleh daripada kamus dan akhbar langkah, pertama yang diambil adalah, penulis mengenal pasti deria jangka warna hóng 'merah' dan bái 'putih' kepada dua jenis iaitu: makna literal dan makna metafora. Didapati pengertian literal masing-masing dari hóng dan bái adalah warna 'merah' dan 'putih'. Dalam kes ini, kedua-dua istilah warna digunakan untuk menunjukkan warna fizikal pelbagai objek di dunia. Sebaliknya, makna-makna metafora merujuk kepada pengalaman subjektif atau konsep abstrak yang berkaitan dengan kedua-dua istilah warna ini. Kedua, dengan melalui analisis kognitif, metafora konsep utama bagi kedua-dua istilah warna hóng 'merah' dan bái 'putih' telah dikemukakan. Ketiga, melalui pengajian mendalami yang lebih mendalam dengan sambungan makna kedua-dua istilah warna, penulis telah mendapati bahawa metonomi digunakan untuk menstruktur dan memahami domain

abstrak, yang memainkan peranan penting dalam projelesi metafora istilah warna. Ini bermakna, metafora adalah berdasarkan kepada metonomi. Metonomi dan metafora adalah sistem yang berhubung kait semasa proses lanjutan bermakna kedua-dua istilah warna dijalankan.

Tambahan pula satu kajian tentative dijalankan mengenai metafora warna dalam bahasa Cina. Ia menguatkan dan mengembangkan beberapa teori pendekatan kognitif kontemporari kepada metafora. Hal ini memberikan gambaran istilah warna yang lebih saintifik.

Kata-kata Kunci: Istilah warna, merah, putih, linguistik kognitif, metafora konsep, metonomi konsep.

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LIST OF ABBREVIATIONS

AUX=Auxiliary Word

TM= Tense Marker

PREP=Preposition

V=Verb

XZ=Xinhua Zidian 'Xinhua Dictionary'

XHC=Xiandai Hanyu Cidian 'Contemporary Chinese Dictionary'

<center>**Chapter One**</center>

<center>**Introduction**</center>

1. Introduction

1.1 Background of Research

As a natural phenomenon, color is found in every corner of our daily lives. We live in a world of beauty, wonder, and colors. Our surroundings include the blue sky, white clouds, green trees, red sun, and grey buildings, among others. Our world is so closely connected with colors that they play an indispensable role in our lives. Almost every object has its own unique color. It is said that there are more than 4,000 kinds of colors that can be depicted in a complex spectrum. However, this complex spectrum is divided by people and manifested as continuity, just like a long colored ribbon. It is difficult for people to distinguish which sections is 'red' or 'yellow' in such a ribbon.

In fact, color is a result of interaction between human ocular systems and external objects. On the one hand, color and the physical world are interrelated, because color in nature cannot exist in isolation but rather is based on the objects in the real world. On the other hand, color, as the perceptible object of human beings, cannot exist without human cognition. In order to express the concept of color, people use language and color terms.

During the last several decades, metaphor and color terms have been widely researched by scholars (Black, 1962; Rosch, 1973; Lakoff & Johnson, 1980; among others.). Traditionally, metaphor is regarded as a figure of speech, which means that it is

a different usage of expressions and words from their normal, conventional meanings (Aristotle, 1457), and employed partially in literature. This view dominated the study of metaphor until the 1980s when, Lakoff & Johnson published their seminal work *Metaphors We Live By* (1980), a landmark book in the cognitive study of metaphors. From that time forward, the study of metaphor with the cognitive approach is popular among scholars and provides us with new perceptions in the field. Lakoff & Johnson (1980) indicated that metaphor is no longer just the means of expressing by language, but a way of perceiving, thinking, and acting. In fact, "our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff & Johnson, 1980, p.1). They stated, "human thought processes are largely metaphorical" and further continued, "what we say that the human conceptual system is metaphorically structured and defined" (p.6). We actually use metaphor in our daily lives to conceptualize the world without our consciousness.

Although, color terms and metaphor seem like two independent subjects, they are actually closely related. Since we live in a colorful world, it seems obvious that we often use many color terms to describe the various kinds of things in the world, such as 'white snow', 'green trees', and 'pink flowers', among others. We use the literal meaning of color terms to describe entities. By contrast, color terms can also be used to conceptualize and understand subjective experience and abstract concepts. Similar to the domains of time, space, and emotions, the color domain is a fundamental cognitive domain in natural language, which enables us to further understand the world (Langacker, 1987). Thus, when color terms are considered as the source domain in a

metaphor, its image may well be mapped to other abstract domains such as emotion, politics, and economy. As a result, these color terms can be used to describe these abstract concepts to make those daily expressions in various contexts more vivid and interesting. Consider the following instances:

(1) "Mr. Brown is a very *white* man. He was looking rather *green* the other day. He has been feeling *blue* lately. When I saw him he was in a *brown* study. I hope he'll soon be in the *pink* again." (Xu, 2003, p. 172)

(2) 在　这里　<u>红　　白　　喜　　事</u>

   zài   zhèlǐ   hóng   bái   xǐ   shì

   at   here   <u>**red**   **white**   **happy** **occasion**</u>

   他　都　　去　　参加。

   tā   dōu   qù   cānjiā

   he   all   go   participate

   'He attends both wedding and funeral here.'

In the above two examples, there are several color terms such as 'white', 'green', 'blue', 'brown', 'pink' and 红白喜事 *hóng bái xǐ shì* 'wedding and funeral' (literal meaning: 'red and white occasion'), which actually do not refer to the color here. In (1), 'white' means crafty, 'green' and 'pink' means healthy, 'blue' means feeling low and 'brown' means a state. In (2), *hóng* 'red' and *bái* 'white' denote two different occasions in Chinese, which are wedding and funeral, respectively. Color terms such as these have become a way of thinking in many other languages, which may manifest the

universality of basic color terms. The study on color terms has been successively carried out from various aspects, but in the present study, the metaphorical meanings of the two color terms *hóng* 'red' and *bái* 'white' will be discussed from the perspective of cognitive linguistics.

1.2 Statement of Research Problem

The present study seeks to solve the following two problems.

First, many studies on metaphor (e.g. Lakoff & Johnson, 1980) have been conducted in English. What about other languages? When the case comes to another language, is the situation the same as in English? It is accepted that one of the tasks in the contemporary study of metaphor is to prove the universality and relativity of conceptual metaphor theory (Lan, 2006). In order to find out whether conceptual metaphors are universal, widespread, or culture-specific and how the metaphorical mappings occur, we urgently need a study conducted on metaphor in Chinese.

Second, among the published studies on Chinese metaphor, the topics that have received the most attention are spatial/orientational, emotion, and temporal metaphors. The color domain has not been favored except for few research projects that focused on color metaphor solely. These studies either simply explain the characteristics of the color metaphor in the perspective of semantics and pragmatics or concentrate on social and cultural differences among different countries; however, they do not seem to address the depth of analysis required to identify greater use of this type of metaphor. Moreover, few studies have dealt with *hóng* 'red' and *bái* 'white', which are used as

color metaphors in Chinese. For the purpose of completing the metaphor study of Chinese color terms, the present study will be an important addition, since it will drill down on these issues and elucidate further.

1.3 Research Purpose and Questions

This study first aims to identify the literal and metaphorical meanings of two Chinese color terms: *hóng* 'red' and *bái* 'white'. From this, the author intends to find out how the conceptual metaphor theory can be applied to account for the metaphorical meanings of these two color terms. In order to achieve these research purposes, the following three research questions are put forward in this study:

(1) What are the literal and metaphorical meanings of *hóng* 'red' and *bái* 'white' in Chinese, respectively?

(2) How does the conceptual metaphor theory account for the metaphorical meanings of *hóng* 'red'?

(3) How does the conceptual metaphor theory account for the metaphorical meanings of *bái* 'white'?

1.4 Significance of the Study

First, this study is an innovative application of the theory of conceptual metaphor. It will offer insight into the internal constructions of color metaphor. Cognitive linguistics takes full advantage of the human cognition in the interpretation of language meaning. Further, it recognizes that meanings of metaphor depend on our experience with the

world and the means by which we used to cognize and understand them. However, research on color metaphor in Chinese is relatively scarce. Thus, it is hoped that this study can fill such a gap in research field and contribute to the conceptual theoretical study of color metaphor. If the conceptual metaphor theory can explain these Chinese examples, then, accordingly, the universality of this theory can be further proved and expanded upon.

Second, this study will benefit cross-cultural communication because knowing how color metaphors are used will make it easier for others to understand idiomatic speech patterns in multiple languages deeper. For native speakers of Chinese, it seems quite simple to handle and express the metaphorical meanings of color terms. However, when the situation comes to second language learners, understanding the Chinese compounds, collocations or expressions that contain color terms seem to be a bit difficult and many struggle to understand this aspect of learning Chinese. For instance, when a foreigner encounters the Chinese expression 红人 *hóng rén* (literally meaning 'red person'), he/she may feel confused at the first sight whether there is a real person who has red skin in China. In fact, *hóng rén* does not mean a person whose skin is in the color of red. Rather, it refers to a person who is favored by the Chinese authority or someone who is popular among the public. This study will allow both native speakers and second language learners to gain more knowledge about the Chinese language and develop a greater sense of learning about, understanding, and applying metaphorical speech as part of developing this language skill.

1.5 Organization of the Dissertation

The present study will be organized in 5 chapters.

Chapter 2, the next chapter, is the literature review and consists of clear definitions of key terms used in this study. The chapter reviews previous research related to the present study.

Chapter 3 discusses the research methodology adopted in this research, including theoretical framework, research design, description of data selection, and data analyses procedures.

Chapter 4 consists of detailed analysis of the data according to the three research questions by focusing on: (1) the semantic properties of the two color terms, either literal or metaphorical, (2) metaphorical aspect of the color term *hóng* 'red'; and (3) metaphorical aspect of the color term *bái* 'white'. The chapter will also discuss the results of the analysis.

Chapter 5 summarizes the main findings, limitations, and discusses both implications and recommendations for future research.

<center>**Chapter Two**</center>

<center>**Literature Review**</center>

2. Introduction

This chapter introduces the major studies conducted by previous researchers both in the west and in China, including the color terms studies (Section 2.1) and metaphor studies (Section 2.2).

2.1 Color Terms Studies

2.1.1 In the West

The study of color terms has long been an interesting domain in many fields in Western countries.

In the 19th century, the rise of cultural study laid a solid foundation for contrasting and comparing color terms from a cross-cultural perspective. As such, cultural determinism dominated the linguistic research on color terms for quite a long time. The description of color terms has been contributed by Gladstone (1858; 1877) and Geiger (1871). The former is recognized as the first to devote himself to the evolution of color terms by comparing color terms in two ancient Greek epics, the *Iliad* and the *Odyssey*. He found that there were few abstract color terms used in ancient Greek. Geiger was the first to hypothesize that there is universality and an evolution in color conceptual systems for all languages. Both scholars have argued that people in less cultivated areas had fewer color names, which may result from an underdevelopment in physiology.

Assuming that their assumption is valid, one of the possible results may be that those people who do not know the word 'blue' could not see the hue of blue. However, according to Magnus (1880), almost all languages had at least the three color terms as follows: 'black', 'white' and 'red'. Few of the 'primitive' cultures had both the color terms 'blue' and 'green'. Thus, he drew the conclusion that color recognition and color vocabulary were not necessarily related.

For quite a long time after the Enlightenment (mid-17th—mid 18th century), views of the cultural relativity of color terms were strongly maintained and discussed. Sapir (1921) and Whorf (1956) proposed an explanation of color terms from the perspective of linguistics by using the linguistic relativism. They claimed that the recognition of color terms was closely related to socio-cultural evolution, which means that the development of color categories is determined by levels of technological development and degrees of cultural complexity. As a result, the cultivated cultures or developed societies tended to provide more complicated color terms, while the color categories might be less complex in those cultures with less developed technology.

Since 1969, researchers have given priority to the universality of the color terms across cultures rather than focusing on their variations (Berlin & Kay, 1969). Before 1969, it was strongly argued that the number and range of color terms varied across different languages. This situation has not changed until at the end of the 1960s. In 1969, Berlin, an ethnographer and Kay, a linguist composed their classic study known as *Basic Color Terms: Their Universality and Evolution.* With the publication of this book, the universality of color terms takes the place of the linguistic relativity of color terms

and brought forth a new perspective. Their theory of color universals symbolizes a tremendous change in the comprehension of the color categories. They conducted a cross-cultural investigation into the use of color terms by expounding upon their universality and evolution. Methodologically, the investigation was composed of an experimental study that involved native-speaking informants from twenty different languages, and a comparative library research that examined seventy-eight other languages, for a total of ninety-eight languages. In their comprehensive and scientific study of the color lexicon, they developed a framework for the semantic universals for color terminology as the title indicates and claimed that the basic color terms were acquired and evolved by all cultures in a certain order. The basic color terms for all languages were drawn from eleven universal color categories that have showed a hierarchy for the development and evolution of basic color term. The following figure displays this hierarchy.

"white/black < red < green/yellow < blue < brown < purple/pink/orange/gray"

Figure 2.1 An evolutionary sequence for the basic color lexicon proposed by Berlin & Kay (1969, p.4)

The figure depicted above can be used to illustrate the order of hierarchy for the basic colors, from which two implications can be drawn, namely diachronic and synchronic. The diachronic explanation made by Berlin and Kay (1969) is that all languages include at least two color terms, 'white' and 'black'. Languages that contain only these two color terms are thought of as in the first stage of color term acquisition

hierarchy. Stage 2 shows that if there are three basic colors in one language, the color 'red' must be included. In this way, if there is a language involving four color terms, then a term for either but not both 'green' or 'yellow' must be part of the basic color terms for this language. The fourth stage reveals that if there is a language with five color terms, then the terms for both 'green' and 'yellow' must be added. Similarly, given a language that involves six color terms, then, a term for 'blue' will be contained at the fifth stage. Then, if there are seven color terms, then, a term for 'brown' must be included. If there are eight terms, then, terms for 'purple', 'pink', 'orange', 'gray' should be considered. In short, the diachronic implication suggests that all languages begin with stage 1, i.e. coding 'white' and 'black', and then evolve and develop terms in further stages as to the hierarchy of color terms used as elucidated above.

Secondly, from the synchronic perspective, if a language has a given color term, it should also have all color terms with higher positions on the hierarchy. For example, if a language should have a term for 'brown', it must possess terms for 'blue', 'green', 'yellow', 'red', 'black', and 'white'. (Berlin & Kay, 1969)

Furthermore, Berlin & Kay (1969) argued that there was no single correct definition for any basic color terms. Therefore, they proposed four basic standards for basic color terms. They first stated that if the meaning of a color term could be predicted from the meaning of its parts, then it must be eliminated from basic color terms. The second one was that the meaning of a color term should not be included as part of any other color terms in the language. So, for example, the term 'scarlet' should be eliminated because it is a kind of 'red'. The third standard is that the application of a

color term should not indicate only a few objects in the language. For example, the term 'blond' should not be considered as a basic color term, because the term can only refer to the color used to help define the color of the hair or the face. The final standard is that the judgment of a color term should not be influenced by the context of participants because this only provides for the specific use and cannot be successfully nor logically used to deduce universal principals for basic color terms (Berlin & Kay, 1969).

Ever since the publication of Berlin and Kay's classical work, scholars have been testing the validity of this evolutionary theory of basic color terms from and with various perspectives such as genetics, psychology, sociology, anthropology, and linguistics. For example, to test the validity of Berlin and Kay's basic color terms theory, Harkness (1973) conducted empirical research between two separate linguistic communities in Guatemala who used Spanish or Mayan languages to see how they fit with Berlin and Kay's evolutionary theory of color term development. The Spanish speaking community possessed eleven to twelve basic color terms and the Mayan speaking community had only five basic color terms. By comparing the data drawn from these communities, it was found that while the evolutionary theory was validated, that other factors such as age, physiology, schooling, and teaching also produced some variations, both within and between these two language speaking communities and cultural groups.

Another significant figure deserving mention is Bornstein (1975), who provided a comprehensive survey of basic color terms in one hundred and forty five languages, including nineteen European languages and one hundred and twenty six non-European

languages, from an exclusively ethnographic perspective. He found that "cultural differences in basic color categorization or nomenclature have been variously explained by biological evolution, linguistic relativism, or semantic evolution" (Bornstein, 1975, p.774). This implies that the study of color terms is probably a more demanding task than the evolutionary theory originally assumed. And individual color terms used in a language can be variously explained with biological evolutionary evidence, evidenced by linguistic relativism, and semantic evolution as well as from or in opposition to Berlin and Kay's evolutionary explanation.

Taylor (1995) was a well-known scholar who used a prototype as part of a linguistic category to describe color terms. Prototypicality was used to depict the similar qualities of two quite different things. For example, 'deep red' and 'light red' were different in the degree of 'redness' ascribed to the color terms but they shared a prototypical color or semantic feature [red]; therefore, they could be grouped into a single category, known as RED. According to Taylor (1995), "Entities are assigned membership in a category in virtue of their similarity to the prototype. The closer an entity is to the prototype, the more central its status is within the category." (p. 61). Therefore, basic color terms are prototypes for different color categories and they best represent the color of their own category as defined by the prototypical object.

At present, greater attention has been given to the issue of basic color terms and they have been investigated in terms of philosophy, ethnography, anthropology, linguistics, sociology, physiology, psychology, physics, neurology, and even genetics to help derive the development criteria of color terms in use in any language (Saunders,

2000). All the progress in color term research has enriched perception of colors and facilitated the application of color terms in daily lives.

2.1.2   In China

Chinese is rich in expressions that denote colors. However, due to the slow development of both the natural and social sciences, systematic studies on color terms were not conducted. It is still far behind the Western world in this respect, though, Chinese scholars have already began to endeavor on the systematic study of color terms and have achieved much from the introduction of basic color terms theory by Berlin & Kay (1969).

In the late 1970s, foreign linguistic theories poured into China with the Opening-up policies enacted by the government of China. In furtherance of this, Zhang (1964) published a book that introduced the status of color terms used in literature, the creation of color terms, and their translations as well. In addition, Wu (1979) published a journal article that illustrated the causes for the obscurity of color terms and contributed to the systematic study of color terms further by noting the conspicuousness of their absence based on color term obscurity in Chinese.

Since the 1980s, the study of color terms has developed further and reached its peak in the 1990s. The studies were conducted in the following four aspects. The first aspect was a study from the view of figure of speech, such as Tan (1984) and Liu (1995), who elaborated Chinese color terms in terms of their categories and functions. Their work has demonstrated that the independent studies on the evolution, development, and use of

color terms has come into being in China. The second aspect studied color terms from their connotations. For example, Zhang (1988) discussed the differences and explored the causes for a variety of connotations of color terms used in Chinese, and formed a belief that the connotations of color terms rested on the perception of color and their subjective experiences. The third aspect focused on the studies from the development of basic color terms. For instance, Yao (1988) contained a summary of the basic color terms theory and pointed out that Berlin & Kay's basic color terms theory was inconsistent with the actual evolution of basic color terms in Chinese by outlining the contours for their development and changes of Chinese basic color terms from the Shang Dynasty to the present day. The fourth aspect studies color terms from a comparison of color terms among different languages in their connotations, functions, and translation, as well as the relationship between the color terms and culture. For instance, Shao (1994) made a comparative study of the use of color terms in Chinese and English. Further, Liu (1995) elaborated on the extended translation of English color terms in Chinese. More in-depth, Tang (1996) focused on the semiology and transcultural communication strategies for color terms in Chinese. Additionally, Pan (1996) analyzed the cultural connotations of color terms usage as exemplified in English and in Chinese. All of these works are among the best examples of this approach and are advancing color term related studies in China.

In the new millennium, research on color terms in Chinese has been comprehensively and systematically carried out by many researchers. For example, Ye (2001) made a systematic study of modern Chinese color terms in terms of lexicology,

the expressive functions, and their pragmatic uses. He further explored the definition, types, formation causes, features, and functions as well as relationships among color terms. In addition, he also put forward a hypothesis that established a word bank for color terms used in Chinese. Another scholar, Li (2007) conducted a thorough lexical, semantic and pragmatic analysis of Chinese color terms from a paradigmatic and syntagmatic perspective to further elucidate the issue. Besides, many other scholars have probed color terms in Chinese from a semantic perspective. Chief among these semantic studies is Hu (2004) who advocated a culturally semantic hypothesis that seek the cultural equivalence, vacancies, differences, and similarities from an exclusive cultural semantics perspective. Two years later, Wu (2002) conducted a study that explored the semantic functions of Chinese color terms. All the above-mentioned works and achievements have contributed and further elucidated the study of color terms used in Chinese.

2.2 Metaphor Studies

Both in the west and in China, metaphor has been a focus of study for centuries. In what follows the representative and well-known theories will be reviewed to straight out a clear and continuous thread of metaphor studies.

2.2.1 In the West

Metaphor studies in the Western world have a long history that can be traced back more than two thousand years. Studies on metaphor have undergone several distinctive

stages caused by shifts in study focus by various researchers. Black (1993) broadly classified the theories generated from these studies into two types: traditional and contemporary studies. The traditional view regards metaphor as a rhetorical device used in poetry and literary studies. The contemporary view holds that metaphor is a figure or object of thought that has a metaphorical concept attached to it.

2.2.1.1 Traditional Studies

Traditional approaches support a traditional view of metaphor within the realm of the philosophy of language and literary studies, which are represented by three approaches: 1, comparison theory, 2, substitution theory, and 3, interaction theory.

Comparison theory holds that metaphor is a type of comparison. This approach defines metaphor as the transference of meaning and insists that the use of metaphor can only be mastered by poets or writers who possess a unique gift for its use. That is to say, "metaphor is a deviation from the ordinary mode of working of language" (Lan, 2006, p. 6). The focus of comparison theory is on the aesthetic function of metaphors and their interpretation. Metaphor is therefore seen as an elliptical simile based on talent and referential value. The difference between metaphor and simile is that metaphor omits terms such as 'like' or 'as' for the sake of convenience or heightened interest (Mooij, 1976).

Essentially, this theory holds the view that metaphor lays at the core of analogy or similarity. In other words, metaphor is an implied comparison based on similarity or analogy between the two elements involved. It is based on a real resemblance in one or

more particular relationships among objects that might otherwise be considered radically unlike yet have a meaning based on referential value. The function of a metaphor depends on comparisons among objects, and the semantic function is seen as the foreground of the similarity among them.

The substitution theory put forward by Quintillian (1920), a renowned Roman rhetorician, claimed that "metaphor is a shorter form of simile, while there is this further difference, that in the latter we compare some object to the thing we wish to describe, whereas in the former this object is actually substituted for the thing" (p.8). Accordingly, the key concept of this theory is 'replacement', which means a metaphorical word or phrase can be applied to substitute for another equivalent literal expression and its central meaning that the metaphorical word or phrase expresses is the same with its equivalent literal expression that has been substituted for it. For instance, in the sentence *She is a rabbit, rabbit* is employed in place of a more literal expression *timid girl.* For a clear understanding of this metaphor, the listener is required to translate the metaphorical term *rabbit* into its corresponding literal expression *timid girl* to understand that the girl has not changed species but rather has the characteristics of a rabbit as identified by the writer of the sentence. In short, the substitution view considers metaphor as ornamental and states that metaphor is a matter of language rather than a matter of cognition or thought.

Comparison theory and substitution theory have directed the history of studies on metaphor for over 2000 years and have played dominant roles in the Western rhetoric field until the publication of *The Philosophy of Rhetoric* by 1.A. Richards (1936). In

great difference from previous scholars, Richards (1936) was the first to study the cognitive functions of metaphor and then put forward the interaction theory. This is largely considered a great breakthrough in metaphor studies. In interaction theory, metaphor is regarded as not only a decoration of language but also a means of thinking and cognition. Richards (1936) declared that all language was "vitally metaphorical" and he defined metaphor not as "an added power of language", but "as its constitutive form as the omnipresent principle of language" (p. 50). That is to say, metaphor is an ordinary use of language and the metaphorical meaning is created by the following two elements: 1, a metaphorical expression and 2, the context in which it is used interacting with each other. He deemed the subject of the metaphor as 'tenor' and the thing that the tenor describes as 'vehicle'. Thus, a metaphor must contain these two elements and meaning is created by the interaction of these elements. According to Richards (1936), "in the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a result of resultant of their interaction" (p.90). In addition, Richards (1936) believed that metaphor was useful in conveying mental or psychological experiences to others linguistically. Speakers might transfer the meaning of the second to the listener using knowledge of one object, as metaphor revealed the relationship between two different objects or things.

Later, Black (1962) developed and enriched interaction theory to a more rigid theory based on Richards' (1936) view. His description of metaphor is an elaboration of Richards' view as an "interaction of two thoughts" (Richards, 1936, p.100), which

offers some important and deeper insights into "the structure, the uses and limitations" (Black, 1962, p. 38). He gave a detailed description of the interaction between the tenor and the vehicle and maintained that metaphors were not decorative or ornamental but rather had deeper meaning and psychological resonance. Moreover, a metaphorical statement is composed of two distinctive parts: a primary part and a secondary part. The primary part, for which he termed the 'frame', is the literal remainder of the sentence, a kind of anchor for object being modified or to be metaphor-ed. The secondary part for which he termed 'focus', is the actual metaphorical usage of the words used to modify or metaphor-ed the anchor or the first part. He further proposed that these two components can also be seen as a primary and a secondary subject and should be considered as an integrated system but not isolated words or expressions. In order to produce a metaphorical effect, the two subjects' systems interacted with the other. Our common knowledge and conventional ideas as to the secondary subject organized the system of primary subject, of which characteristics were selected, emphasized, and suppressed. Meanwhile, "the primary subject will constrain the projected implication to make them fit its-own system" (Black, 1962, p. 39).

In general, according to traditional views, metaphor is regarded as the extraordinary use of language, rather than a matter of thought (Richards, 1936; Black, 1962). It has been argued that there is no metaphor in daily language and metaphor is to be used outside everyday conventional language. The word 'metaphor' is defined as a rhetorical way of speaking that indicates the similarity between objects and these may differ from daily expressions. In other words, metaphor is viewed as exclusively used in literary

language and not everyday speech. When compared with the first two traditional theories, interaction theory considers the cognitive value of a metaphor and paves the way for a new cognitive approach that asserts metaphor as part of ordinary usage for any language through emphasizing the interaction that has occurred between these two parts of a metaphor. Despite this, the interaction theory is far from a perfect explanation and requires further scrutinization. First, though it disagrees with the traditional distinction between the literal and non-literal expressions, it still follows the traditional criterion. The expressions it takes as metaphorical are often in line with and can be understood from traditional criterion. In addition, it fails to thoroughly explain how a primary subject and secondary subject interact to derive a unit of meaning. Neither does it provide a clear explanation of the structures and characteristics of metaphor.

2.2.1.2 Contemporary Studies

The contemporary study that considers metaphor as conceptual and conventional can be dated back to Michael Reddy (1979) who explained that metaphor was a matter of thought rather than a matter of language. That is to say, in daily language use, humans actually use metaphor as a conventional way to conceptualize the world and our metaphorical understanding of experience is reflected in our daily behavior (Reddy, 1979). Reddy was the first to demonstrate these characteristics of metaphor with rigorous linguistic analysis. Since this time, researchers in linguistics and cognitive science have begun to study "the systems of metaphorical thought through which we reason, base our actions on and underlie a great deal of the structure of language"

(Lakoff, 1992, p. 28). Among these scholars, Lakoff and Johnson achieved the most distinctive achievement of metaphor research by identifying the actions and behaviors that underlie metaphorical use in daily language. In 1980, they published their groundbreaking and remarkable book *Metaphors We Live By*. This book is regarded as a turning point acknowledged as a milestone in the cognitive study of metaphor, as Lakoff (1993) argued, "it is revolutionary in many respects" (p.244). Since then, a brand-new cognitive approach has been established in the study of metaphor, which extends metaphoric process into the realm of human perception and cognition and regards metaphor as basic to human existence. In their book, Lakoff and Johnson (1980) put forward the concept of 'conceptual metaphor' and pointed out that:

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

(Lakoff & Johnson, 1980, p.3).

Under this new understanding, metaphor is not just a rhetorical device but also an important cognitive instrument to describe reality. In other words, metaphor is no longer a use of language to express complex ideas, but a means of thinking, conceptualizing, and understanding. They held the view that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (p. 5). They also introduced the

mathematic concept 'map', and defined its use as "the correspondence of one or more elements in one set to one or more elements in the same set or another set" (p. 5). In other words, the term metaphor obtains the meaning of "a conceptual mapping from a source domain to a target domain" (Lakoff, 1993, 206-207). Defined as such, metaphor is in effect ubiquitous in ordinary language and thought. It is further "characterized by the conceptualization of one cognitive domain in terms of components more usually associated with another cognitive domain" (Taylor, 1995, p.132—133).

Lakoff and Johnson's identified conceptual metaphor theory has been gaining extensive support in recent years by other researchers in the field. Inspired by them, a large number of researches have been done by other scholars who developed the study of metaphor to many other fields, such as rhetoric, 1inguistics, psychology, cognition, and philosophy of language, among others. For example, Stern (2000) conducted a research that studied metaphor from a semantic perspective, attempting to map out the semantic topography of metaphors and finally showed how metaphor can illuminate semantic theory by defining mapping criteria for which to base objective studies in metaphor on. In the same year, Kövecses (2002) conducted a study to connect language, culture, and body in a systematic way to obtain a relatively complete and integrated account of emotional phenomena in human beings. Four years later, Kövecses (2004) published an article, in which he proposed a new perspective of metaphor variation in different cultures. One year later, Black (2005) started a research that analyzed the persuasive power of metaphor by discussing the relationship between politicians and rhetoric in his book. All these publications have influenced the development of

metaphor study in recent years.

2.2.2   In China

China owns a long history of metaphor study (Hu, 2004). In traditional Chinese

metaphor research, previous scholars not only connect traditional Chinese philosophy

but also penetrate Chinese classical aesthetics and poetry, manifesting unique cultural,

moral characters and national characteristics.

Chinese scholars have continued on with metaphor research in recent years, and

have gradually shifted from native poetic and rhetoric directions to get closer to the

Western metaphor research. From 1919 to 1980s, these eighty years is commonly

known as the contemporary metaphor study stage (Hu, 2004). During this period, Chen

(1932) illustrated metaphor as a rhetoric device that was different from simile and

metonymy. Another scholar, Tan (1981), held that there should be a unified rule for the

classification of metaphors; that was, the categorization of similes, metaphors and

metonymies were in light of the three constituent elements. These elements are entity,

target domain and comparison words. Moreover, Tan (1981) agreed that according to

these rules, metaphorical study in China would match the West.

Studies of metaphor from the perspective of cognitive linguistics in China have

developed much later than in the West. It was not until 1995 when a Chinese linguist

Zhao first published an article that used metaphor cognition as part of Chinese metaphor

studies. One year later, Yan (1995) published his article that discussed the history of

metaphor theory in China. Since then, contemporary metaphor studies in China were

finally underway and attracted greater emphasis and much more attention. However, at this early stage, most of the studies focused on the introduction rather than the application of conceptual metaphor theory in Chinese. Yu (1998) first conducted metaphor research in contemporary China by applying conceptual metaphor theory into Chinese instances and making a comparative study of metaphors between English and Chinese. Since then, metaphor studies in applied linguistics in China came into their own with many books about metaphor being published.

Conceptual studies of metaphor in Chinese have seen dramatic promotion at least since 2002 and considerable progress has been achieved. More scholars now study metaphor from a multidisciplinary perspective that involves cognitive analysis, especially for conceptual metaphor. For instance, Ren (2002) conducted a research to study metaphors within the pragma-cognitive approach; Wang (2003) undertook a cursory survey on the application of metaphors in the discussion of the embodied philosophy as the philosophical grounds for cognitive linguistics. In this vein of thought, Pang (2002) carried out a contrastive study of metaphorical cognition in English and Chinese. In addition, Cai (2005) devoted himself to the study of metaphor by focusing on metaphoric ubiquity and metaphoric functions, with an attempt to add an emphasis on the exploration the metaphoric expressions in foreign language teaching methodologies. Xie (2007) also explored the cognitive disciplines of conceptual metaphors that were contained in economic reports. With these elaborate studies on metaphor by previous scholars, a much wider understanding of metaphor has become more profound and influential.

2.2.2.1 Color Metaphor Studies in China

Color is regarded as "one of the most central and pervasive aspects of human experience" (Ortony 1993, p.3). A color term may be used actively for conceptualizing subjective experiences and denoting abstract concepts. In this regard, a color metaphor comes into being and their continued use allows others to apply them to similar subject experiences.

In recent years, research on color metaphors has gradually been enhanced in China as more and more researchers in a variety of fields add to and extend deeper understanding. There have been studies on basic color terms metaphors, non-basic color terms metaphors, and even specific one color metaphors from various perspectives. For instance, Xu (2006) compared metaphors of basic color words between English and Chinese, with explicit intent to explain the cultural difference hidden in the different usages and choices of color terms used in metaphors. Xing (2008) studied the basic color terms metaphors in Chinese from the perspective of semantics and pragmatics. Gao (2010) performed a brief analysis and comparison of the metaphorical usage of seven shared basic color terms in Chinese and English. Chen (2011) applied a cognitive approach to analyze color metaphors, which elaborated mainly on two colors, black and white. He explained the metaphorical meanings of basic color terms by comparing them between Chinese and English, intending to examine the differences and similarities in the usage of color metaphors and to explained the reasons accounting for the similarities and dissimilarities. Huang (2011) compared the basic color term "red" used in metaphors between Chinese and English and emphasized a listing of metaphorical

meanings of the color terms "red" with an explication of them from the perspective of cultural differences. Although, all of these studies have been used to provide a general case for the use of color metaphors in Chinese, much of their attention has been paid simply to list the metaphorical characteristics and delineate the characteristics of basic or non-basic color terms metaphors. Seldom dose the research discuss and analyze the metaphor of one or two specific Chinese color terms from the perspective of cognitive linguistics.

2.3 Summary of Previous Studies

This chapter reviews previous studies on color terms and metaphors both in China and in the West, which set themselves apart as supplements and theoretical foundations. From these reviews, it has been determined that both color terms and metaphors have drawn historical attention, but they have not been until recently what scholars have directed their attention to as regards cognitive metaphor and their study. The fundamental distinction between traditional view and contemporary view on metaphor is that the former confines metaphor to language realm while the latter studies metaphor as a system of human conceptualization based in cognition. According to contemporary views, metaphor is a means of thinking that is deeply rooted in human cognition. Lakoff and Johnson's (1980) conceptual metaphor theory indicates that the study of metaphor has entered a new era based on a new theoretical framework. Their theories on metaphor are to be applied as the theoretical framework of this dissertation, and is explained and elucidated in details in the following chapter.

<p style="text-align:center">Chapter Three</p>

<p style="text-align:center">Research Methodology</p>

3. Introduction

This chapter consists of five parts: theoretical framework (section 3.1), research design (Section 3.2), data collection (Section 3.3), data treatment (Section 3.4), and then data analysis (Section 3.5).

3.1 Theoretical Framework—Conceptual Metaphor Theory

In this section, definition of metaphor and basic concepts of conceptual metaphor theory are illustrated. They provide the theoretical foundation for this study.

3.1.1 The Definition of Conceptual Metaphor

The etymology of the English term *metaphor* represents the classical view that "metaphor depends on a transfer of meaning between two lexical items" (Van Gorp, Delabastita & Ghesquière, 1998, p.274). The word *metaphor* is a loan word derived from the French *métaphore* and the Greek *metaphora*, which dates from the Greek item *metapherein* and equals to the meaning of 'transference'. In the word *metaphor*, the prefix *meta-* refers to 'change' and the suffix *-phor* refers to 'to bear' (Partridge, 1966)

According to conceptual metaphor theory, our conceptual system is largely metaphorical and metaphor plays an important role in defining our physical experience. The essence of metaphor is "understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980, p.3). Thus in conceptual theory, metaphor is no

longer just a matter of language but a matter of thought functioning as a cognitive tool to help people conceptualize the world. With the help of a metaphorical concept, we can understand complex and abstract things by referring to some simple and concrete concepts. Therefore, the term metaphor gains the meaning of "a conceptual mapping from a source domain to a target domain" (Lakoff, 1993, 206-207). Defined as such, metaphor is in effect ubiquitous in everyday language and thought.

However, an essential task in comprehensively understanding metaphor is to distinguish conceptual metaphor from metaphorical expression. Since metaphors are conceptual in nature, they must manifest themselves in some ways. According to Kövecses (1986), "one reflection of our conceptual system is language" (p. 3), which means that language is the product of concept. Thus, a metaphorical expression referring to linguistic expressions becomes the linguistic manifestation or realization of the conceptual metaphor. As Kövecses(2002) stated, "the terminology of a source domain that is utilized in the metaphorical process is one kind of evidence for the existence of conceptual metaphor" (p.6). In brief, metaphorical expressions are rooted in conceptual metaphor and a conceptual metaphor can be expressed in different metaphorical linguistic expressions. For instance, in the conceptual metaphor formula A IS B, also called the primary metaphor, the concept of A is understood in terms of concept of B. Based on the primary metaphor, there are corresponding language expressions X, Y and Z. These expressions are the reflection of conceptual metaphors in our mind.

3.1.1.1 The Mechanism of Conceptual Metaphor

When it comes to talking about the working mechanism of the conceptual metaphor, two key words are used. One is 'domain' and the other is 'mapping'. For choosing terms, Lakoff and Johnson applied the term 'domain' to replace the terms 'tenor' and 'vehicle' that are previously adopted by Richards and Black. This is because 'domain' implies that a network of meaning exists behind a single metaphor while 'tenor' and 'vehicle' only lead people to the single words' meaning. In addition to this, Lakoff & Johnson (1980) introduced 'source domain' and 'target domain' in terms of explaining how these two domains interacted with each other. The directionality in the interaction is known as 'mapping', a term used in mathematics.

According to Fauconnier (1997), "mappings between domains are at the heart of the unique human cognitive faculty of producing, transferring, and processing meaning" (p.1). In a mathematical sense, mapping is "a correspondence between two sets that assigns to each element in the first a counterpart in the second" (p.1). Therefore, a mapping can be explained as a set of correspondences existing between the elements of source and target domains. The source domain is a conceptual domain used to understand, whereas the target domain is a conceptual domain to be understood. In fact, to know a conceptual metaphor is to understand the mappings between the two different domains.

In order to clearly determine what cross-domain mapping is and how it functions as a cognitive mechanism, we can use the metaphor LOVE IS A JOURNEY, the most frequently employed example, to illustrate this theory. The abstract domain (LOVE) is

construed through the concrete domain (JOURNEY). In this case, 'love' is known as the

target domain, and 'journey' is known as source domain. The common knowledge about

the source domain is mapped onto the target domain (Lakoff & Johnson, 1980).

In order to provide a clear picture of how mappings occur between two domains

with a direction from the concrete to abstract one, Lakoff and Johnson (1980) listed a

set of correspondences or mappings of this conceptual metaphor LOVE IS JOURNEY

as follows:

"Source: JOURNEY   Target: LOVE

The travelers   the lovers

The vehicle   the love relationship

The journey   events in the relationship

The distance covered   the progress made

The obstacles encountered   the difficulties experienced

Decisions about which way to go   choices about what to do

The destination of the journey   the goals of the relationship"

(Lakoff & Johnson, 1980, p.41)

From the above systematic set of mapping characterizing the conceptual metaphor

LOVE IS JOURNEY, it is easier to get a full view of how the mappings occur in this

metaphor: the constituent conceptual elements of JOURNEY are mapped onto the

constituent elements of LOVE. Similarly, it is able to extend the mapping model to

other conceptual metaphors.

However, metaphorical mappings across conceptual domains are not arbitrary. On the contrary, they must bear some features: 1, metaphor is a cross-domain mapping and such mappings are one-directional in that they only involve projections from source domain to target domain, not the opposite; 2, the mappings across domains are partial. Only part of the contents of source domain is mapped onto the target domain. Each source domain is associated with a main meaning focus and this determines what gets mapped form the source. Items outside the main meaning focus are not mapped. However, only those parts that bear or have the possibility to create pre-linguistic resemblances that are salient enough to facilitate our understanding of abstract concepts can be mapped onto the target domain. Namely, structures for mapping are purposely chosen and partially mapped (Lakoff & Johnson, 1980). In addition, the mapping is constrained by 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" (Lakoff, 1993, p. 215).

3.1.1.2 The Basis of Cross-Domain Mapping: Experiential Similarity

Lakoff and Johnson (1980) pointed out that "the most important thing to emphasize grounding is the distinction between an experience and the way we conceptualize it" (p. 59). "We usually conceptualize the non-physical concepts through the physical ones" (p. 59). This realism is also known as the philosophy of cognitive approach to metaphor. Cognition is embodied and conceptual metaphors exist because of human bodily and

social experience. In other words, all conventional metaphors are based on our experience and contain specific experiential bases.

Consider the metaphor UP IS MORE. This metaphor operates with two concepts, quantity, and verticality. Quantity consists of a scale that has MORE and LESS, while verticality consists of one that has UP and DOWN. In the physical world, there is in our everyday experience a correlation between quantity or amount and verticality. It is common sense that the physical upward movement or the accumulated amount of objects in the vertical direction means the increment in altitude or in numbers; thus, in this sense, 'up' means 'more', while decrease (less) in quantity means the level of the substance goes down (down). We tend to correlate this embodied experience with the changes in abstract things with numerical values, such as prices, sales and other market values. Thus, it makes sense to talk about the prices 'going up' or 'dropping'. In this sense, we can say we understand changes in quantity in terms of changes in verticality. Equally, all conceptual metaphors are motivated by bodily experience of human beings; thus, bodily experience serves as a foundation for the creation of metaphors.

To conclude, the cross-domain mappings in a metaphor are not arbitrary, but are rather governed by human bodily experience (Lakoff & Johnson, 1980). All conventional metaphors have an experiential basis. As Lakoff and Johnson (1980) state, "no metaphor can ever be understood fully or even adequately represented independently of its experiential basis." (p. 19)

3.1.2   Conceptual Metonymy

Metonymy is regarded as another basic cognitive instrument for humans to conceptualize the world and it underlie much of our everyday thinking. Since metonymy has been taken as one part in the concept metaphor theory, in this section the author will discusses the definition, working mechanism of metonymy and its relationship with metaphor.

3.1.2.1   Definition of Metonymy

The English item *metonymy* etymologically stems from the Greek *metōnymía* and means 'a change of name'; it carries the meaning of *meta* 'change' and *onoma* 'name' (Welsh & James, 1983, p. 222).

In cognitive linguistics, metonymy is defined as "a cognitive process, in which one conceptual entity provides a mental access to another conceptual entity within the same idealized cognitive model" (Kövecses, 2002, p.173). This idealized cognitive model (ICM) is named as the complex cognitive structure, a gestalt that organizes our knowledge (Lakoff, 1987,). According to Lakoff and Johnson (1980), "metonymy has primarily a referential function, that is, it allows us to use one entity to stand for another. However, metonymy is not merely a referential device. It also serves the function of providing understanding" (p. 36). In other words, metonymy is not just a linguistic strategy but also a fundamental cognitive tool for people to conceptualize the outside world. Similar to metaphor, metonymy is also a part of everyday thinking, which is based on experience and is obedient to the comprehensive structures of our thoughts, attitudes, and actions.

In general, metonymy is a mechanism of taking one easy-to-perceive and well-understood aspect of something and using it to stand for the whole thing or some other aspect of it.

3.1.2.2 Mechanism of Metonymy

The mechanism of conceptual metonymy is the metonymic mapping, which is different from that of metaphor. As Croft put it, "metonymic mapping occurs within a single domain matrix, not across domains," (cited in Dirven & Porings, 2002, p.14). In other words, metonymical mapping is an intra-domain one, which is "based on the relationship of contiguity" (Kövecses, 2002, p.146). There is only one single mapping in metonymy—a mapping that takes the listener from the source entity to the target entity within the same domain. It emerges in two ways: 1, a whole stands for a part or a part stands for the whole; 2, a part stands for another part (Kövecses, 2002). Thus, metonymy is a 'standing for' relationship. Take the following examples: (1) *Moscow is negotiating with Washington;* (2) *My car has broken down*; (3) *This bottle is sweet.* In example (1), 'Moscow', the capital of the country is used to refer to 'Russian government', which is under the PART STANDS FOR WHOLE metonymy. In sentence (2), it is obvious that 'car' stands for its part the engine that broke down, which is a WHOLE STANDS FOR PART metonymy CAR FOR ENGINE. The last example is subsumed under the PART STANDS FOR ANOTHER PART metonymy where 'bottle', the container represents the water or beverage contained in it.

3.1.3   Relationship between Metaphor and Metonymy

Metaphor and metonymy differ from each other in the two following ways: first, metaphorical mapping involves two different domains while metonymic mapping involves within the same domain; and second metaphor primarily serves the function of understanding one domain in terms of another one while metonymy serves mainly a referential function, "that is, it allows us to use one entity to stand for another" (Lakoff & Johnson, 1980, p. 36) within the same domain.

In spite of the main differences, metaphor and metonymy still bear some similarities and often complement with each other. First, according to Lakoff and Johnson (1980), "metonymy is not merely a referential device. It also serves the function of providing understanding" (p. 36). Therefore, like metaphor, metonymy is also "part of the ordinary, everyday way we think and act as well as talk" (p, 37) and "metonymic concepts are grounded in our experience" (p. 39). Second, metonymy is also conceptual in nature; the use of metonymic expressions in language is also the realization of its conceptual status. Third, like metaphor, the mappings of metonymy within the same domain are not arbitrary but systematic.

In fact, it is important to note that metaphor and metonymy can be related closely with each other and mingled together in a complicate interaction. Taylor (2003) is a pioneer who proposes the notion of metonymy-based metaphors and states that metonymy is more basic than metaphor. Taylor gave examples of many cases in which a metonymic relation connects the concept of verticality to a metaphoric extension into a concept of quantity (or other aspects), such as MORE IS UP. A pile becomes higher with

the increase of the quantity, thus one aspect represents another. However, Taylor questioned the extent to which metaphor depends on metonymy. This issue is systematically argued by Goossens.

Goossens (1990) analyzed the way how metaphor and metonymy are interacted with each other and called this phenomenon 'metaphtonymy', proposing that there were two types of this interaction: 'metaphor from metonymy' and 'metonymy within metaphor'. In the first type of interaction, a metaphor is grounded in a metonymic relationship. For example, the expression *closed-up* may indicate 'silent', which comes from a metonymic mechanism. Except for this meaning, *closed-up* can also mean, 'speaking but giving little away', whose explanation is metaphorical because we understand the absence of meaningful information in terms of silence. Goossens (1990) argued that the metaphorical interpretation had a metonymic basis in that it was only because being closed-tipped could stand for silence that the metaphoric reading was possible. The type of 'metonymy within metaphor' is analyzed from another angle. Take the following example: *His wife caught his ear and asked him to buy a new pair of shoes.* This example works because of the metaphor ATTENTION IS A MOVING PHYSICAL ENTITY, in which ATTENTION is seen as a MOVING PHYSICAL ENTITY that is able to be 'caught' (the husband's ear). Nevertheless, this metaphor contains the metonymy EAR FOR ATTENTION, as ear is a body part that works as an instrument for the notion of 'attention' in this metaphor. These examples provide the evidence that metonymy is in the heart of metaphor.

3.2 Research Design

This study is designed as a qualitative research, which is "empirical research where the data are not in the form of numbers" (Punch, 1998, p.4). The qualitative inquiry aims to explore and gain an in-depth understanding of a central phenomenon. It is developed through the generation of data about human community in social settings and the verification of patterns and categories existing in that data. Introspection, the typical method of cognitive linguistic research, is the primary approach, as Talmy (2000) argued:

> "For cognitive semantics, the main object of study itself is qualitative mental phenomena as they exist in awareness. Thus cognitive semantics is branch of phenomenology, specially, the phenomenology of conceptual content and its structure in language. What methodology, then, can address such a research target? As matter stand, the only instrumentality that can access the phenomenological content and the structure of consciousness is that of introspection."
>
> (Talmy, 2000, p.4-5)

In order to study meaning and collect the 'material' of meaning, this study must resort to introspection. The present study is based on empirical data selected from two dictionaries and a newspaper. Dictionaries can reflect, largely, the forming of conceptual metaphors, but may also delimit some possible domains of metaphor projection. In this regard, newspaper that reflects the contextual and present-day usage of language data is of great importance for discussion of the actual realization of the metaphorical concepts, and for the further verification of the embodied hypothesis of cognitive linguistics.

3.3 Data Collection

Since concept itself is abstract and the process of conceptualization is difficult to

perceive for its non-direct reflection in human action, conceptualization has become the most difficult problem waiting to be solved in the process of discovering the secrets of human brain. The only way to discover the secrets and process of conceptualization is to study actions controlled by conceptualization, especially the speech action or language (Pederson & Nuyts, 1997). As Lenneberg (1967) explained that language could represent the process of human cognition towards outside world, only through analyzing the development of words and the meanings of phrases can we track down the formation course of conceptualization. Thus, collecting data from dictionaries has become one of the means in the field of cognitive linguistics, which has been widely noted by a large number of scholars, such as Brugman (1988), Herskovits (1986), Lindner (1982), Smith (1993), Sweetser (1990), Vandeloise (1991), Yu (1998) in their respective studies.

The purpose for lexicographers to compile and write dictionaries is to record the vocabulary of a certain language. Therefore, dictionaries can document evidence of the change and development of lexical or phrasal forms and meanings in a certain language. As for the study of conceptual metaphors, "in dictionaries we can find a lot of tracks left by the formation process of conceptual metaphors. In the process of extending and transforming, many metaphors have already been lexicalized; then, the lexicalized meanings are recorded in the dictionaries and become the conventional meanings of the certain words or phrases" (Goatly, 1997, p. 31). Therefore, dictionaries offer an excellent data corpus of the extending meanings of metaphors, which have been lexicalized.

In order to achieve the research purpose, data in the present study is largely collected from two Chinese dictionaries, namely *Xinhua Zidian 'Xinhua Dictionary'* (2011)*,* and *Xiandai Hanyu Cidian 'The Contemporary Chinese Dictionary* (2012)*.* The reason why these two dictionaries are chosen as the source of my data will be explained as follows.

First, *XZ 'Xinhua Dictionary'* is the authoritative modern Chinese dictionary, first published by the Commercial Press in 1953 after the foundation of the Republic of China. As a reference book with the largest circulation in the world, this dictionary has helped generations of Chinese to master and improve their ability to learn modern Chinese. The version applied in the present study is the most recent edition (the 11th), which contains 3,300 compounds and includes over 13,000 logograms. In addition, with the development of society and language, some new senses, compounds, examples have been included in this edition, while others that are difficult or outdated have been deleted.

Secondly, *XHC 'The Contemporary Chinese Dictionary'* is another authoritative modern Chinese dictionary published by the Commercial Press in 1978. This dictionary was compiled by the Chinese Academy of Social Sciences Language Institute with two doctorial linguists, Lv Shuxiang and Ding Shengshu as its editors, who have devoted themselves to compiling it for many years. It has been regarded as the first dictionary that applies Hanyu Pinyin, the phonetic standard of Chinese, into the arrangement of compiling and comprehensively standardizes the usage of modern Chinese, ending the situation in which oral Chinese was isolated from written Chinese. The version used in

the present study is the latest edition published in 2012, containing 69,000 entries with more than 13000 characters and other entries of expressions, idioms, and idiomatic phrases included in it.

Thirdly, by examining these two dictionaries, it is relatively easier to make some primary observations on the two color terms *hóng* 'red' and *bái* 'white', since these dictionaries furnish elaborate explanations of these terms and their various extended meanings.

Moreover, one Chinese daily newspaper *China Daily* published in the People's republic of China is also examined. To collect such data, the author has to turn to the aid of the Internet searching engines. Among the data from the Internet, some typical usages that were published within last two years are collected. This last method is beneficial to the researcher since it can keep the dataset up-to-date and provide contextual information.

3.4 Data Treatment

Since the data collected from dictionaries and a newspaper are not large in quantity, data should be processed.

In terms of words and phrases containing each term, first, duplicate words and phrases were removed. After that, words and phrases that are used in only a few dialects (i.e., not in *Putonghua* 'Mandarin') were left out. Finally, in the domain of words and phrases, the meanings of each term that are obviously different from its literal meaning were highlighted. The distinction between the literal and non-literal meanings needs

more efforts. The author first consulted the various meanings of each term in its lexical entry in the dictionaries, and then found the corresponding words or phrases. The extra meanings of each term that were not included in the dictionaries were further explored in the newspaper, and the related words and phrases were taken as the data. Because most of the sentential examples were collected from the newspaper, they met the requirements that they are complete sentences, in which the meanings of words or phrases containing each term are sufficiently clear in the given contexts. Long sentences were cut short without causing changes to their meanings. The Chinese expressions should be mentioned, since most of the data in this study are expressions. Although the collection of data involved words, phrases, or even sentences, the expression words could still be extracted from them without causing changes to their meanings. There are two, three or four elements, namely two, three or four characters, which constitute a Chinese color expression. In this study, one of these characters is *hóng* 'red' or *bái* 'white' that is applied to the first, second, third or fourth position.

3.5 Data Analysis

The collected data was classified and analyzed according to the three research questions mentioned before (section 1.3).

First, the data was sorted according to the meanings of these two color terms, which were divided into two types: literal and metaphorical meaning, each is further illustrated by sentence examples from corpora data.

Second, the data under the column of metaphorical meanings was re-assorted. For

instance, in the data 红人 *hóng rén* 'red person', the metaphorical meaning of the color term *hóng* 'red' was being popular; therefore, this color expression is put under the conceptual metaphor POPULARITY IS RED.

Similarly, when the case came to the color term *bái* 'white', data under the column of metaphorical meanings was assorted. For example, in the data 白眼 *bái yǎn* 'white eyes', the metaphorical meaning of *bái* was being contemptuous; thus, this color expression was put under the conceptual metaphor COMTEMPT IS WHITE.

After data classification, a qualitative analysis of the data was conducted to answer the three research questions. First, a semantic analysis was applied to answer research question one. Then, according to the theoretical framework of conceptual metaphor theory, an intensively cognitive analysis referring to research question 1 and research question 2 was carried out to determine the mechanism of each conceptual metaphor containing these two color terms.

Chapter Four

Data Analysis and Discussion

4. Introduction

In this chapter, the author analyzed the color metaphors of *hóng* 'red' and *bái* 'white' based on collected data. Three research questions were answered respectively. They were:

(1) What are the literal and metaphorical meanings of *hóng* 'red' and *bái* 'white' in Chinese, respectively?

(2) How does the conceptual metaphor theory account for the metaphorical meanings of *hóng* 'red'?

(3) How does the conceptual metaphor theory account for the metaphorical meanings of *bái* 'white'?

4.1 Answering Research Question One

In this section, the Chinese color term *hóng* 'red' and *bái* 'white' was analyzed in two steps: first, the literal meanings of these two color terms was identified and elaborated, respectively; then the metaphorical meanings was figured out.

4.1.1 The Literal Meaning of *hóng* 'red'

Through examination, both dictionaries of *XZ* (2011) and *XHC* (2012), ten different senses of the Chinese color term *hóng* 'red' was isolated as presented in the following:

1) the color denoting blood and the flower of the pomegranate

2) symbolizing red cloth, red silk, or some other material with red color;

3) symbolizing success, popularity

4) symbolizing revolution, high consciousness in politics

5) symbolizing bonus, profit, dividend

6) symbolizing joyous occasions such as wedding

7) envy

8) flushed with anger, shame, sorrow, excitement, or shyness

9) blood

10) prosperity

Based on the above different senses, meanings were classified and explained in the following.

The literal meaning is regarded as the core of semantic system, through which the meaning can be further extended. As the name implies, the literal meaning of *hóng* is the color 'red'. Such an explanation is in accord with the first sense of Character *hóng* in both dictionaries of *XZ* (2011) and *XHC* (2012,), which considers *hóng* as the color of blood or the color of pomegranate flower. Here, the term color becomes a key point in explaining the meaning of *hóng* 'red', which in turn gives a strong support for the statement that the literal meaning of *hóng* is the color red. For instance:

(1) a. 红   花

   hóng   *huā*

   red   flower

'red flower'

b. <u>红</u>　　裙

   <u>hóng</u>　*qún*

   <u>red</u>　skirt

   'red skirt'

c. <u>红</u>　　叶

   <u>hóng</u>　*yè*

   <u>red</u>　leave

   'red leave'

d. <u>红</u>　　鞋

   <u>hóng</u>　*xié*

   <u>red</u>　shoe

   'red shoe'

e. <u>红</u>　　旗

   <u>hóng</u>　*qí*

   <u>red</u>　flag

   'red flag'

f. <u>红</u>　　木

   <u>hóng</u>　*mù*

   <u>red</u>　wood

   'redwood'

In the above expressions, *hóng* refers to the color red. A possible explanation is as follows. Every concrete object in this world bears its specific color, like a blue sky, green grass, or a white cloud. Things appearing in these expressions (1a—1f), modified by *hóng* are *hua* 'flower', *qun* 'skirt', *ye* 'leave', *xie* 'shoe', *qi* 'flag' and *mu* 'wood', all of which are concrete rather than abstract. Thus in (1), *hóng*, as a color to describe the various kinds of things in the world, is used literally to denote the color of these physical objects.

4.1.2   The Metaphorical Meanings of *hóng* 'red'

Color is closely related to the life of mankind and has become an important field of mankind to recognize the world. In addition to the literal function of denoting physical colors of various objects, people show their expression of thoughts and understandings using color terms to conceptualize and understand subjective experience and abstract concepts. In this regard, color terms are applied as a source domain whose images may well be mapped to other less concrete domains, which are abstract. As a result, color terms can be used to describe these abstract concepts and make the daily expression in various contexts more vivid and interesting. In addition, these abstract concepts are learned as the metaphorical meanings of color terms. Through examination of the different senses of *hóng* 'red', the metaphorical meanings of this color term are categorized into the following table:

Table 4.1 Metaphorical Meanings of *hóng* 'red'

Metaphorical Meanings	Domains
being joyous, excitement, shy, shameful, angry, and envy	EMOTION
success, popularity, prosperity, danger	SOCIETY
revolution, or high consciousness in communism	POPLITICS
bonus, profit, dividend	ECONOMY

The above table shows that different metaphorical meanings of *hóng* 'red' are displayed and classified into such abstract domains as emotion, society, politics and economy. Closely observed, domains of emotion and society makes up of half of the metaphorical meanings, which indicates that *hóng* 'red' own its great significance in expressing one's feelings and describing the society. The following expressions demonstrate these metaphorical usages of *hóng* 'red':

(2) a. 红　　　眼

　　　hóng　　*yǎn*

　　　red　　　eye

　　　'the white part of eyes become red for being jealous, sorrowful'

　　b. 红　　　脸

　　　hóng　　*liǎn*

　　　red　　　face

　　　'face blushes for being excited, shy, shameful, and angry'

　　c. 红　　　人

　　　hóng　　*rén*

　　　red　　　person

'a person favored by the authority or being popular in the public'

d. 红　　火

　　hóng　　_huǒ_

　　red　　fire

　　'prosperous'

e. 红　　歌

　　hóng　　_gē_

　　red　　song

　　'a song sung to extol the Red Army's contributions in Revolution period'

f. 红　　利

　　hóng　　_lì_

　　red　　bonus

　　'bonus, profit, dividend'

In both (2a) and (2b), _hóng_ 'red' is utilized to modify such body parts as _lian_ 'face' and _yan_ 'eye', expressing different emotions of shame, sorrow, anger, excitement and so on. In addition to this, people often make use of _hóng_ 'red' to modify a person _ren_ 'person', or _huo_ 'fire', like in (2c) and (2d), delineating the one's social status of being popular, successful and prosperous in society. However, when _hóng_ 'red' is applied in other abstract domains such as politics and economy in (2e) and (2f), it refers to revolution and bonus respectively. The reason why and how these metaphorical meanings are extended and realized will be expounded in the section 4.2.

4.1.3   The Literal Meaning of *bái* 'white

To human eyes, *bái* 'white' is the most distinct color. According to *XZ* (2011) and

XHC (2012), different senses of *bái* 'white' were listed as follows:

1) the color of snow, frost, milk;

2) white silk;

3) bright, full of light;

4) clear, understandable;

5) bare/blank;

6) in vain;

7) by free, reward-less;

8) symbolizing reaction;

9) funeral;

10) contemptuous;

11) fearful

Based on the above senses, meanings were classified and explained in the following.

Similar to *hóng* 'red', the literal meaning of *bái* 'white' refers to the color 'white'.

This statement also coincides with the definitions of the two dictionaries, *XZ* (2011) and

XHC (2012), both of which regard *bái* as the color of snow or the color of milk. Once

again, the term color has been emphasized, which sustains the argument that the color

'white' is regarded as the literal meaning of this particular Chinese character. For

instance:

(3) a. 白   雪

bái   xuě

white   snow

'white snow'

b. 白   衣

bái   yī

white   shirt

'white shirt'

c. 白   糖

bái   táng

white   sugar

'white sugar'

d. 白   布

bái   bù

white   cloth

'white cloth'

e. 白   天   鹅

bái   tiān   é

white   sky   goose

'white swan'

The above examples demonstrate that *bái* 'white' is used literally to specify and describe the physical color of such concrete objects as *xuě* 'snow' in (3a), *yī* 'shirt' in (3b), *táng* 'sugar' in (3c), *bù* 'cloth' in (3d), and *tiān é* 'swan' in (3e).

4.1.4   The Metaphorical Meanings of *bái* 'white'

Through examination of the different senses of *bái* 'white', the metaphorical meanings of this color term are categorized into the following table:

Table 4.2 The Metaphorical Meanings of 白 *Bái* 'White'

Metaphorical Meanings	Domains
innocent	PERSONALITY
fear, contemptuous	EMOTION
symbolizing reaction	POPLITICS
in valid/useless, blank/bare, plain, by free, clear/understandable	SOCIETY

The above table displays that the metaphorical meanings of *bái* 'white' are assorted into the domains of politics, emotion, personality, and society. Closely observed, most of the metaphorical meanings are classified in the domain of emotion and society, which indicates that *bái* 'white' also holds great significance in expressing one's feelings and describing society.

(4) a. 清　　　白

qīng　　***bái***

clear　　**white**

'innocent'

　b. 白　　　眼

bái　　*yǎn*

white　　eye

'contemptuous'

c. 白　　区

bái　　_qū_

white　　area

'Kuomintang-controlled area'

d. 惨　　**白**　　的　　脸

cǎn　　**_bái_**　　_d_e　　_liǎn_

dread　　**white**　　AUX　　face

'face are dreadfully pale for fear'

e. 白　　吃

bái　　_chī_

white　　eat

'free meal'

f. 白　　地

bái　　_dì_

white　　land

'bare land'

g. 明　　**白**

míng　　**_bái_**

clear　　**white**

'understand'

In both (4b) and (4d), _bái_ 'white' is utilized to modify such body parts as _yǎn_ 'eye' and _liǎn_ 'face', expressing peoples' different emotions of contempt and fear. In addition

to this, people often make use of *bái* 'white' to modify *dì* 'land' and the action of eating *chī* 'eat', such as (4f) and (4e), describing the status of being bare and free in society. However, when *bái* 'white' is applied in other abstract domains such as politics in (4c) and personality in (4a), it refers to reaction and innocence, respectively. All of these metaphorical meanings is further analyzed in section 4.3 to provide better understanding why and how these meanings are extended and realized.

4.2 Answering Research Question Two

In this section, each metaphorical meaning of *hóng* 'red' is analyzed to identify the mechanism governing the meaning extension. Since metonymies have involved in the formation of conceptual metaphors, first, metonymies of *hóng* 'red' are presented and explained; then, the working process of each conceptual *hóng* 'red' metaphor is illustrated.

4.2.1   Metonymic Meanings of *hóng* 'red'

Metonymy is considered as a cognitive tool grounded in daily experience. It serves the function of activating one cognitive category by referring to another category within the same domain, in doing so highlighting the first category or the subdomain to which it belongs. Among the different senses of *hóng* 'red' listed in Section 4.1.1, sense 2 and sense 9 are considered metonymic and three metonymies are then put forward. They are (1) *RED FOR RED CLOTH*; (2) *RED FOR FIRE*; and (3) *RED FOR BLOOD*. Expressions of the first *hóng* 'red' metonymy are listed below:

(1) a. 披　**红**　戴　　花

　　　pī　***hóng***　*dài*　　*huā*

　　　wrap　**red**　wear　　flower

　　　'wearing red silk ribbons pinned on one's dress'

　b. 穿　**红**　戴　　绿

　　　chuān　***hóng***　*dài*　　*lü*

　　　wear　**red**　wear　　green

　　　'dressed in red and green'

In these examples in (1), the underlined *hóng* 'red' in bold form refers to 'red cloth'. This metonymic meaning is derived from the conceptual metonymy PART FOR WHOLE, where, *hóng* 'red', as one physical feature of object, can be used to stand for the object it denotes. The process of this particular metonymic meaning extension is illustrated in the following figure:
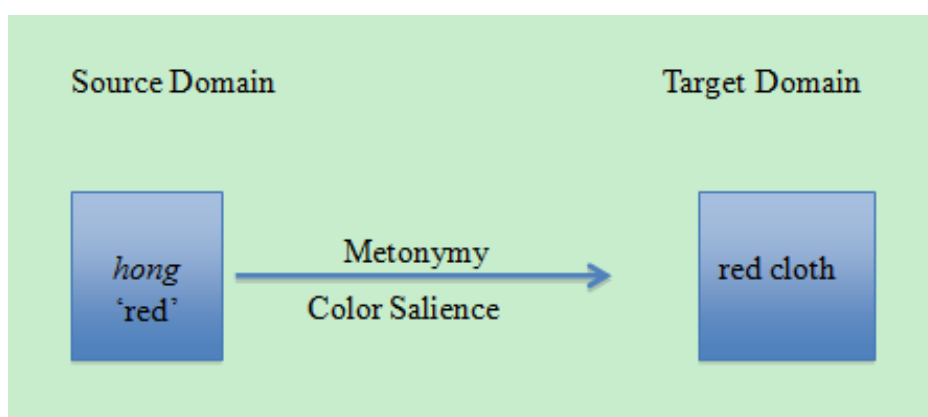

Figure 4.1 Mechanism of hóng 'red' Metonymy

The above figure displays that there is a correspondence between the domains of color *hóng* 'red' and red cloth. And this correspondence is known as the metonymic

mapping process. During this process, the feature of color red is salient and then mapped onto the target object of red cloth. By doing that, the color *hóng* 'red' is highlighted. In addition, people prefer to use the color term to refer to the stuff with that color.

Besides, *hóng* 'red in Chinese can be used to stand for fire. It is known that fire is warm. When people perceive the color *hóng* 'red', they will intuitively think of fire. This is because the experience of seeing color *hóng* 'red' will remind them of the experience seeing things at a time when it is warm. It seems plausible that people associate color *hóng* 'red' with fire, and the association is supported by the existence of set expressions such as 红火 *hóng huo* 'red fire'. What is more, it is also notable that fire engines used by fire brigades are often painted red and that fire extinguishers are red. All of these daily interactions with the color red enable people to associate *hóng* 'red' with fire. The process of this *hóng* 'red' metonymy is displayed below.
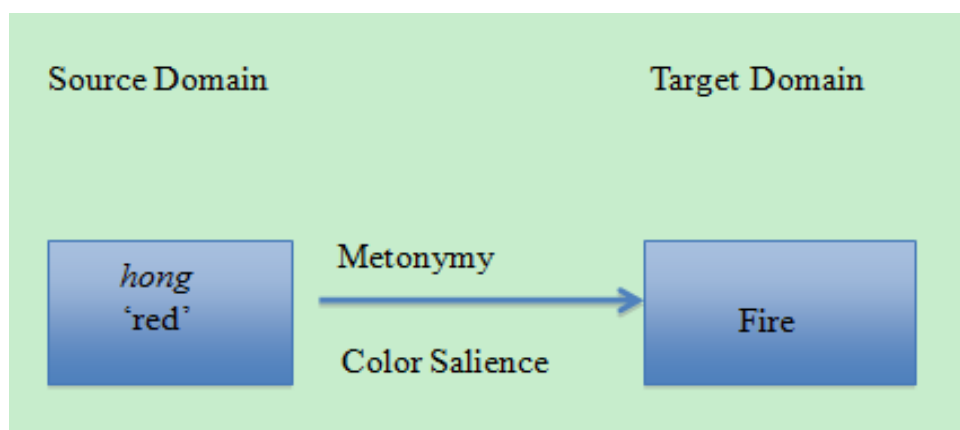

Figure 4.2 Mechanism of hóng 'red' Metonymy

Figure 4.2 shows that a metonymic mapping process occurs within the domain of color *hóng* 'red' and fire, which is also under the PART FOR WHOLE metonymy where *hóng* 'red', as one physical feature of fire, is used to stand for fire. By doing that, the

color *hóng* 'red' is highlighted.

Moreover, *hóng* 'red' in Chinese can also be used to stand for blood. This close relationship can be found in the senses of *hóng* 'red' in both *XZ* (2011) and *XHC* (2012), which consider *hóng* 'red' as the color of blood. It is known that the cognitive images formed in human brain for blood may be generalized as a smelly and clearly red liquid. The visual color brings people deep and concrete cognitive experience. When this experience is stored and strengthened along human beings' long-term memory, an associative thinking between *hóng* 'red' and blood is constructed, for example:

(2) 刺　　刀　　见　　**红**

　　cì　　*dāo*　　*jiàn*　　***hóng***

　　prick　knife　　see　　red

　　'fight courageously at bayonet-point range'

In (2), *hóng* 'red' is related to blood rather than color. This is because when a knife pricks one's body, blood will be seen immediately. It is the color salience that extends *hóng* 'red' to the meaning of blood. This meaning extension is also a result of PART FOR WHOLE metonymy, where *hóng* 'red' as one physical attribute of blood can stand for blood. The exact process of this *hóng* 'red' metonymy is displayed in the following figure:
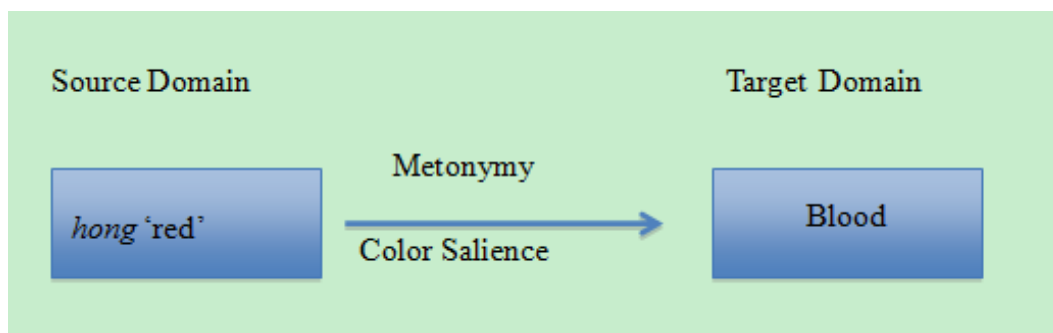
Figure 4.3 Mechanism of hóng 'red' Metonymy

The above figure displays that a metonymic mapping process happens within the domain of *hóng* 'red' and blood. During this process, the color red is highlighted and then mapped onto the target object blood, to make the conceptualization of blood more vivid and interesting.

4.2.2 Conceptual Metaphors of *hóng* 'red'

In section 4.1.2, the author has classified the various metaphorical meanings of color term *hóng* 'red' into different domains. In this section, conceptual metaphors of *hóng* 'red' under domains of EMOTION (Section 4.2.2.1), SOCIETY (Section 4.2.2.2), POLITICS (Section 4.2.2.3) and ECONOMY (Section 4.2.2.4) were presented and then analyzed according to the theoretical framework of conceptual metaphor theory.

4.2.2.1 The Emotion Domain

As a basic cognitive domain, emotion has aroused much interest for research among linguistics. In the collected linguistic expressions, the author has found that the color term *hóng* 'red' plays a part in conceptualizing emotion. The connection between the color term *hóng* 'red' and its emotional direction is much stronger than other

relations of this kind are. This indicates that emotion, one of the most central and pervasive aspects of human experience, is largely conceptualized and expressed via color metaphor. The analysis of the EMOTION domain will be roughly organized in the sequence of the sub-domains of JOYOUSNESS, ANGER, SORROW, ENVY, SHY, SHAME, and EXCITEMENT.

Ⅰ JOYOUSNESS IS RED

In Chinese, *hóng* 'red' is typically related to joyous occasions. *Hóng* 'red' is not only the color used the earliest by the ancient people, but has also favored in all ages. The tradition of worshiping this color is manifested in every aspect of daily lives. Chinese people like to decorate with *hóng* 'red' in boisterous and joyous occasions such as wedding ceremonies, festivals and celebrations; for instance, in ancient China, people would wear red clothes to attend joyous occasions such as congratulating an elderly person on his/her birthday or the birth of a baby. In a traditional wedding ceremony, *hóng* 'red' is highly favored to set off the bustling and joyful atmosphere. Red paper-cuts of the character 囍 *xi* (literally meaning 'double happiness'), red candles, and red flowers are seen everywhere. In addition, not only do the bride and groom wear formal suit or dress in red, but the bride's head will also be covered with red veil. Attendees for these occasions wrap their gifts in a red envelope. All these indicate that Chinese people prefer to use *hóng* 'red' to symbolize joyousness. This metaphor is manifested in many expressions:

(3) a. <u>红</u>　　喜　　事

　　 hóng　 *xǐ*　 *shì*

red   happy   occasion

'wedding'

b. 红   事

hóng   *shì*

red   occasion

'occasions of getting married'

c. 红   包

hóng   *bāo*

red   bag

'money gift wrapped in red envelop to hand out in joyful occasions like weddings and the Spring Festival

d. 红   双   喜

hóng *shuāng*   *xǐ*

red   double   happy

'double happiness either written in red or on a piece of red paper to symbolize an event of special joy'

e. 披   **红**   挂   彩

pī   **hóng**   *guà*   *cǎi*

wrap   **red**   hang   color

'to celebrate something joyful in a Chinese traditional way'

The above expressions demonstrate that in Chinese, *hóng* 'red' is usually associated with the abstract concept of joyousness. The mechanism for the formation of this *hóng*

'red' metaphor has been displayed in the following figure:
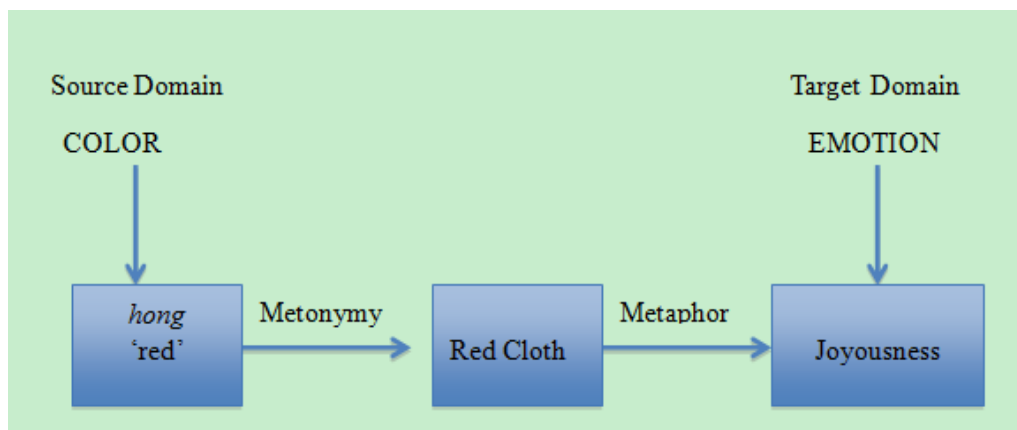
Figure 4.4 Mechanism of the Metaphor JOYOUSNESS IS RED

The above figure reveals that mapping processes happen in the metaphor JOYOUSNESS IS RED. However, *hóng* 'red' in the source domain of COLOR is not directly mapped onto the target domain of EMOTION. Between these two domains, a metonymic mapping process from *hóng* 'red' to 'red cloth' firstly occurs. As a traditional decoration, red cloth is used in almost all joyful occasions such as weddings, celebrations. Due to such high levels of association between red cloth and joyful occasions, impression on the relevance between the two things is deepened, or even preferentially highlighted in human's cognition. This kind of experience with red cloth enables people to regard red cloth as an indispensable part of joyful occasions. Thus, *hóng* 'red', as the color of red cloth extends its meaning to joyousness.

Ⅱ ANGER/SORROW/ENVY/SHY/SHAME/EXCITEMENT IS RED

These emotional metaphorical meanings manifested in language usages are the expressions shown in the following sentences:

(4) a. 赵　　　旅　　　长　　　　　一　　番　　　话

Zhào   *lü*   *zhǎng*   *yì*   *fān*   *huà*

Zhao   brigader   commander   one   piece   word

让   曹   营   长   *面   红   耳   赤*

ràng   *Cáo*   *yíng*   *zhǎng*   *miàn*   *hóng*   *ěr*   *chì*

let   Cao battalion commander   face   red   ear   red

'Brigadier Commander Zhao's words made battalion commander Cao's face turn red with shame.'

b. 40 余 年，田 桂荣   和 沙 永增   老   人

40 yú   *nián,* *Tián Guìróng*   *hé* *Shā Yǒngzēng*   *lǎo*   *rén*

40 after year Tian Guirong   and   Sha Yongzeng   old person

从   未   *红   过   脸*，拌   过   嘴。

cóng   *wèi*   ***hóng***   ***guò***   ***liǎn,***   *bàn*   *guò*   *zuǐ*

from   never   red   TM   face   argue TM   mouth

'During 40 years, the old couple Tian Guirong and Sha Yongzeng have never argued and been angry with each other.'

c. 德国   的   富有   也   让   邻   国   *眼   红*

déguó   *de*   *fùyǒu*   *yě*   *ràng*   *líng*   *guó*   ***yǎn***   ***hóng***

Germany   AUX   rich   also   let   neighboring   country   eye   red

'Germany's richness always makes its neighboring country be green with envy.'

d. 提起   在   老家   过年   的   父母

tíqǐ   *zài*   *lǎojiā*   *guònián*   *de*   *fùmǔ*

think PRE hometown celebrate Spring Festival AUX parents

作为 独生 子女 的 她 不由 *红* *了* *眼* *眶*

zuòwéi *dúshēng* *zínü* *de* *tā* *bùyóu* **hóng** **le** **yǎn** **kuāng**

as single child AUX she can't help red TM eye orbit

'Thinking of the parents who are alone celebrating Spring Festival in their

hometown, her eyes are red with tears.'

e. 戴 立成 的 妈妈 苗慧 激动得 *涨* *红* *了* *脸*

Dài Lìchéng *de* *māma* *Miáohuì* *jīdòngde* **zhàng** **hóng** **le** **liǎn**

Dai Licheng AUX mother Miaohui excited become red TM face

'The face of Dai Licheng's mother has become red for excitement'

f. 当 记者 问起 他俩 是否 一 见 钟情 时

dāng *jìzhě* *wènqǐ* *tāliǎ* *shìfǒu* *yí* *jiàn zhōngqíng* *shí*

when journalist ask they whether one see love time

科比尔卡 *羞* *红* *了* *脸*

Kēbǐérkǎ **xīu** **hóng** **le** **liǎn**

Kobika shy red TM face

'When a journalist asked whether they fell in love with each other at first

sight, Kobika suddenly blushed.'

The underlined expressions in italic and bold form in (4a—4f) indicate the presence

of emotions such as anger, excitement, and envy is understood through the color *hóng*

'red'. This COLOR-EMOTION association is based on "correlations in bodily

experience that result in well-established neuronal connections in the brain" (Kǒvecses,

2004, p. 26). In other words, metaphorical correspondence between emotion and color actually reflects our physiological experience about these emotions.

Hóng 'red', as the color of blood, is linked by metonymy to the manifestation of emotion, as well as to more-or-less direct references to blood itself. As is the case for anger, when somebody gets angry, his or her heart will beats faster to "pump blood into vessels more rapidly and his blood pressure goes up" (Mohammad, Manouchehr & Mohammad A., 2012, p. 244). As a result, one's body, especially the face, will be filled with a great deal of blood. The result of this physiological reaction is foreseeable: one's face will become red. Due to this, reddening of the face is associated with the concept of anger. This is why the expression 红过脸 *hóng guò liǎn* (literal meaning 'face has become red') in (4b) derives the meaning of 'face blushing for anger', and why the conceptual metaphor ANGER IS *HÓNG* 'RED' is formed from bodily experience.

Similarly, when a person feels excited, shy, envious, or shameful, blood will also rush to one's body parts such as the face, eyes, and neck (Soriano & Valenzuela, 2009). Consequently, these body parts will turn red. This is why being shameful is described as 面红耳赤 *miàn hóng ěr chì* (literal meaning 'face and ear become red') in (4a); 涨红了脸 *zhàng hóng le liǎn* (literal meaning 'face turns into red') in (4e) denotes the meaning of 'being excited'; 羞红了脸 *xiu hóng le liǎn* (literal meaning 'face blushes') in (4f) refers to the meaning of 'being shy'; and 眼红 *yǎn hóng* (literal meaning 'red eyes') in (4c) is applied to express one's enviousness. What's more, our experience with the emotion of sorrow indicates that if somebody is sorrowful, he or she may sob. As a result, one's eyes will turn into red due to blood welling up in the eyes. This is the case

for such expression as 红了眼眶 *hóng le yǎn kuāng* (literal meaning 'eyes have become red') in (4d), expressing a feeling of soreness.

Through the analysis above, the author finds that these emotions are expressed as the reddening of some body parts. Actually, this metaphorical usage of color term *hóng* 'red' to convey these emotional meanings is based on the general metonymic principle that the physiological effects of an emotion can stand for the emotion. Thus, this COLOR-EMOTION metaphor can be broken into a more specific version, that is, ANGER/SORROW/ENVY/SHYNESS/SHAME/EXCITEMENT IS THE REDDENING OF CERTAIN BODY PARTS in Chinese. The exact process for this COLOR— EMOTION metaphor is illustrated in the following figure:
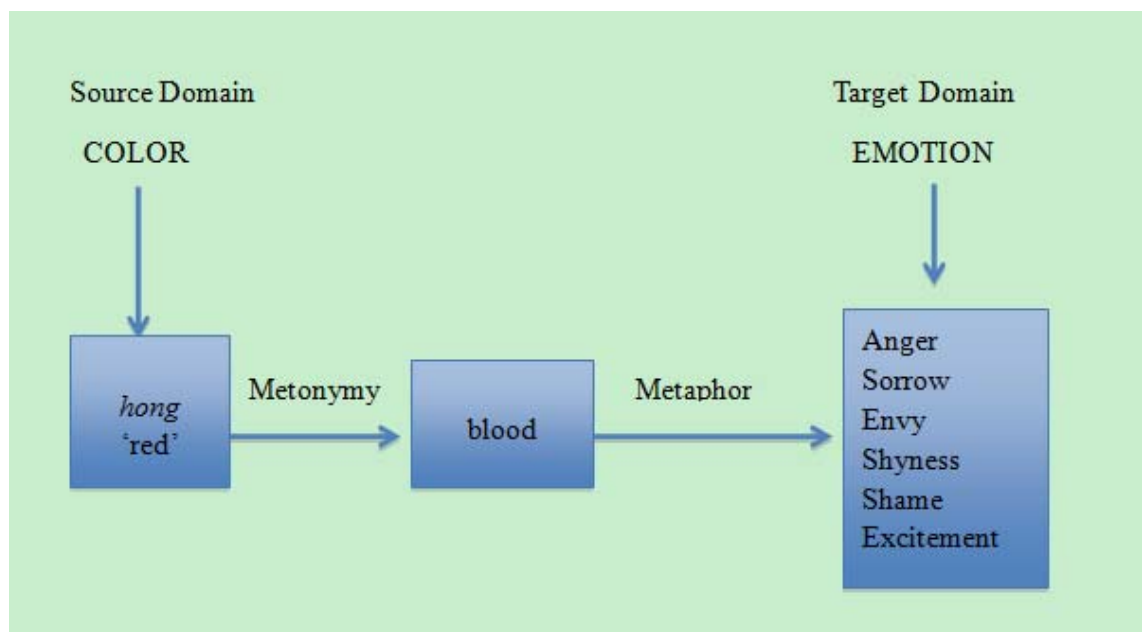

Figure 4.5 Mechanism of the metaphor ANGER/SORROW/ENVY/SHYNESS/SHAME/EXCITEMENT IS RED

Figure 4.5 displays that both metonymy and metaphor work together in this meaning extension of *hóng* 'red'. Two mapping processes occur between the domain of

COLOR and EMOTION. First, *hóng* 'red' is applied metonymically to stand for blood; second, it is a fact that blood is referred to as "a body fluid that intervenes in the experience of the emotion" (Soriano & Valenzuela, 2009). Due to the physical manifestation of blood in the body parts (reddening of certain body parts), emotions are connected to blood during emotional arousal. Thus, features of *hóng* 'red', in the source domain of COLOR are mapped onto the target domain of EMOTION. By doing so, these various emotions are expressed more vivid and interesting.

4.2.2.2 The Society Domain

Hóng 'red' in Chinese can be used to describe different things in society.

Ⅰ SUCCESS/ POPULARITY IS 'RED'

This particular conceptual metaphor of *hóng* 'red' is manifested in various expressions shown below:

(5) a. 红　　人

　　hóng　*rén*

　　red　person

　 'a person favored by the authority or the public' (literal meaning 'a red person')

　b. 红　　角

　　hóng　*jué*

　　red　role

　'popular role' (literal meaning 'a red role')

c. 开　　门　　<u>**红**</u>

　　kāi　　*mén*　　<u>***hóng***</u>

　　open　　door　　<u>**red**</u>

‘a successful start’ (literal meaning ‘open the door with red’)

d. 满　　堂　　<u>**红**</u>

　　mǎn　　*táng*　　<u>***hóng***</u>

　　full　　hall　　<u>**red**</u>

‘all-round success’ (literal meaning ‘a hall full of red’)

e. 一　　炮　　走　　<u>**红**</u>

　　yí　　*pào*　　*zóu*　　<u>***hóng***</u>

　　one　　cannon　　walk　　<u>**red**</u>

‘an overnight success’(literal meaning ‘become red overnight’)

In (5), *hóng* ‘red’ refers to the metaphorical meanings of being successful and popular. A person favored by superiors in official circle or workplace is called 红人 *hóng rén* (literal meaning ‘red person’) in (5a); actor/actress of popularity is called 红角 *hóng jue* (literal meaning ‘red role’) in (5b); business going smoothly is called 开门红 *kāi mén hóng* (literal meaning ‘open door red’) in (5c); achieving all-round success is called 满堂红 *mǎn táng hóng* (literal meaning ‘house full of red’) in (5d) and somebody who succeeds overnight is called 一炮走红 *yí pào zóu hóng* (literal meaning ‘become red overnight’). The reason why such special abstract meanings are given to the color term *hóng* ‘red’ can be explained in the following.

First, *hóng* ‘red’ in Chinese can stand for fire, which has been demonstrated in

section 4.2.1. It is known that fire is enthusiastic and full of vitality. It is among the basic material things on which human being relies for existence and facilitates the prosperity and development of human society. Therefore, in human cognition, the flaming fire symbolizes prominence and prosperity, rendering *hóng* 'red' to acquire psychological support as a popular color. Second, during the feudal society, *hóng* 'red' has always been the color exclusively used by the privileged class, such as the emperor, the supreme ruler of feudal society, who wrote in red to comment on the letters submitted. Besides, in traditional Chinese architecture, palaces, temples, and houses of aristocrats are painted with red, symbolizing power and eminence in position. At the heyday of Chinese feudal society, Tang Dynasty, it was regulated that imperial officials ranking above the third grade wore purple and those above fifth grade red. Thus, in the officialdom-oriented feudal society, it was believed that being able to wear such official color clothes means winning power, favored by the authority and praised by the society. All those daily experience with color *hóng* 'red' enables people to connect it with the experience of being successful and popular. The exact cognitive process for this conceptual *hóng* 'red' metaphor is illustrated in the following figure:
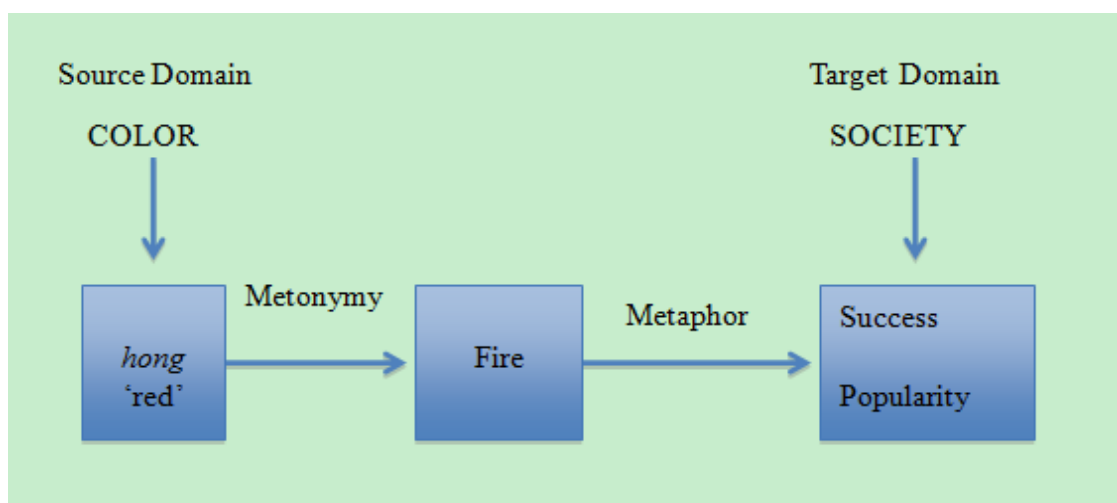
Figure 4.6 Mechanism of the Metaphor SUCCESS/POPULARITY IS RED

The above figure indicates that this metaphorical mapping is based on a metonymic relationship of RED FOR FIRE. That is to say, first, *hóng* 'red' in Chinese is applied metonymically to refer to fire. Our everyday experience with fire makes us feel happy and think that everything is prosperous. Such kind of feeling may also be caused by one's experience of being successful or popular. Thus, the similar psychological response caused by the metonymy of *hóng* 'red' and being successful or popular in society forms the basis for this COLOUR—SOCIETY metaphor.

4.2.2.3 The Politics Domain

In Chinese, 红 *hóng* 'red' carries the obvious political tendency.

Ⅰ REVOLUTION/HIGH CONSCIOUSNESS IN COMMUNISM IS RED

As Itten stated: "red is the color of revolution, because of its links with political fervor and spilled blood" (1961, p. 134). However, red in ancient times had no bearings in terms of the political sense. It was not until modern times that red has become particularly associated with socialists and the symbol of communism, along with

socialism and its advocacy of armed struggle for revolutionary victories. The reason why such a metaphorical relationship has formed is that *hóng* 'red' has long been considered as the color of blood. Our ancestors' experience gives us the impression that sacrifice and blood are inevitable when fighting in a revolution. Therefore, in the modern era, *hóng* 'red' is frequently used to represent revolutions that always involve blood and sacrifice.

There are a large number of *hóng* 'red' expressions belonging to the domain of POLITICS. 红军 *hóng jūn* (literal meaning 'red army') refers to the revolutionary army under the leadership of the CCP (Chinese Communist Party) during the Second Revolutionary Civil War (from 1946-1949); 红区 *hóng qū* (literal meaning ' red area') and 红色政权 *hóng sè zhèng quán* (literal meaning 'red power') is the base area and political power established by the CCP respectively in that period. During the Cultural Revolution (from 1966-1976), *hóng* 'red' was used more politically. The socialistic country governed by the proletariat is called 红色江山 *hóng sè jiāng shān* (literal meaning 'red country'); Chairman Mao is titled 红太阳 *hóng tài yáng* 'red sun' and his works is called 红宝书 *hóng bǎo shū* 'red books'; the highest leading institution is 红色司令部 *hóng sè sī lìng bù* (literal meaning 'red Command'); the Liberation Army is described as 红色长城 *hóng sè cháng chéng* (literal meaning 'red Great Wall'). Moreover, the phrase 又红又专 *yòu hóng yòu zhuān* (literal meaning 'both red and loyal) is often adopted to describe a person who is not only loyal to the revolutionary cause but also to his profession, that is, both socially-minded and professionally qualified; 红色路线 *hóng sè lù xiàn* (literal meaning 'red route') refers to

revolutionary policy; 红色歌曲 *hóng* sè gē qü (literal meaning 'red song') is a song propagating revolutionary ideas; 红色电波 *hóng sè diàn bō* (literal meaning 'red broadcasting') is the broadcast reporting revolutionary news; the violence of the Rebelling Faction is called 红色风暴 *hóng sè fēng bào* (literal meaning 'red storm') and 红五类 *hóng wǔ lèi* (literal meaning 'red five categories') is used to refer to the workers, poor peasants, servicemen and officials who support the revolution. Furthermore, people at that time liked to paint a door and wall red and write the political slogans on the wall in red. The whole country looked like a red sea, which has been powerfully influenced by the fact that the CCP has for a long time used *hóng* 'red' as an official political and governmental symbol. All those expressions reflect such special politics metaphor, which presupposed and typically unexamined in so many of our daily activities and experiences. They emerged naturally in our daily lives because what they highlight corresponds closely to what we experience collectively, while what they hide corresponds to so little. Metaphors of such a sort have a formal status in the society. They are officially approved, even designated, by the political and theoretical philosophes of the time. The specific process for this COLOR—POLITICS metaphor is illustrated in the following figure:
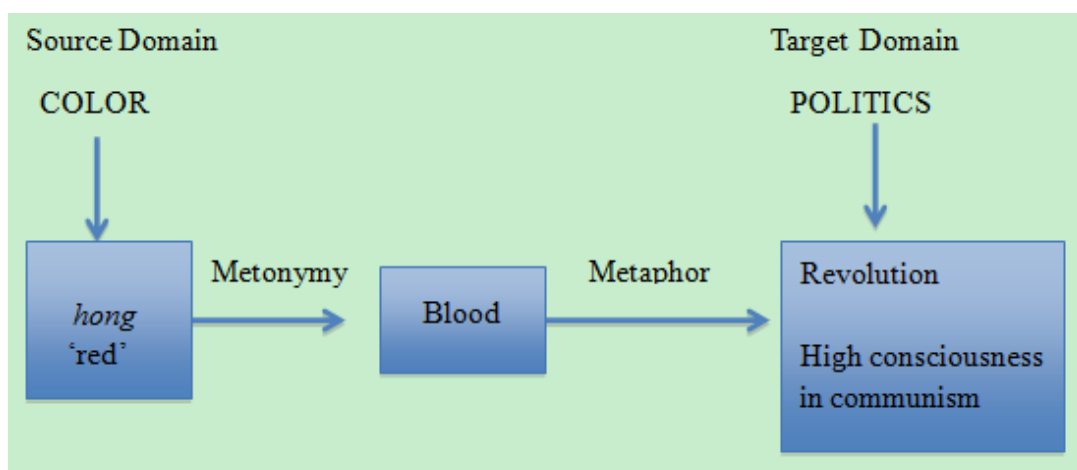
Figure 4.7 Mechanism the Metaphor REVOLUTION/HIGH CONSCIOUSNESS IN COMMUNISM IS RED'

Figure 4.7 shows that this COLOR—POLITICS metaphor is grounded in a metonymic relationship that 红 *hóng* 'red' first stands for blood (see Figure 4.3). The fact that blood is associated with revolution forms the basis for the correspondence between the domains of COLOUR and POLITICS.

4.2.2.4 The Economy Domain

In Chinese, *hóng* 'red' can be used to express concepts in economy, like:

Ⅰ BONUS/PROFIT/DIVIDEND IS RED

XZ (2011) and *XHC* (2012) define 红利 *hóng lì* (literally meaning 'red profit') as follows: the profits a corporation distributed to shareholders or extra payment given to employees; also income earned by individual in collective production department nowadays, such as bonus to capitalists and annual bonus. See the following examples:

(6) a. 每 天　　 工 作　　16　 个　　　 小　 时，

　　 měi tiān　　 gōng zuò　　16　 gè　　　 xiǎo shí

everyday	work	16	classifier	hour

年 底 虽然 有 可观 的 ***分 红***,

nián dǐ suīrán yǒu kěguān de ***fēn hóng***

year	end	although	have	good	AUX	divide	red

但是 你 哪 来 时间 去 花 这些 钱?

dànshì nǐ nǎ lái shíjiān qù huā zhèxiē qián

but	you	where	come	time	go	spend	this	money

'Everyday, you have to work for 16 hours. Although you can receive considerable bonus at the end of the year, do you have the time to spend it?'

b. 我们 成 了 旅游 公司 的 股东,

wǒmēn chéng le lüyóu gōngsī de gǔdōng

we	become	TM	tourist	company	AUX	stockholder

每 年 根据 土地 面积 ***分 红***。

měi nián gēnjù tǔdì miànjí ***fēn hóng***

every	year	according to	land	square	divide	red

'We have become the stockholder of this travel company. Every year, we can receive land dividends.'

In (6), the underlined expression in italic and bold form as 分红 *fēn hóng* (literal meaning 'divide red') refers to 'sharing bonus or receiving dividends'. *Fen* 'divide' refers to the action of sharing or dividing and *hóng* 'red' is regarded as bonus, profit or dividend. Why dose such metaphorical usage of *hóng* 'red' appear? Generally speaking, when corporations distribute profits at the end of a year, the tradition of the Han ethic

group is to wrap the money with red paper or cloth, connoting happiness and auspiciousness. There is also the word 红包 *hóng bāo* (literal meaning 'red packet') denotes the money contained in it given to people as a gift. Because of such experience with *hóng bao*, *hóng 'red'* has been related to money conceptually. What's more, the valuation of *hóng* 'red' in traditional culture makes people consider *hóng* 'red' as the symbol of joyousness. It is the most auspicious color to businessmen. This is why a ceremony called 剪彩 *jián cǎi* (literal meaning 'cut ribbon') is held when people start business, hold exhibition or lay foundation. In these ceremonies, some distinguished persons cut the tie of a big red silk flower, which implies a fortunate start. Thus the feature 'joyousness' is included in the cognitive frame of *hóng* 'red', and this feature is also contained in the experience of gaining profits or making money. The specific cognitive process for this COLOR—ECONOMY metaphor is displayed as follows:
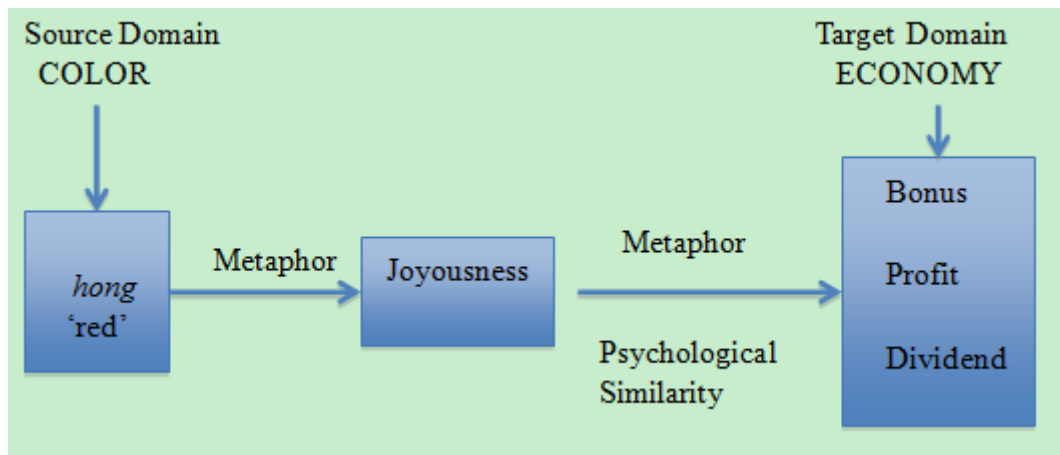

Figure 4.8 Mechanism of the Metaphor BONUS/PROFIT/DIVIDEND IS RED

Figure 4.8 shows that two metaphors work together in the meaning extension of *hóng* 'red' to 'profit/bonus/dividend'. That is to say, during the metaphorical mapping process between COLOR domain and ECONOMY domain, another metaphor *HÓNG*

'RED' IS JOYOUSNESS occurs first. Due to this metaphorical meaning, *hóng* 'red' in Chinese then can express another metaphorical meaning of bonus, profit, or dividend. The psychological similarity of feeling happy and auspicious forms the basis for this particular metaphor.

4.2.2.5 Summary of Red Metaphor

The relationship between the different meaning extensions of *hóng* 'red' is summarized in the following figure:

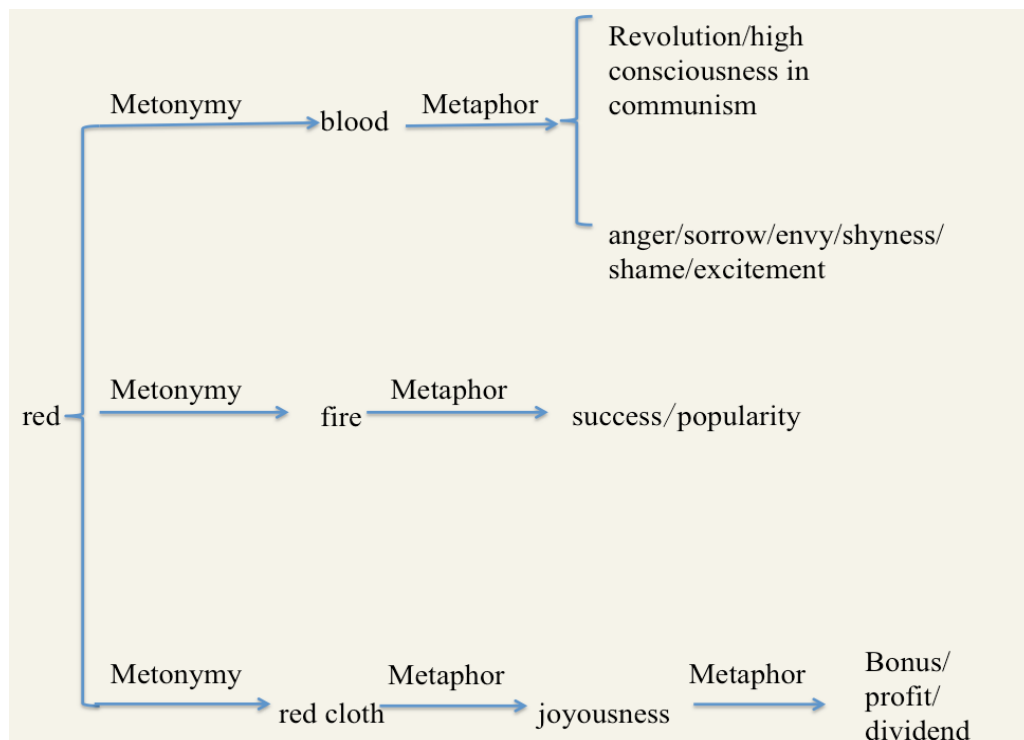Figure 4.9 Relationship Between Different Meanings of hóng 'red'

The above figure indicates that the color feature of *hóng* 'red' enables it to metonymically refer to the object 'blood', 'fire' and 'red cloth'. Because of these metonymic meanings, new senses of *hóng* 'red' are acquired. In this regard, *hóng* 'red' is not used literally to present the visual color concept, a higher level of abstraction via

metaphor produces additional meanings belonging to different domains of EMOTION, POLITICS, SOCIETY and ECONOMY, expressing the metaphorical meanings of 'joyousness', 'anger', 'envy', 'shame', 'revolution', 'high consciousness in communism', 'success or popularity', 'bonus', and so on.

During the process of this color term meaning extension, metonymy is more basic. It offers a limited range for meaning extension, which bases itself on 'seeing'. In this regard, the extended meanings belong to the concrete material domain, such as 'blood' 'fire' and 'red cloth'. Metaphor, on the other hand, is based on resemblance and similarity between a source domain and a target domain, and people are able to associate the source domain of COLOR conception to any other domain, as long as a motivating similarity is involved. In this regard, the extended meanings belong to a relatively abstract emotion domain, politics domain, society domain, and economy domain. In a word, metonymy and metaphor can be a correlated system during the process of the meaning extension of *hóng* 'red'.

4.3 Answering Research Question Three

To human eyes, *bái* 'white' is the most distinct color. In this section, each metaphorical meaning of *bái* 'white' is analyzed to explain the mechanisms governing the meaning extension. Since metonymies have involved in the formation of conceptual metaphors, first, metonymies of *bái* 'white' were presented and explained; then, the working process of each conceptual *bái* 'white' metaphor was illustrated.

4.3.1　　Metonymic Meanings of *bái* 'white'

Among the different senses of color term *bái* 'white' listed in section 4.1.3, sense 2, sense 3, and sense 9 are considered metonymic and three metonymies are put forward then. They are (1) WHITE FOR BRIGHT; (2) WHITE FOR WHITE SILK; and (3) WHITE FOR FUNERAL. Expressions of the these *bái* 'white' metonymies are shown as follows:

(1) a.　天　　　色　　　泛　　　<u>白</u>

　　　　tiān　　*sè*　　*fan*　　***<u>bái</u>***

　　　　sky　　color　appear　<u>**white**</u>

　　　　'the sky appears bright'

　　b.　<u>白</u>　　　帛

　　　　<u>bái</u>　　*bó*

　　　　<u>**white**</u>　silk

　　　　'white silk'

　　c.　<u>白</u>　　　事

　　　　<u>bái</u>　　*shì*

　　　　<u>**white**</u>　thing

　　　　'funeral'

In (1), *bái* 'white' refers to 'bright'. According to Wierzbicka (1996), whiteness is closely related to brightness. The reason is that, first, 白 *bái* 'white' in Chinese is an associative character evolved from the character 日 *rì* 'sun' in both ancient Chinese

oracle bone inscription and bronze inscription. The shape of both the characters 白 *bái* 'white' and 日 *rì* 'sun' looks like sunlight directly shinning. Shang (1983) explained that the shape of character 白 *bái* 'white' resemble the scene in which the sun just comes out from the horizon; the light sparkles sharply and the sky is white. It can be seen that the initial recognition of *bái* 'white' is related to the nature. The change of brightness of the sky was one of the natural phenomena our ancestors saw often and familiar with; therefore, they consciously related *bái* with the color that appears when the sun rises. In addition, our ancestors noted that along with the sunrise, the light turned from 'dark' to 'white' and the surrounding scenery was seen successively. To express such a visual change, people then used another word 'bright' to describe it. The initial images formed by visual perception regarding 'bright' include the feature that 'things can be perceived by the eyes'. In the meantime, the visual image of *bái* 'white', may also lead to similar results in terms of perception. Because of the clear similarity with visual perception, people use *bái* 'white' to refer to 'bright'. The process of this meaning extension is illustrated by the following figure:
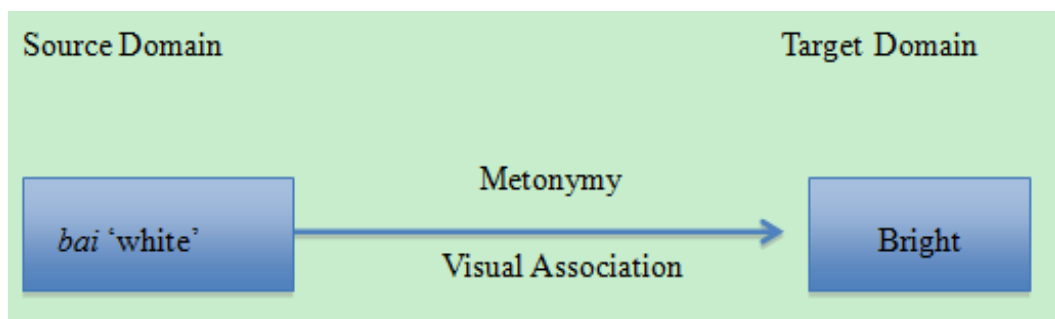

Figure 4.10 Mechanism of bái 'white' Metonymy

The above figure displays that a metonymic mapping occurs between color *bái* 'white' and the concept 'bright'. During this process, the feature of color *bái* 'white' is

salient and then mapped onto the target domain of 'bright'. By doing that, the color 'white' is highlighted and people prefer to use the color term to refer to its attribute 'bright'.

Except for that, *bái* 'white' in Chinese can stand for 'white silk', like the expression in (2b). In ancient China, white silk is a kind of cloth frequently used to make clothes or to paint on. According to the PART FOR WHOLE metonymy, *bái* 'white', as one physical attribute of white cloth, thus can stand for the whole object white silk. The process of this meaning extension can be illustrated in the following figure:
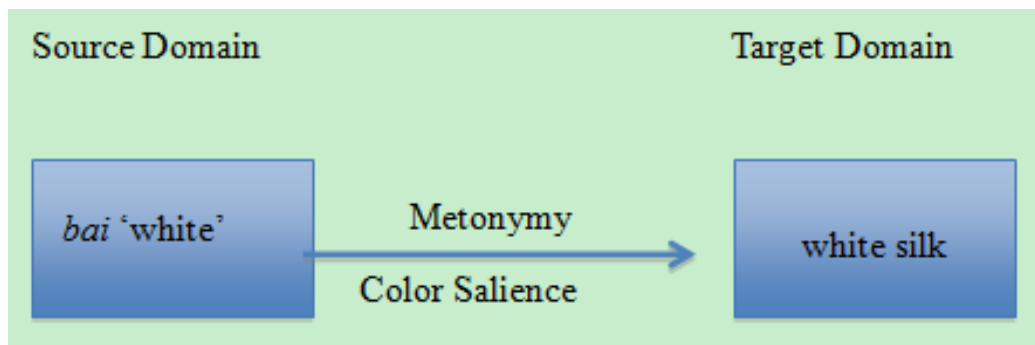
Figure 4.11 Mechanism of *bái* 'white' Metonymy

What is more, *bái* 'white' in (2c) can stand for 'funeral'. That is due to the fact that for the Han nationality, 'white' is an ominous color representing death, loss, and sadness. In ancient China, white symbolizes west and autumn that represents the season of death (Luo, 2004). Thus in ancient times, when a relative died, his or her family would wear white mourning clothes, set up white mourning hall, held sticks wrapped by white paper when carrying the coffin to the cemetery and throwing about white paper money. These experiences of seeing the color *bái* 'white' prompts people to connect it with funeral. *Bái* 'white', accordingly, has become an indispensable part of the event 'funeral'. According to the metonymy PART FOR WHOLE, the part of funeral (color 'white') has

been selected to stand for the whole event 'funeral'. Thus, people call the funeral as 白事 *bái shì* (literally meaning 'white affairs') in Chinese. The following figure displays the mapping process of this *bái* 'white' metonymy.
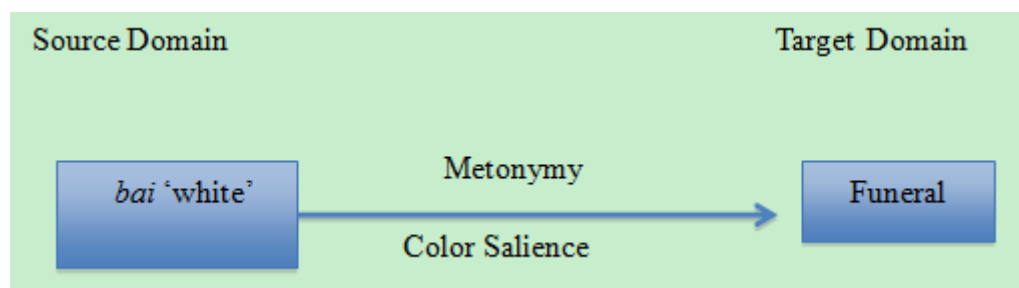
Figure 4.12 Mechanism of *bái* 'white' Metonymy

The above figure shows that a metonymic mapping occurs between the domains of color white and funeral. During this process, the feature of color white is salient and then mapped onto the target event funeral. By doing that, the color white is highlighted. And, people prefer to use the color term to refer to the event with that color.

4.3.2   Conceptual Metaphors of *bái* 'white'

In this section, each conceptual *bái* 'white' metaphor under domains of EMOTION (Section 4.3.2.1), PERSONALITY (Section 4.3.2.2), SOCIETY (Section 4.3.2.3) and POLITICS (Section 4.3.2.4) was presented and then analyzed.

4.3.2.1 The Emotion Domain

ⅠFEAR/CONTEMPT IS 白 *BAÍ* 'WHITE'

In Chinese, the negative emotions 'fear' and 'contempt', are expressed via the color term *bái* 'white' as the following:

(2) a 他　　听　　了　　吓　　得　　倒　　退　　几　　步，

tā　　tīng　　le　　xià　　de　　dào　　tuì　　jǐ　　bù

he　　listen　　TM　　scared　　AUX　　go　　back　　few　　step

面　　*色*　　*惨*　　*白*。

miàn　　*sè*　　*cǎn*　　*bái*

face　　color　　dreadfully　　white

'After　listening　the　words,　he　was　scared　to　go　backwards　with　face

　dreadfully　pale.'

b. 她　　被　　刚才　　恐怖　　的　　一幕

tā　　bèi　　gāngcái　　kǒngbù　　de　　yìmù

she　　AUX　　just　　horrific　　AUX　　scene

吓　　得　　**嘴**　　**唇**　　**发**　　**白**

xià　　de　　**zuǐ**　　**chún**　　**fā**　　**bái**

scare　　AUX　　month　　lip　　become　　white

'She was scared by the horrific scene with lips as pale as ashes.'

c. 他　　翻　　了　　翻　　*白*　　*眼*，　　表示　　不屑。

tā　　fān　　le　　fān　　**bái**　　**yǎn**　　biǎoshì　　búxiè

he　　roll　　TM　　roll　　**white**　　**eye**　　express　　contempt

'He shows the whites of eyes to express his contempt.'

Among the listed examples, underlined expressions with bold and italic forms in

(2a) and (2b) portray the emotion of fear while (2c) conveys the emotion of contempt. It

is easy to find that these expressions constituted by *bái* 'white' are related to the change of face color, lip color and eye color. In other words, the concept 'fear' and 'contempt' may be viewed as the whitening of face, lip, and eyes in Chinese.

One may wonder why *bái* 'white' bears such special meaning. Actually, the formation of this COLOUR—EMOTION metaphor is grounded in human bodily experience. That is, when someone sees or hears something horrible, he or she will feel scared. In this situation, one's heart will suddenly work slower and less amount of blood is pumped into the vessel, especially into the face. Because of this physiological process, one's face will turn white. Similarly, when a person despites someone or something psychologically, he or she will not want to see them. In that case, one will look askance at this person or thing; consequently, the white part of the eyes will be exposed more than the black part. This is why 白眼 *bái yǎn* 'white eye' extends its meaning to 'contempt'. The process for the formation of this metaphor is illustrated in the following figure:
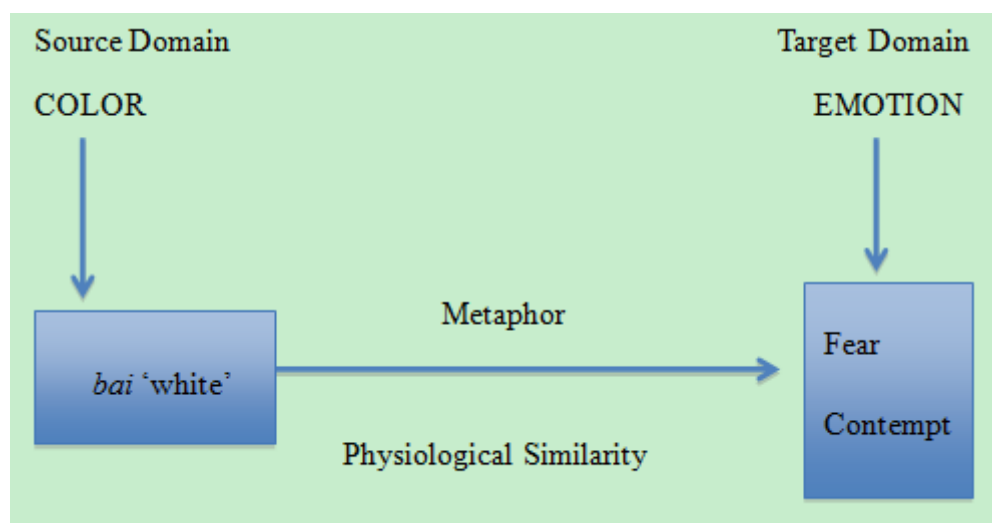
Figure 4.13 Mechanism of the Metaphor FEAR/CONTEMPT IS WHITE

Figure 4.13 indicates that the features in the source domain of COLOR are mapped

onto the target domain of EMOTION; by doing so, emotions of 'fear' and 'contempt' are expressed more vivid and interesting. The physiological manifestation of these emotions forms the basis of this COLOR—EMOTION metaphor.

4.3.2.2 The Personality Domain

Bái 'white' in Chinese is often used to describe one's personality. Such as:

Ⅰ INNOCENCE AND PURITY IS WHITE

In Chinese, 'purity', and 'innocence' are closely associated with the color term *bái* 'white', which yields a few conventional expressions, as follows:

(3) a. 清　　白

　　qīng　　***bái***

　　clear　　**white**

　　'innocent

　b. 洁　　白

　　jié　　***bái***

　　clean　　**white**

　　'pure'

Expressions in (3) can been seen and heard everywhere in our daily lives. It is not difficult for Chinese people to conceptualize 'purity' and 'innocence' in terms of *bái* 'white'. When people perceive the color 'white' or something white, they will intuitively think of 白帛 *bái bó*, the white silk that Chinese people like to make clothes or to paint on. According to our life experiences, there is not any stain on the white silk.

Thus, the white silk is associated with the concept of 'spotless', and 'unadorned'. *Bái* 'white', as the color of this object also bears the same features. The specific process of this COLOR—PERSONALITY metaphor is illustrated as follows:
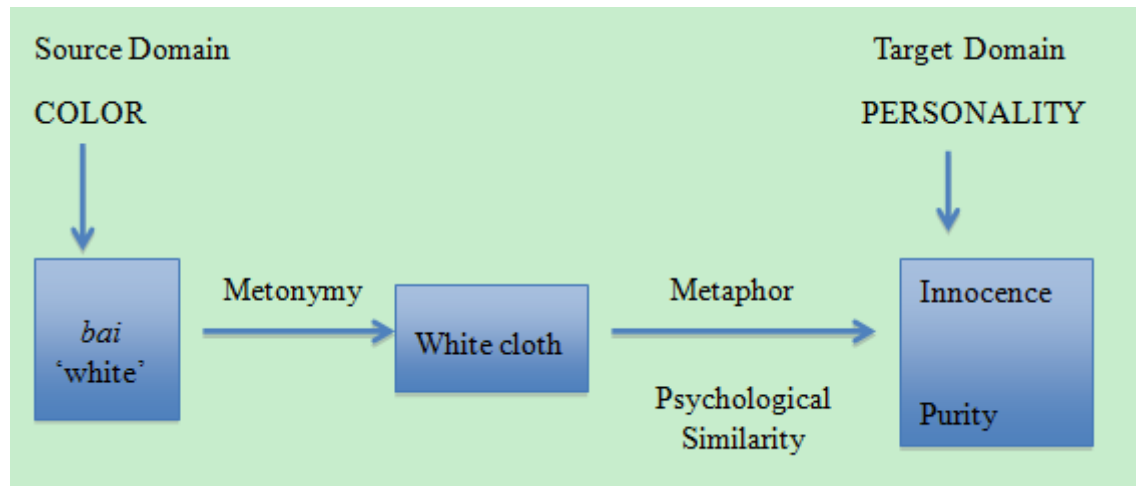
Figure 4.14 Mechanism of the Metaphor INNOCENCE/PURITY IS WHITE

It is seen in Figure 4.14 that one important physical base that presumably underlines this metaphor is the partial correlation between the domain of COLOR and the domain PERSONALITY within our experience. Firstly, *bái* 'white', as the color of white silk, gives one an impression of cleanness, which can also be caused by one's experience of being pure and innocent. Therefore, when cleanness is viewed as a property of the concept *bái* 'white', then metaphorically projected onto the target domain of PERSONALITY, a link naturally emerges between the color 'white' and the concept 'innocence' and 'purity'. The psychological similarity of feeling clean forms the basis for this conceptual *bái* 'white' metaphor.

4.3.2.3 The Society Domain

Ⅰ CLEARNESS/UNDERSTANDABILITY IS WHITE

In Chinese, *bái* 'white' participates in the conceptualization of the concepts 'clearness' and 'understandability'. For instance:

(4) a. 说　　　白　　　了，

　　　shuō　**bái**　*le*

　　　speak　**white**　TM

　　　'speak clearly'

　　b. 真相　　　大　　　白

　　　zhēnxiàng　*dà*　**bái**

　　　truth　　　big　**white**

　　　'the truth is brought to the light'

　　c. 明　　　白

　　　míng　**bái**

　　　clear　**white**

　　　'understand'

Expressions in (4) indicate that *bái* 'white' in Chinese is applied to refer to a status of being clear and understandable in society. As said in section 4.3.1, one metonymic meaning of *bái* 'white' is 'bright'. Our daily life experience shows that day is brighter than night. In the daytime, things become more obvious and one can clearly see to the front and behind. Based on this experience, daytime is associated with the concepts of 'clearness'. The causal relationship between brightness and visibility gives rise to the connection between the concept *bái* 'white' and 'clearness'. The way in which this metaphorical meaning is extended through the domain of color is demonstrated in the

following figure:
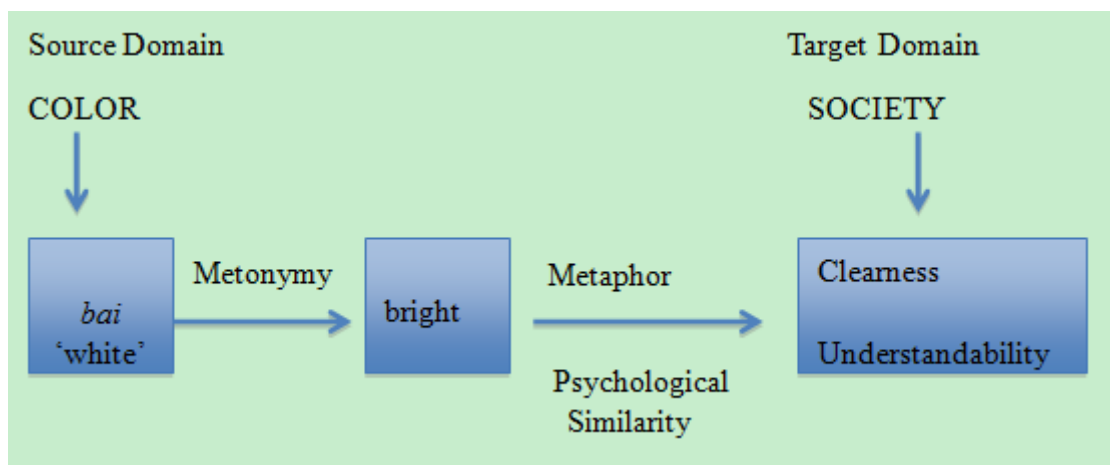
Figure 4.15 Mechanism of the Metaphor CLEARNESS/UNDERSTANDABILITY IS WHITE

Figure 4.15 shows that this particular COLOR—SOCIETY metaphor is grounded in a metonymic relationship where *bái* 'white' stands for bright. That is to say, first, metonymy enables *bái* 'white' to acquire the meaning 'bright', then, in view of this situation, metaphor finally works out the meaning 'clearness' and 'understandability'. The feature 'brightness' in the source domain of color is mapped onto the target domain of society. The psychological similarity of clearness caused by these two different domains provides the grounding for the correspondence of this metaphorical mapping.

Ⅱ BARENESS/BLANKNESS IS WHITE

Bái 'white', as the color of white silk, impresses us with its cleanness and purity. There is nothing on the white silk. As a color of no hue, *bái* 'white' also gives us a visual impression that it is 'colorless' and 'empty'. Therefore, people associate the concept 'white' with the concept of 'nothing', which provides a partial basis for the formation of this conceptual *bái* 'white' metaphor, since 'bareness' or 'blankness' means nothing within a certain space. The following are some typical instantiations under this

metaphor:

(5) a. 白　　纸

bái　　_zhǐ_

white　paper

'blank paper'

b. 白　　地

bái　　dì

white　land

'bare land'

Example (5) describes a status of being blank and bare in society via the concept 'white'. The specific process for the formation of this metaphor is shown as follows:
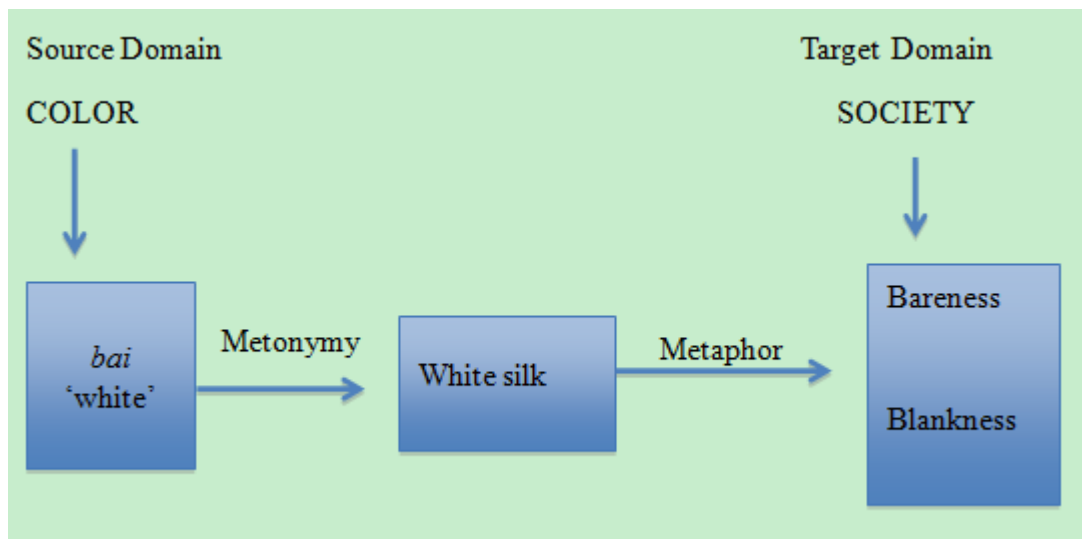
Figure 4.16 Mechanism of the Metaphor BARENESS/BLANKNESS IS WHITE

It is seen from the figure that the meaning extension of _bái_ 'white' from 'white silk' to 'blankness'/'bareness' is a combined result of metonymy and metaphor. That is to say,

first, metonymy enables *bái* 'white' to stand for 'white silk'. Based on this metonymic meaning, metaphor works to extend *bái* 'white' to the meaning 'blankness' and 'bareness'. The mapping process between the domains of COLOR and SOCIETY is grounded in our similar visual experience that both the concept *bái* 'white' and the concepts 'bareness'/'blankness' give us the impression of 'nothing'.

Ⅲ ACTIONS DONE IN VAIN/OBTAINMENT WITHOUT PAYMENT OR WORKING IS WHITE

The author has analyzed previously the metaphorical process of *bái* 'white' representing 'bareness' and 'blankness', based on which, there appears to be phenomenon further using *bái* 'white' to express other abstract concepts. For instance:

(6) a. 任何　人　试图　阻挡，　　只会　是　*白　费　力气*。

　　　*Rènhé rén　shìtú　zúdǎng,　zhǐhuì　shì　**bái　fèi　lìqì***

　　　any　person　try to　prevent　only　is　white　cost　effort

　　　'The effort made by anyone to prevent it is just in vain.'

　　b. 我　想　说　的　是："我　说　的　没有　*白　说*"。

　　　*wǒ　xiǎng　shuō　de　shì　wǒ　shuō　de　méiyǒu　**bái shuō***

　　　I　want　say　AUX　is　"I　speak AUX　not　white say"

　　　'What I want to say is that my words is not spoken in vain.'

　　c. 不过　天下　没　有　*白　吃*　的　午餐。

　　　*búguò　tiānxià　méi　yǒu　**bái　chī***　de　wǔcān*

　　　but　world　not　have　white　eat　AUX　lunch

　　　'But, there is no free lunch in the world.'

d. 当然， 高 薪 也 不 是 _**白**_ _**拿**_ 的。

dāngrán _gāo_ _xīn_ _yě_ _bú_ _shì_ _**bái**_ _**ná**_ _de_

of cause high salary also not is white obtain AUX

'Of cause, free high salary is not easy to be got.'

The underlined expressions in (6) indicates that people typically use the concept _bái_ 'white' to depict actions that produce no result, such as 白费力气 _bái fèi lìqì_ (费 _fèi_ 'cost', 力气 _lìqì_ 'effort') in (6a) meaning 'a waste of effort'. , _bái_ 'white' suggests 'work being unrewarded'. In addition to this, _bái_ 'white' at the same time implies 'to obtain something without paying/working', namely, 'easily, easy to accomplish', such as 白拿高薪 _bái ná gāo xīn_ in (6d) (拿 _ná_ 'to take, to have'; 高薪 _gāo xīn_ 'high salary'), meaning 'to take the high salary without working'. Besides, food that costs nothing in Chinese is called 白食 _bái shí_ (literal meaning 'white food'), which also utilizes the concept _bái_ 'white' to portray things got without payment. The specific process of this _bái_ 'white' metaphor is displayed in the following figure:
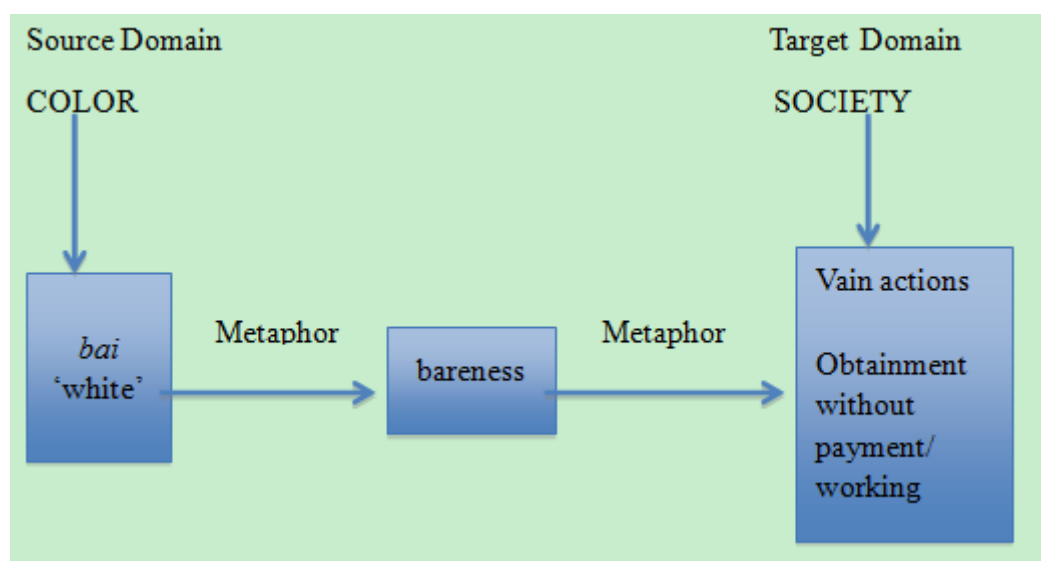

Figure 4.17 Mechanism of the Metaphor VAIN ACTIONS/OBTAINMENT WITHOUT

PAYMENT OR WORKING IS WHITE

It is demonstrated in Figure4.17 that the combination of two metaphors results in the meaning extension of *bái* 'white' from referring to 'bareness' to representing 'vain actions' or 'obtainment without paying/working'. The grounding of this metaphor has something to do with Chinese people's connection between the concepts 'white' and 'nothing'. Vain actions are those that produce no results. In other words, nothing comes from vain actions. Similarly, obtainments without payment/working are things that cost nothing. Hence nothing, as one feature of the concept 'blankness', are mapped on to the target domain of SOCIETY, for the purpose of expressing the abstract concepts 'vain actions'' or 'obtainment without payment/working' more vivid and interesting, finally forming the basis of this conceptual metaphor of *bái* 'white'.

4.3.2.4 The Politics Domain

Ⅰ REACTION IS WHITE

During the Second Revolutionary Civil War (from 1946-1949), negative connotations of the concept *bái* 'white' were mapped onto the so called 'reaction' in the domain of POLITICS. One of the foundations regarding *bái* 'white' as a projection from the cognitive domain of COLOR to POLITICS is the cultural connection. In Chinese traditional culture, it is common that 'white' and 'red' stand opposite to each other in meaning, such as 红白事 *hóng bái shì* (literal meaning 'red and white events'), refers to 'weddings' and 'funerals' respectively (which the author has proved in the preceding parts). Influenced by cultural heritage, people in modern political life use the opposition

between 'white' and 'red' to levels of revolutionary consciousness: red stands for revolution (which the author has approved in Section 4.2.2.3) while white stands for reactionary. Except for cultural factors, the meaning of *bái* 'white' already has a basis for metaphor. It is related with death within cognitive frame not only because it is the color of mourning apparel, but also the color of the 'west' according to the five-element theory (the five elements: metal, wood, water, fire and earth, held by the ancients to compose the physical universe and later used in traditional Chinese medicine to explain various physiological and pathological phenomena) (Luo, 2004). The 'west' is the symbol of death in China, as ancient people thought the west belongs to autumn, which is a season everything withers, bringing sadness. In ancient China, there was also a practice of executing prisoners in autumn. Furthermore, there is an old saying of going to the west, which is a euphemistical expression for death. In a word, from the five-element theory or the mourning apparel color during funerals, *bái* 'white' is associated with death and ominous things in Chinese ideology, which is similar to the atmosphere of perceiving death subjectively when the reactionaries slaughtered the innocents. After the projection of metaphor, 'reaction', as an extended meaning of *bái* 'white', is thus consolidated and upgraded to a sense, and thus the metaphor REACTION IS WHITE is formed.

This metaphor is manifested in Chinese by a number of expressions; for instance, 白军 *bái jun* 'white army' was the reactionary army under the leadership of the KMT (Kuo Ming Tang) during the Second Revolutionary Civil War. 白区 *bái qū* 'white area' or 白匪 *bái fěi* 'white guards' and 白色政权 *bái sè zhèngquán* 'white power'

respectively refer to the Kuomintang-controlled area and political power established by the KMT (Kuo Ming Tang) during that period. Terrorist incidents caused by the reactionary party are referred as 白色恐怖 *bái sè kǒngbù* 'white terror'. Detailed illustration of this metaphor is presented below:
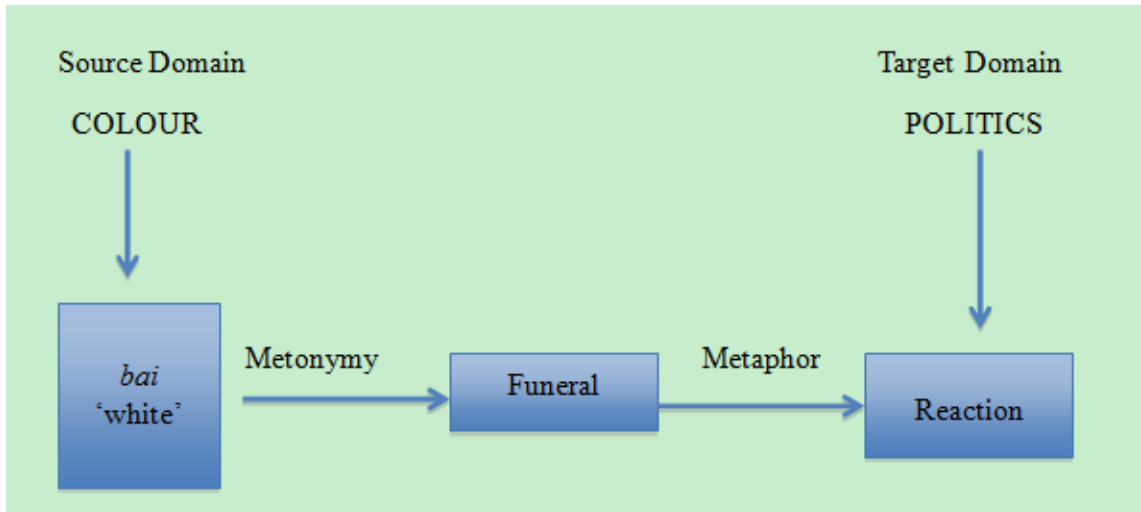
Figure 4.18 Mechanism of the Metaphor REACTION IS WHITE

Figure 4.3.8 shows that the meaning extension of *bái* 'white' from 'funeral' to 'reaction' is a combined result of metonymy and metaphor. That is to say, first, *bái* 'white' referring to 'funeral' originates from metonymy (which has been proved in the preceding part); based on this metonymic meaning, *bái* 'white' representing 'reaction' is the effect of metaphor.

4.3.2.5 Summary of *bái* 'white' Metaphor

Below is the figure of the relationship during the meaning extension of *bái* 'white':
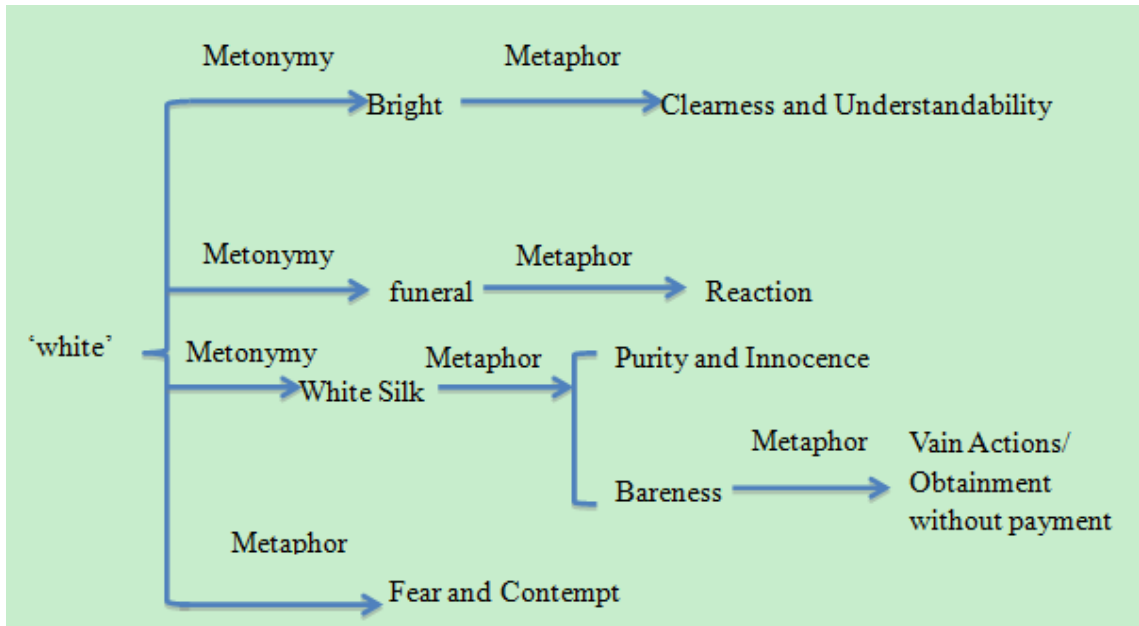
Figure 4.19 Relationship Between Different Meanings of *bái* 'white'

The above figure displays that the meaning extension of *bái* 'white' is also the result of the continuous work of metonymy and metaphor. For example, the literal meaning of *bái* 'white' refers to a specific color. Our visual experiences render us to realize the close relationship between 'white' and 'clear'. When the color concept *bái* 'white' coexists with visually abstract concept 'clear', the metonymic meaning 'bright' is formed. When the concrete color concept is separated from the abstract concept 'clear', *bái* 'white' meaning 'understandability' comes into being via metaphor. During the meaning extension, the more the color meaning of *bái* 'white' deviates, the higher level of abstraction of its meaning is. When *bái* 'white' represents 'blankness' and 'bareness', color connotation is still implied. Nevertheless, when the concrete color meaning becomes separated from the abstract meaning 'blankness' and 'bareness' through the function of metaphor, *bái* 'white' may suggest abstract meanings such as 'actions done in vain' and 'obtainment without payment or working'. During this process, two metaphors take effect one after another like a chain. Among the

development of other senses, we may see the chain effect of metonymy and metaphor.

It is concluded that the meanings extended from *bái* 'white' via metonymy belong to a somewhat concrete domain, such as funerals, while the extended meanings via metaphor belongs to relatively abstract EMOTION domain, POLITICS domain and SOCIETY domain, such as 'fear/contempt', 'reaction', 'blankness', 'bareness', and 'purity/innocence'. In the extended process of meaning of the character *bái* 'white' from concrete to abstract, comparing to metaphor, metonymy is the more basic way of perception. Along with an increasing level of abstraction of meaning, the function of metaphor becomes more important. Metonymy and metaphor are a correlated system during the process of the meaning extension of the Chinese character *bái* 'white'.

Chapter Five

Conclusion

5. Introduction

A systematic study of conceptual metaphors has been conducted to the two color terms *hóng* 'red' and *bái* 'white'. This chapter first summarizes the major findings (section 5.1), then develops suggestions for further research (section 5.2), and finally points out the limitations (section 5.3).

5.1 Summary of Major Findings

Color is a universal phenomenon and has a fundamental influence on human cognition. People conceive of a great many subjective experiences and abstract concepts in terms of color that are further reflected in language. This is commonly known as color metaphor. In the present dissertation, the author attempts to make a systematic and scientific study of conceptual color metaphors in Chinese from the perspective of cognitive linguistics. The study concerns itself with the metaphorical usages of two basic color terms, namely *hóng* 'red' and *bái* 'white'. Through analysis of the linguistic data mostly derived from ordinary language used by native speakers of Chinese, three research questions have been answered and findings were determined as follows.

First, the present study identified the various meanings of these two color terms into two types of meaning: literal and metaphorical meanings. It is found that the literal meanings of *hóng* and *bái* are for the color terms 'red' and 'white', respectively. In this case, both color terms are applied to denote the physical color of various objects in the

world, such as *hóng hua* 'red flower', *hóng qun* 'red skirt', *bái yi* 'white shirt', and *bái xue* 'white snow', among others. On the other hand, the metaphorical meanings refer to the subjective experiences and/or abstract concepts associated with these two color terms, for instance, 'revolutionary power' is described as *hóng se zheng quan* 'red power' and *bái zuo* 'white do' qualifies the action 'done in vain'.

Second, through cognitive analysis of the collected data, the author set forth 11 major metaphors for both color terms *hóng* 'red' and *bái* 'white'. There are five color metaphors for *hóng* 'red', including (1) Joyousness is red; (2) Anger, sorrow, envy, shy, shame and excitement is red; (3) Success and popularity is red; (4) Revolution or high consciousness in communism is red; and (5) Bonus, profit or dividend is red. The rest of the six metaphors are categorized into the color domain of *bái* 'white'. They are listed as follows: (1) Clearness and understandability is white; (2) Innocence and purity is white (3) Reaction is white; (4) Fear and contempt is white; (5) Bareness or blankness is white; and (6) Actions done in vain or obtainment without payment or working is white. Of the 11 conceptual metaphors, the target domains of emotion, politics and society appear for both domains of *hóng* 'red' and *bái* 'white', which indicates that color concepts are often used to express human emotion, to convey opinions in politics as well as to describe some social status in Chinese.

Third, it is recognized that conceptual system is largely metaphorical by mapping more concrete domains onto the more abstract domains to help create a kind of objective picture of metaphor. Metaphorical mapping is said to be not random; more exactly, conceptual metaphors are grounded in human cognitive experiences such as

those experiences that can be defined as relating to the culture, social, mental, and physical worlds. The major conceptual metaphors for these two color terms as well as their motivations are discussed in the previous chapters, from which it is seen that the basis for metaphor by motivation is attributed to the physiology of human color vision, which are an important tool of human cognition and the human experiences of cognition in different cultures. For instance, psychological impression about 'pure white' is cleanliness, the partial correlation between whiteness and cleanness within our experience has become the basis for the metaphor 'purity and innocence is white'; further, the physiological effects of some emotions, which can be directly experienced by human beings provide the basis for the metaphor 'anger is the reddening of certain body parts'.

However, these bodily experiences can only tell what the possible metaphors are. Whether these potential metaphors are actually selected in a given culture is largely dependent upon the cultural models, which also play a role in constituting our understanding of the world and constrain the selection of metaphor. Therefore, of the 11 conceptual color metaphors, the author has found that some are grounded in Chinese traditional customs. For example, it is the tradition for Chinese people to put up red cloth and dress in red on Spring Festival or other joyous occasions that forms the basis for the metaphor JOYOUSNESS IS RED.

Fourth, through further exanimation of the meaning extensions of these two color terms, the author has discovered that metonymy is applied to structure and to better understand more abstract domains, which play an essential role in the metaphorical

projection of color terms in Chinese. That is to say, metaphor is largely based on metonymy. Metonymy and metaphor are a correlated system during the process of the meaning of these two color terms by extension. Take the expression *bái se zheng quan* (literal meaning 'white power or regime') for example. The mapping process between the domains of color and politics is based on a metonymic relationship in which *bái* 'white' can stand for funeral. Since a funeral is always associated with death and is also considered the result of reactionaries' slaughtered, then the abstract meaning of 'reaction' is consolidated, and thus a metaphor is formed in Chinese as a single unit of meaning.

In conclusion, this dissertation is a tentative study of color metaphors in Chinese. It reinforces and develops some theories for the contemporary cognitive approach for research of metaphors. Abstract concepts are largely formed and comprehended via metaphors. Conceptual metaphors, at least color conceptual metaphors, are characterized by bodily experience and cultural relativity.

5.2 Suggestions for Further Research

This study is explicitly based on the theories for which the framework of cognitive linguistics has been applied and has provided a convictive basis for the study of color terms in metaphor. Interestingly, underlying the metaphorical analysis of Chinese color terms *hóng* 'red' and *bái* 'white', this study observes that the meanings of these two color terms are closely related with the structural patterns. The meanings of each color term are associated with different parts of speech, establishing highly entrenched

structural patterns to directly differentiate literal and metaphorical meanings. For instance, both *hóng* 'red' and *bái* 'white' in Chinese can be applied as an adjective in a color expression, appearing either as the first element preceding a noun or as the second part following an adjective or a link verb. In this regard, the meaning of these two color terms can be either literal or metaphorical. If the modified noun is concrete and inanimate, then the meaning remains literal, such as 红酒 *hóng jiǔ* 'red wine' and 白糖 *bái táng 'white sugar'*. On the other hand, if the modified noun happens to be a person, a body part, or an abstract concept, then its meaning becomes metaphorical, like the expression 红人 *hóng rén* 'red person' refers to a person favored by the authority; or 白眼 *bái yǎn* 'white eyes' expresses one's emotion of contempt. See the following table:

Table 5.1 Structural Patterns of Literal and Extended Meanings of *hóng* and *bái* As An Adjective

Structural Patterns	Modified Noun	Literal/ Extended Meanings
hóng/bái—N.	Concrete and inanimate substance	Literal
	A person, body parts or abstract things	Metaphorical
Link V.—*hóng/bái*	Concrete and inanimate substance	Literal
	A person, body parts or abstract things	Metaphorical

This case is also suitable for the situation where these two color terms are utilized as a verb, appearing as the first element in a color expression. If the subject denoting the action is something concrete and inanimate, meaning of *hóng* 'red' and *bái* 'white' is literal, such as 花红了 *huā hóng le* 'the flower has turned red'. However, if the subject is a person or body parts, meaning of these two color terms are metaphorical, for instance, 脸白了 *liǎn bái le* 'face has turn white' indicates one's face becoming pale for

anger or fear. See the following table:

Table 5.2 Structural Patterns of the Literal and Extended Meanings of *hóng* and *bái* Used As A Verb

Structural Patterns	Subject of the Action	Literal/Extended Meanings
hóng/bái—Tense Marker	Concrete substance	Literal
	Person, body parts, abstract things	Metaphorical

Things are different when *hóng* 'red' is used as a verb and *bái* 'white' is used as a an adverb in a color expression in Chinese. In these two situations, meanings of both color terms are metaphorical rather than literal. For example, 分 *fēn hóng* 'share red' refers to the action of sharing bonus or dividend; and 白拿 *bái ná* 'white obtain' describe the obtainment without payment. The following table summaries the information.

Table 5.3: Structural Pattern of the Extended Meanings of *hóng* Used As A Noun and *bái* Used As An Adverb

Structural Patterns	Literal/Extended Meanings
V.—*hóng*/*bái*—V.	Metaphorical

What is more, even in the same color expression, the metaphorical meanings of *hóng* 'red' and *bái* 'white' can be diverse. As seen in the following examples:

(1) a. 他　**气**　得　　脸　　红。

　　 tā　**qì**　*de*　　*liăn*　*hóng*

　　 he　**rage**　AUX　face　　red

'His face flushes with anger.'

b. 她 <u>羞</u> 得 脸 红。

   tā <u>***xīu***</u> *de* *liǎn* *hóng*

   she **shame** AUX face red

'Her face blushes with shame.'

(2) a. 他 一 看到 别人 的 <u>**成功**</u>, 就 *两* *眼* *发* *红*。

   tā *yī* *kàndào* *biérén* *de* <u>***chénggōng***</u>, *jiù* *liáng yǎn* *fā* *hóng*

   he one see other AUX **success**, then two eyes turn red

'When he saw a person who is successful, his eyes were red with envy.'

b. 她 一 想起 那 件 <u>**伤心**</u> 的 事,

   tā *yī* *xiǎngqǐ* *nà* *jiàn* <u>***shāngxīn***</u> *de* *shì*

   she when remember that piece **heartbroken** AUX thing

就 *两* *眼* *发* *红*。

   jiù *liáng* *yǎn* *fā* *hóng*

   then two eyes turn red

'When she thought of these heartbroken things, her eyes were red with sadness.'

(3) a. 他 <u>吓</u> 得 脸 色 发 白。

   tā <u>***xià***</u> *de* *liǎn* *sè* *fā* *bái*

   he **scare** AUX face color turn white

'He blanched with fear.'

b. 她 气 得 脸 色 发 白。

tā	***qì***	*de*	*liăn*	*sè*	*fā*	*bái*
she	**rage**	AUX	face	color	turn	white

'Her face became pale with rage.'

The above examples indicate that *hóng* 'red' in the same color expressions as 脸红 *liăn hóng* 'red face' in (1) and 眼红 *yăn hóng* in (2) can express such different emotions as anger in (1)a, shame in (1)b, envy in (2)a and sadness in (2)b. It is puzzling as how to decide the exact connotation the color term *hóng* 'red' denotes and uses. Actually the underlined word written in bold appearing in front of the color expression constricts its meaning further. For instance, 气 *qì* 'rage' in (1a) limits the meaning of *hóng* 'red' to 'angry', 羞 *xīu* 'shame' in (1b) confines the meaning to 'shameful', and 伤心 *shāngxīn* 'heartbroken' in (2b) restricts the meaning to 'sad' for the rest examples. As regards color term *bái* 'white', the situation is the same. The same expression *fa bái* 'become white' in (3) can express different emotions of fear in (3a) and anger in (3b). The exact metaphorical meaning is constricted by the underlined word 吓 *xià* 'scare' in (3a) and 气 *qì* 'anger' in (3b). These underlined bold words are known as co-text in reference to the words or sentences surrounding any piece of written (or spoken) text. Further research could examine in better detail and elucidate about the role played by co-text as a constraint that governs the metaphorical meanings of color terms.

5.3 Limitations and Implications

The present study is designed to make a complete analysis of the metaphorical meanings of two color terms *hóng* 'red' and *bái* 'white' from a cognitive point of view.

Although the authors has attempted to make the examples collected from typical language and present them as major color metaphors, it is difficult to cover every aspect on this topic and there is plenty of room for improvement and deeper study.

First, due to time constraints, this study is limited to metaphors of only two color terms, *hóng* 'red' and *bái* 'white'. It is by no means a comprehensive study of the metaphorical usages of all color terms in Chinese or even can be limited to just two color terms. Further researchers can add other color terms and widen the parameter of thses terms relation to metaphor to enlarge the scope of the study.

Second, as discussed in this dissertation, *hóng* 'red' and *bái* 'white' can be both metaphorically mapped onto other domains and metonymically mapped within the same domain. However, the relationship between metaphor and metonymy is in the continuity of usage. One extreme of the continuity is metaphor and the other is metonymy. Sometimes it is difficult to prove whether a color expression is metaphorically used or metonymically used. The criteria and constraints to better define these extremes would be invaluable to the field. The need for more careful discussion on the relationship of metaphor and metonym as well as elucidating and constraining them for study usage can advance this perspective in the field.

Third, the language material collected and analyzed is from only a single written source, dictionaries or other written materials, and this is far from exhaustive and cannot represent all Chinese color expressions containing these two color terms. Thus, it is inevitable that a cognitive analysis of color expressions may not be as comprehensive as needed. Further studies can explore other sources of color compounds or expressions.

Fourth, a comparative study of color metaphor between Chinese and other languages should be further conducted. This study simply focuses on the study of two-color terms metaphor in Chinese. Their counterparts in other languages have not been studied yet. On one hand, since human beings have similar physical experiences, there must be general similarities in the conceptual metaphors of color terms used in Chinese and those used in other languages. On the other hand, owing to the differences in the cultures of China and other countries, there should be some differences in the extensions of color terms. Identification of the exact case should be determined with further studies.

Finally, the pedagogical application of metaphor study needs further exploration as it can lead to native understanding and fluency from learning languages. The general cognitive principles that help to understand the world in a metaphorical way by mapping knowledge in a familiar domain onto another unfamiliar domain is something that is properly basic for native speakers of a language, but very difficult for learning of a language it can insurmountable. This kind of cognitive principle should be of a certain implication and significance for language learners to learn a properly basic skill as to the use and acquiring idiomatic language usage as regards metaphors. In this way, we may apply metaphorical research to language learning and teaching for all languages.

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Appendix A: Sample Data For H*ó*ng 'Red'

1. 红　　白　　喜　　　事

　　hóng　bái　xǐ　　shì

　　red　white　happy　occasion

　　'wedding and funeral'

2. 红　　人

　　hóng　rén

　　red　person

　　'a person who is favored by the Chinese authority or popular among the public'

3. 红　　　花

　　hóng　　huā

　　red　　flower

　　'red flower'

4. 红　　　裙

　　hóng　　qún

　　red　skirt

　　'red skirt'

5. 红　　　叶

　　hóng　　yè

　　red　leave

　　'red leave'

6. 红　　　鞋

hóng   xié

red   shoe

'red shoe'

7. 红   旗

hóng   qí

red   flag

'red flag'

8. 红   木

hóng   mù

red   wood

'redwood'

9. 红   眼

hóng   yǎn

red   eye

'the white part of eyes become red for being jealous, sorrowful'

10. 红   脸

hóng   liǎn

red   face

'face blushes for being excited, shy, shameful, and angry'

11. 红   火

hóng   huǒ

red   fire

'prosperous'

12. 红　　　歌

    hóng　　gē

    red　　song

    'a song sung to extol the Red Army's contributions in Revolution period'

13. 红　　利

    hóng　　lì

    red　　bonus

    'bonus, profit, dividend'

14. 红　　　事

    hóng　　shì

    red　　occasion

    'occasions of getting married'

15. 红　　　包

    hóng　　bāo

    red　　bag

    'money gift wrapped in red envelop to hand out in joyful occasions like weddings

    and the Spring Festival

16. 红　　双　　　喜

    hóng　shuāng　xǐ

    red　double　happy

    'double happiness either written in red or on a piece of red paper to　symbolize an

event of special joy'

17. 披　　红　　挂　　彩

pī　　hóng　　guà　　cǎi

wrap　red　　hang　color

'to celebrate something joyful in a Chinese traditional way'

18. 面　　红　耳　　赤

miàn　hóng　ěr　　chì

face　　red　　ear　　red

'red face with shame'

19. 红　　　过　　脸

hóng　　guò　　liǎn

red　　　TM　　face

'be angery'

20. 眼　　红

yǎn　hóng

eye　　red

'be green with envy'

21. 涨　　　红　　了　　脸

zhàng　　hóng　　le　　liǎn

become　　red　　TM　　face

'face has become red for excitement/anger'

22. 羞　红　了　脸

xīu   hóng   le   liǎn

shy   red   TM   face

'face has become red for shyness'

23. 红 角

hóng   jué

red   role

'popular role' (literal meaning 'a red role')

24. 开 门 红

kāi   mén   hóng

open   door   red

'a successful start' (literal meaning 'open the door with red')

25. 满 堂 红

mǎn   táng   hóng

full   hall   red

'all-round success' (literal meaning 'a hall full of red')

26. 一 炮 走 红

yí   pào   zóu   hóng

one   cannon   walk   red

'an overnight success'(literal meaning 'become red overnight')

27. 红 军

hóng   jūn

red   army

'revolutionary army under the leadership of the CCP(Chinese Communist Party)'

28. 红　　　区

    hóng　　qū

    red　　　area

    'base area established by the CCP'

29. 红　　色　　　政权

    hóng　sè　　zhèngquán

    red　　color　power

    'political power established by the CCP'

30. 红　　色　　　江山

    hóng　　sè　　　jiāng shān

    red　　color　　country

    'the socialistic country governed by the proletariat'

31. 红　　太阳

    hóng　tàiyáng

    red　　sun

    'Chairman Mao'

32. 红　　　宝书

    hóng　bǎoshū

    red　　book

    'Chairman Mao's work'

33. 红　　色　　　司令部

hóng   sè   sīlìngbù

red   color   command

'the highest leading institution'

34. 红   色   长城

hóng   sè   chángchéng

red   colour   Great Wall

'the Liberation Army'

35. 又   红   又   专

yòu   hóng   yòu   zhuān

both   red   both   loyal

'both socially-minded and professionally qualified'

36. 红   色   歌曲

hóng   sè   gēqǔ

red   color   song

'a song propagating revolutionary ideas'

37. 红   色   电波

hóng   sè   diànbō

red   color   broadcast

'the broadcast reporting revolutionary news'

38. 红   色   风暴

hóng   sè   fēngbào

red   color   storm

'the violence of the Rebelling Faction'

39. 红   五   类

hóng   wǔ   lèi

red   five   category

'workers, poor peasants, servicemen and officials who support the revolution'

40. 分   红

fēn   hóng

divide   red

'share bonus or receiving dividends'

41. 红   酒

hóng   jǐu

red   wine

'red wine'

42. 花   红   了

huā   hóng   le

flower   red   TM

'flower has turned red'

43. 披   红   戴   花

pī   hóng   dài   huā

wrap   red   wear   flower

'wearing red silk ribbons and red flowers pinned on one's dress'

44. 穿   红   戴   绿

chuān   hóng   dài   lü

wear   red   wear   green

'dressed in red and green'

45. 刺   刀   见   红

cì   dāo   jiàn   hóng

prick   knife   see   red

'fight courageously at bayonet-point range'

Appendix B: Sample Data For Bái 'White'

1. 白　　　雪

   bái　　　xuě

   white　　snow

   'white snow'

2. 白　　　衣

   bái　　　yī

   white　　shirt

   'white shirt'

3. 白　　　糖

   bái　　　táng

   white　　sugar

   'white sugar'

4. 白　　　布

   bái　　　bù

   white　　cloth

   'white cloth'

5. 白　　　天　　　鹅

   bái　　tiān　　é

   white　　sky　　swan

   'white swan'

6. 清　　　　白

qīng   bái

clear   white

'innocent'

7. 白   眼

bái   yǎn

white   eye

'contemptuous'

8. 白   区

bái   qū

white   area

'Kuomintang-controlled area'

9. 惨   白   的   脸

cǎn   bái   de   liǎn

dread   white   AUX   face

'face are dreadfully pale for fear'

10. 白   吃

bái   chī

white   eat

'free meal'

11. 白   地

bái   dì

white   land

'bare land'

12. 明　　　白

míng　　bái

clear　　white

'understand'

14. 天　　　色　　　泛　　　白

tiān　　sè　　fan　　bái

sky　　color　　appear　　white

'the sky appears bright'

15. 白　　　帛

bái　　　bó

white　　silk

'white silk'

16. 白　　　事

bái　　shì

white　　thing

'funeral'

17. 面　　色　　惨　　　白

miàn　　sè　　căn　　bái

face　　color　　dreadfully　　white

'dreadfully pale face'

18. 嘴　　唇　　发　　　白

zuǐ   *chún*   *fā*   *bái*

month   lip   become   white

'lips as pale as ashes'

19. 清   白

qīng   ***bái***

clear   white

'innocent

20. 洁   白

jié   bái

clean   white

'pure'

21. 说   白   了，

shuō   *bái*   *le*

speak   white   TM

'speak clearly'

22. 真相   大   白

zhēnxiàng   *dà*   *bái*

truth   big   white

'the truth is brought to the light'

23. 白   纸

bái   *zhǐ*

white   paper

'blank paper'

24. 白　　费　　力气

bái　　fèi　　lìqì

white　cost　effort

'the effort is just in vain'

25. 白　　　说

bái　　shuō

white　　say

'words is spoken in vain'

26. 白　　　拿

bái　　ná

white　　obtain

'obtain something without paying/working'

27. 白　　色　　政权

bái　　sè　　zhèngquán

white　color　power

'political power established by the KMT (Kuo Ming Tang)'

28. 白　　色　　恐怖

bái　　sè　　kǒngbù

white　color　　terror

'Terrorist incidents caused by the reactionary party'

29. 脸　　白　　了

liǎn   *bái*   *le*

face   white   TM

'face becoming pale for anger or fear'