

**AN ANALYSIS OF NOMINAL FIGURATIVE
EXPRESSIONS IN *TAN SWIE HIAN FABLES***

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**AN ANALYSIS OF NOMINAL FIGURATIVE EXPRESSIONS IN
*TAN SWIE HIAN FABLES***

ABSTRACT

This study examines the nominal figurative expressions in *Tan Swie Hian Fables*. Source-to-target domain mapping is applied to find out the metaphorical expressions and provide clarity to the structure of conceptual metaphor in all 100 fables. The theoretical framework is based upon that done by George Lakoff and Mark Johnson (1980) for the analysis of nominal figurative expression in this fable.

The study provides the first effort to analyse conceptual metaphors found in *Tan Swie Hian Fables*. Cognitive and critical approaches will be applied to this metaphor analysis. The nominal figurative expressions in this study are presented to the reader for the framework of the experience and knowledge in this fable.

From the metaphor analysis, it will guide the reader to know more about Tan Swie Hian's main ideas.

Keywords: conceptual metaphors, domain mapping, literal and non-literal meanings, nominal figurative expressions, *Tan Swie Hian Fables*

ANALISIS EKSPRESI NOMINAL DALAM *TAN SWIE HIAN FABLES*

ABSTRAK

Kajian ini mengkaji ekspresi nominal di dalam *Tan Swie Hian Fables*. Pemetaan domain sumber ke sasaran metafora digunakan untuk mengenalpasti ekspresi-ekspresi metafora dan menyediakan penjelasan kepada struktur metafora berkonsep dalam semua 100 cerita dongeng. Rangka kerja teori adalah berdasarkan kepada ahli kognitif iaitu George Lakoff dan Mark Johnson (1980).

Kajian ini menyediakan usaha pertama untuk menganalisis metafora berkonsep yang terdapat di dalam *Tan Swie Han Fables*. Asas kepada pendekatan kognitif dan kritikal akan diaplikasikan dalam analisis metafora. Metafora nominal tersebut akan diperkenalkan kepada pembaca supaya mereka dapat menikmati keindahan karya penulis.

Melalui metafora yang dianalisis, ia akan membawa suatu gambaran yang jelas kepada pembaca. Pembaca akan lebih memahami isi tersirat yang ingin disampaikan oleh Tan Swie Hian.

Kata kunci: Metafora konseptual, pemetaan metafora, literal dan tidak literal, ekspresi nominal, *Tan Swie Han Fables*,

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LIST OF ABBREVIATIONS

In this dissertation, the Chinese examples are provided with a word for word glossary and an English translation. In the glossary, the following abbreviations are used:

- prt : Particle
mod : modifier marker
ba : preposition *ba*

In the English translation, two versions are given where possible or necessary, the first being more literal and the second, more idiomatic.

- TSHF : *Tan Swie Hian Fables*
CMT : Conceptual Metaphor Theory

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CHAPTER 1

INTRODUCTION

1.1 Introduction

This dissertation emphasizes the importance of conceptual metaphor to both human thought and an understanding of the fables that have been taken as the object of this study. It also considers the lack of previous studies on metaphors in fables. In order to address this, this study targets three objectives to locate the nominal figurative expressions that are used figuratively and non-figuratively in *Tan Swie Hian Fables* (abbreviated as TSHF). The highlight of this study is to determine the elements of the source and target domain and establish an understanding of conceptual metaphors, which are represented as A IS B, reflected in TSHF. In Chapter 4, the main chapter of this dissertation, the objectives and research questions formulated for the study are put forward and analysed. In Conclusion, Chapter 5, the contribution of the present study and the limitations of the study, together with future perspectives, will be presented.

1.2 Background of the study

Many prominent cognitive linguists (e.g. Lakoff and Johnson, 1980; Lakoff, 1993; Taylor, 2006) have stated that metaphors are not just a matter of language, but also indicate multiple aspects of human thought. In traditional studies, metaphor was understood as a simile, analogy, rhetoric or poetic tool in the literary sense. For example, Aristotle, one of the classical pioneers in this field (quoted in Xiong, 2015), claimed thousands of years ago that the metaphor is a poetic expression, the purpose of which is to fulfill the rhetoric functions in literary language and thought.

Lakoff and Johnson (1980; 1999) carried out a number of investigations about metaphors and defined them as a process of thinking where the choices of ordinary

words bear significance. They call this new way of thinking about metaphor “Conceptual Metaphor”. The theory is called “Conceptual Metaphor Theory” when metaphorical expressions are interpreted based on the mappings between the two domains.

For the present study, TSHF are taken as the object to explore the conceptual metaphors, and source-to-target domain mappings are adopted as the tool to discover the meanings of figurative expressions in TSHF. The volume holds a total of 100 fables, out of which 97 metaphorical expressions were considered. All these fables were assembled by Mr. Ho Nai Kin and the volume was published in 2008. Mr. Ho is a famous Malaysian author with more than 50 publications on agriculture and Chinese Literature.

Most of the fables in TSHF take the short narrative form and usually feature animals, non-human beings, or inanimate objects as the characters that behave and speak are treated as if they are human beings. Each fable carries a moral lesson. In TSHF, one can often see the author’s philosophical themes through metaphors reflected by them.

Many of the studies cited supported the fact that understanding of figurative language based on metaphoric correspondences help us understand how human thoughts are structured. Lakoff and Johnson (1980) in their seminal work employed the conceptual metaphor theory to infer attitudes and beliefs from figurative expressions that people may use to describe their personal experiences. Defining source and target domains and elaborating the mappings between the two, integral to Conceptual Metaphor Theory (abbreviated as CMT), will be the main tasks this dissertation will undertake (see Research Objectives and Questions in Sections 1.4 and 1.5).

1.3 Problem Statement

There have been an abundant number of studies on conceptual metaphor since the advent of Lakoff and Johnson's (1980) book. Despite the fact, there are still big gaps in these studies. The past studies focused largely on: (1) metaphors concerned with emotion (Fesmire, 1994; Lakoff, 1987; Lakoff & Johnson, 1980; Lakoff & Kövecses, 1987; Kövecses, 2000, 2005; Yu, 2002); (2) studies on animal expressions across different cultures (Fan, 2006; Ding, 2007; Chen, 2008; Li, 2012); (3) studies on Conceptual Metaphors and Conceptual blending in English or other European languages (Yu, 1995; Kövecses, 2000; 2005). Although there are studies on the Chinese language, their numbers are not many, especially on Chinese fables. It is important to note that most of the Chinese metaphor studies which were addressed in the past are descriptive with particular emphasis on semantics and pragmatics (Oster, 2010; Sweeter, 1990) or Chinese culture in general, not comparable to the theoretical framework stipulated by Lakoff and Johnson.

This present study looks into nominal figurative expressions in the framework of conceptual metaphors with particular emphasis on *Tan Swie Hian Fables*. The assumption is that the metaphorical expressions extracted from 100 fables should be interpretable in terms of the conceptual metaphor.

1.4 Objectives

The ultimate aims of this study are to explain the nominal expressions which are used figuratively in TSHF using Source-to-Target domain mapping. To successfully proceed with this aim, the researcher applied the domain mapping to characterize nominal figurative expressions. In order to achieve the overall aim, the following three research objectives are formulated:

- 1) To identify the differences between the literal and figurative expressions of same nominal used in *Tan Swie Hian Fables*;
- 2) To explain the target domain of each nominal figurative expression used in *Tan Swie Hian Fables*;
- 3) To analyse the concepts underlying the nominal figurative expressions used in *Tan Swie Hian Fables*.

1.5 Research Questions

In this study, the following research questions are answered:

- 1) How do the figurative meanings of nominal expressions arise from their literal meaning in *Tan Swie Hian Fables*?
- 2) What are the target domains for the nominal figurative expressions in *Tan Swie Hian Fables*?
- 3) How differently are nominal figurative expressions mapped onto the target domains in *Tan Swie Hian Fables*?

1.6 Significance of the Study

This study conducts a thorough analysis of conceptual metaphors demonstrated in TSHF and provides useful information on the study of metaphors in this field. Although fables are short, they often produce a moral lesson at the end of each story. A fable illustrates and draws a picture of virtuous ethics and often evokes political consciousness in individuals. Conceptual Metaphors are taken to discover these aspects hidden in the fables. Application of conceptual metaphors thus serves to disclose an individual's vocabulary, that is, Tan Swie Hian's inner message.

The outcomes of this study will provide teaching and learning materials on the fable for teachers. The learning materials boost students' confidence to interpret the

significance of the metaphor in the fable. Students will typically be more interested to read the fables if they can identify the metaphors and relate them to their immediate life. Metaphors in fables often comprises of animals, inanimate objects or elements of nature. The different characters of animals, plant, and physical objects, as reflected in TSHF, will capture the student's interest and engage their imaginations in a fantasy world where non-human beings take on human characteristics. Students would conventionally recognise and identify different types of animal with the widely known characteristics, such as classifying a pig as greedy, a fox as cunning, and the lion as always brave. This will also allow second language learners to understand Chinese fables better. Cross-cultural communication between their mother tongue and second language will be made it easier. Foreigners will also learn and know more about aspects of Chinese language.

Understanding metaphors will help readers to learn about the writer's messages, often covert, and experiences in literary expressions. Through a better understanding of metaphors, or more specifically, through metaphorical mapping, readers gain knowledge about the writer's intention in his literary work.

1.7 Scope and Limitation of the study

This work focuses only on nominal expressions in TSHF and they are analysed based on domain mapping, an essential component of the conceptual metaphor postulated by Lakoff and Johnson (1980). Although a large number of metaphors have been extracted from the fables, the analysis presented in this study may not fully represent Tan Swie Hian's entire work. In addition, while some of his motivations for integrating metaphors into fables is highlighted and discussed together with the answers to the research questions, his scope of philosophical and Buddhist ideas will not be the main focus of this study. Therefore, the researcher can only draw conclusions based on the linguistic analysis of the nominal figurative expressions.

1.8 Summary

This initial chapter has presented the background and the purpose of the present study. It also has explained the significance and limitations of this study. The following chapters will address the remaining components in this study. In the next chapter, Chapter 2, a review of literature relevant to this study is described. In Chapter 3, the methodology used in carrying out the present study is discussed. This is followed by Chapter 4 which presents and discusses the results and interpretation of the findings in connection to the research questions. Lastly, Chapter 5 concludes the findings of this study by providing implications and recommendations for future research.

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CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

This chapter consists of seven sections. Section 2.2 begins with submetaphors constituting Conceptual Metaphor. Section 2.3 introduces the nominal figurative expressions. Section 2.4 deals with past metaphor studies conducted in Western countries. Section 2.5 concerns past studies on metaphor and figurative language carried out by Chinese scholars. Section 2.6 discusses the background of Tan Swie Hian and Ho Nai Kin. The last section is the summary of Chapter 2.

2.2 Three submetaphors of Conceptual Metaphor

The research on metaphors started with the *Metaphor We Live By* (1980), in which Lakoff and Johnson claimed that Conceptual Metaphor has three submetaphors; they are called STRUCTURAL METAPHOR, ORIENTATIONAL METAPHOR and ONTOLOGICAL METAPHOR.

STRUCTURAL METAPHOR refers to a concept metaphorically structured in terms of another. It provides an abundance of sources to elaborate the meaning and do more concepts to the meaning. It is also grounded in systematic correlations that are within our experience. For example, ARGUMENT IS WAR. The source domain provides a framework for the target domain. The target domain includes entities and activities that are more abstract than the source, such as ARGUMENT. The sentences below show that the arguments are partially structured by the concept of war with the keywords attack and shot down.

(2.1) a. He **attacked** every weak point in my argument.

b. He **shot down** all of my arguments.

(Lakoff & Johnson, 1980, p. 4)

ORIENTATIONAL METAPHOR refers to a set of target concepts by means of some basic human spatial orientation, such as the notions of up-down, in-out, front-back, on-off, and central-peripheral. For example, HAPPY IS UP. The concept HAPPY in this metaphor is oriented as UP. The concept of happy in the sentences below found in ‘up’ and ‘peak’.

(2.2) a. He cheers **up** immediately.

b. He is at the **peak** of health.

(Lakoff & Johnson, 1980, p. 15)

ONTOLOGICAL METAPHOR refers to natural processes, emotions, ideas, entities and substances which serve various purposes to consult, to quantify, and to identify aspects (Lakoff & Johnson, 1980). ONTOLOGICAL METAPHOR is adopted to comprehend activities, states, events and actions. Personification is a form of ONTOLOGICAL METAPHOR. It can personify non-human as human, so the reader can understand better the idea of the author. It enables the reader to know more deeply in the sentence structure. ONTOLOGICAL METAPHOR is common in literature or in daily discourse.

(2.3) a. Life has **cheated** me.

b. The computer **went dead** on me.

(Lakoff & Johnson, 1980, p. 33)

Lakoff and Johnson (1980) mentioned that all the three types of metaphors are not arbitrary because they all have a basic human beings’ physical and cultural experience which is within the systematic correlations of our experience. The metaphorical mapping is a cross conceptual domain but it is not arbitrary. The mapping preserves the image-schema structure of the source domain and in a way that is consistent with the inherent structure of the target domain (Lakoff, 1993, p.215).

All the mappings involved in STRUCTURAL, ORIENTATIONAL and ONTOLOGICAL METAPHORS are not arbitrary and all three types share the same grounding of physical and cultural experience. ORIENTATIONAL and ONTOLOGICAL METAPHORS can be a portion of a STRUCTURAL METAPHORS. For instance, the metaphor of *labour* is resource uses an activity and a substance as a region which is ontological (Lakoff & Johnson, 1980, p. 66). Neither ORIENTATIONAL nor ONTOLOGICAL METAPHORS are rich enough to elaborate what should be expressed, whereas STRUCTURAL METAPHORS can achieve this. Although ORIENTATIONAL or ONTOLOGICAL METAPHORS can be part of STRUCTURAL METAPHORS, this does not mean that the three types need to appear simultaneously in one metaphor.

Numerous works have tried to level out that metaphors are conceptual constructions, and readers understand these metaphorical expressions. Lakoff and his followers in the 1980s and 1990s mentioned that the source domains and target areas are important in identifying the conceptual function. The experience of human mind runs a primary function in the process of conceptual function, which is easier to transform from abstract to a concrete idea.

2.3 Nominal Expressions

A nominal expression is an expression that contains a noun. In this study, however, nominal expressions are often complex in that they are extended through the form of [NP of N] (NP is noun phrase, while N is noun) where the noun is the head of the projection. As shown in section 2.4 and 2.5.

(2.4) a hell of a trip

(2.5) a giant of a man

(Khudyakova, 2007, p. 88)

The structure of nominal expressions depends entirely on their properties in the particular context in which they occur. A NP can function as an argument or a predicate depending on the specific language's needs. Nominal expressions have different properties in different languages. The structure of the nominal expression depends on the evidence within a particular language, especially what is available from the language's morphology and lexicon.

The structural model of [NP of N] used in metaphor study rarely comes up in linguistic literature. Khudyakova's study (2007, p. 88-112) discussed semantic and grammatical features of the nominal expressions in the English language. Her study projected nominal expressions because they were relatively easy to be recognised in the text. Besides, nouns have more expressive potential than any other part of speech (e.g. verbs or adjectives). Khudyakova applied the conceptual metaphor theory and blending theory as a theoretical framework. The metaphoric constructions built according to the model of 'N of a N' (e.g. "a pearl of a song") was undertaken to bear on a creative function of terminology. The nominal expressions were giving creative potential and expressiveness in semantic field. The semantic analysis gave rise to the typology of these metaphoric expressions. This study also discussed nouns, verbs and adjectives.

"Blending theory adds to the understanding of metaphor the point that conceptual metaphor theory lacks, namely that "a metaphor involves not only the activation of two domains, not only correspondences, but also aspects of blending of two domains" (Khudyakova, 2007, p. 88).

Zhao (2005; 2009) mentioned that many metaphorical expressions in the form of 'N1 的 *de* N2' are used in modern Chinese poetry and prose. The result in this paper shows the difference and classifies metaphoric expressions in Chinese poetry and prose. In this paper, the metaphoric expressions in the form of 'N1 的 *de* N2' in Modern Chinese are classified into three groups.

The first group, the form of ‘N1 的 *de* N2’ always appears in Modern Chinese poetry and prose. The relationship between N1 and N2 is called an attribute structure. The N1 and N2 are both noun phrases. N2 always provide the real meaning for the expressions. The attribute structure is not a useful tool to examine the metaphoric expressions in the study. See example in 2.6 (p. 11). In the second group, the relation between N1 and N2 is called semantic relation. As the structure of N1 and N2 cannot constitute a metaphor; the researcher excluded it from the scope of the study. Some of the expressions were seen as having a metaphorical relationship in some articles, and it identified these cases below. See example in (2.7). The third group showed that the metaphorical ‘N1 的 *de* N2’ fixed the structure of the difference and identification for the noun. N1 is an abstract concept and N2 is a person or thing’s character. See example in (2.8).

(2.6) 把 荒漠 的 塞北 变成 江南

bǎ huāng mò de sāi běi biàn chéng jiāng nán

PRT barren MOD Saibei change Jiangnan

‘Changed the Saibei’s barren to Jiangnan’s city’

(2.7) 希望 的 肥皂 泡 裂 了

xī wàng de fěi zào pāo liè le

hope MOD soap bubble break PRT

‘The wish like the soap bubble, easy to break’

(2.8) 青春 的 轮廓

qīng chūn de lún kuò

youth MOD outline

‘a young face’,

(Zhao, 2005, p.1)

Chensong and Zhang (2013) stated that from the multiple determiners within the Chinese language nominal phrases only choose ‘的 *de*’. This study showed that the majority of nominal phrases carry only one ‘的 *de*’ in language usage. The study omitted ‘的 *de*’ in nominal phrases with a couple of connotative determiners. The omission of ‘的 *de*’ in nominal phrases is decided by the principle of iconicity and the principle of economy.

In the metaphorical central word structure “N1‘的 *de*’ N2”, Zhao (2009) indicated that once the N1 functions as tenor and N2 as the vehicle, ‘的 *de*’ cannot be omitted unless N1 functions as the vehicle and N2 as the tenor. The omission of ‘的 *de*’ in the sentence structure depends on three factors: (i) whether the ‘的 *de*’ is the marker of attribute; (ii) whether the N1 has taken on the function of description; (iii) whether the declarative function has transformed into a statement. In addition, because the structure is a connotative attributive, ‘的 *de*’ can be optionally and omitted.

2.4 Studies on Metaphors in the West

Wheelwright (1962) argued that the essential function of figurative language has as its principal actor, the metaphor. The language of poetry has always been, to a high degree, figurative. Poetry has always illustrated or expressed what it wishes to express before comparing it with something else. In his study, he brought out an example, ‘My love is like a red, red rose’ which was grammatically a simile while ‘Love is a red rose’ would be grammatically a metaphor.

I. A. Richards (1936; 1965) was the writer of *The Philosophy of Rhetoric*. He presented the metaphor in terms of the rhetorical effect and proposed two important notions that are, ‘vehicle’ and ‘tenor’. The vehicle was a metaphorical phrase while the tenor is the purpose of the image. For instance, if you wish to introduce your brother’s

in sensitive new girl friend whose name is Brunhilda, you would say, “*Here comes the bulldozer.*” It contains the vehicle, *the bulldozer* and the tenor is the image that Brunhilda is ungraceful, merciless, and tactless and has no sense of feeling. For Richards, a metaphor was a special expression in literature, the point difference from the Lakoffian conception of metaphor. Metaphor was a rhetorical device of a human language and the metaphor was said to reasonably create a new meaning. Richards (1936, 1965) asserts that,

“We need the word 'metaphor' for the whole double unit, and to use it sometimes for one of the two components in separation from the other is as injudicious as that other trick by which we use 'the meaning' here sometimes for the work that the whole double unit does and sometimes for the other component--the tenor, as I am calling it--the underlying idea or principal subject which the vehicle or figure means.” (p. 90-95).

It is in the 20th century that Richards proposed his famous Interactive Theory and he is the leading exponent of the second stage of metaphor study, which is referred to as the transition from a rhetoric device to a cognitive device. The role of metaphor was shifted from being a figurative device to a matter of language and of ideas to some extent.

Black (1962; 1992[1979]) argued that in the process of mapping the source domains to the metaphor in the target domains it is important to show the relationship between concrete and abstract meanings of words. In *Metaphor and Thought* (1979), he mentioned that a metaphor is not only found at the word meaning level, but at the level of a conceptual structure. So, the metaphor is described as a basic concept combined with a literal denotation.

Hawkes (1972) defined the metaphor as inseparable from a language which is ‘vitaly metaphorical’ and ‘reality’. The end product of an essentially metaphorical interaction between words and the deliberately invoked intensifies the language’s characteristic activity and literally involves new creation. He said from a modern view

of the metaphor, it is an extension of the language. This account represents the metaphor as the most complex subject. The metaphor itself has an immediacy and vitality to the explanation process. However, in the long run the 'truth' does not matter because the only access to it is by means of the metaphor.

The authors of *Metaphor We live By* (1980), Lakoff and Johnson, claimed that metaphor is not just the figurative use of language, it is also employed to achieve particular aesthetic effects, as a form of thought, a conceptual phenomenon, whose essence is "understanding and experiencing one kind of thing in terms of another" (1980, p. 5). The Conceptual Metaphor Theory was developed by them.

They also introduced such notions as 'source domains', 'target domains' and 'mapping'. For example, concepts such as 'life', 'loves', 'arguments', 'theory', and 'ideas' are target domains, while concepts such as 'journeys', 'war', and 'buildings', are source domains. The term *mapping* comes from the nomenclature of mathematics and its application in metaphor research basically means that features from a source domain (e.g. OBJECT) are applied onto a target domain (e.g. IDEAS). The term *metaphorical expression* refers to "the surface realization of such a cross-domain mapping" (Lakoff, 1993, p. 203). Lakoff further pointed out that the 'metaphor' is not, strictly speaking, equal to metaphoric expressions, since it elaborates on the conceptual patterns of human experience. As a result of this metaphorical structure, metaphorical expressions arise.

Lakoff and Turner (1989) investigated conceptual metaphors in literary works in English and confirmed that based on authentic data they are part of the common conceptual apparatus constructed by the members of a culture. There were widely found in a number of words and idiomatic expressions in English and other languages. The conventional metaphorical patterns are involved in the multiple correspondences between source and target domains. For example LIFE IS A JOURNEY and LOVE IS A JOURNEY. The love relationship conceptualises lovers as travellers. Because the lovers

are in the same vehicle, they have the same life goal. Relationship difficulties are impediments to travel.

In his thought-provoking paper, Lakoff (1993, p. 208) defined the metaphor as “mapping across conceptual domains” because the mapping was asymmetric and partial. The mapping was a fixed set of ontological correspondences between entity in a source domain and entity in a target domain.” He mentioned that metaphors are basically conceptual rather than linguistic. Metaphors were embedded in everyday speech and everyday experiences. The mapping of a metaphor was a set of correspondences with source and target domain. This mapping reflected the different cultural backgrounds of a metaphor. Besides that, he claimed that the most metaphors are grounded in human physical experience (1993, p. 240). Same conceptual metaphors exist in different languages, which do not tend to function in similar ways.

Sweetser (1990), who investigated conceptual metaphor from diachronic perspectives, stressed that words based on a metaphoric concept might hold multiple meanings. Her diachronic studies entitled *Semantic Structure and Semantic Change* showed the detailed examination of metaphors and metonymies. She demonstrated the evolution of a “hierarchy of the meanings” and “grammatical structure of metaphorical terms” (1990, p. 77). One of the examples she gave is the word *bachelor* to analyse the relationship between the different senses of the polysemous word. The meaning of *bachelor* is an unmarried man or a person who holds a first university degree. The feature of the word *bachelor*, showed a hierarchy of the meaning.

Steen (1999; 2004) suggested that the identification of conceptual metaphor in a discourse requires the following five steps:

- (2.9) a. Metaphor focus identification,
- b. Metaphorical idea identification
- c. Non-literal comparison identification

- d. Non-literal analogy identification
- e. Non-literal mapping identification.

(Steen, 1999, p. 73)

This study identified the metaphor of *watchdog* by the five steps. From the study, the following provisional list may be entertained:

“THE COMMITTEE-AS-WATCHDOG MAPPING”

- The committee *corresponds to* the watchdog.
- The organizational domain *corresponds to* the yard.
- The interest or activity at risk *corresponds to* the property.
- Malpractice *corresponds to* trespassing.
- Monitoring *corresponds to* watching.
- Warning the public corresponds to barking

(Steen, 1999, p. 74)

He employed the procedures to constrain the relationship between linguistic and conceptual metaphor. The study also discussed the various discourse properties of a metaphor that affect metaphor recognition. The findings used experimental investigations of metaphor recognition by selecting variables.

Deignan and Potter's (2004, p. 1231-1235) study found a number of metaphorical expressions across English and Italian languages. They examined the power of conceptual metaphor theory to explain the non-literal senses of in relation to the human body in heart, hand, head and eye. This cross-linguistic study suggests that while the universal bodily experience may motivate many figurative expressions, the procedure is sometimes complex, and will not necessarily result in the same target expressions in different languages, for cultural and linguistic understandings. The outcome of this study does not reflect a picture of freely-forming networks of metaphorical senses in other languages. They claimed that the conceptual metaphor

theory may not be able to propose an effective framework for the description of non-literal language. This paper explained a crucial theoretical movement in recent years. The study was on the relationship between the metaphor and metonymy (Barcelona, 2000, p. 31-58; Goossens et al., 1995; Panther & Radden, 1999).

In a more recent study, Deignan (2005) argued that metaphors are a structure of thoughts. She claimed that Conceptual Metaphor Theory is central to thought and then to language. She discussed this statement with these tenets.

(2.10) a. Metaphor is a structured thinking;

b. Metaphor is a structured knowledge;

c. Metaphor is central to abstract language;

d. Metaphor is grounded in physical experience;

e. Metaphor is an ideology.

(Deignan, 2005, p. 13)

According to this interpretation, Deignan (2005) further conducted a corpus-based analysis in the following metaphors which is an abstract language grounded in physical experience. The model of metaphorical mapping can determine the relation between source to target domain and then extend to the collocation relations. This study discussed four themes: metaphors as stories, metaphors with entailments, metaphors which map evaluative connotations from source to target domain which resonates with particular groups of language users and the use of metaphorical scenarios. For example, Deignan identified the metaphoric and literal mapping sentences in the sentences below.

“Transfer meaning:

Table: a piece of furniture

Help me keep a good table: aggregate of dishes”

(Deignan, 2005, p. 365)

On the other hand, this present study will also adopt the analytical framework proposed by Valenzuela's (2009). His empirical works on Conceptual Metaphor Theory identified that the human ability to think abstract thoughts depended on concrete thought and grounded experiences that are mapped to abstract domains. In this way, abstract domains could be easily understood with human experiences.

Kövesces (2010) posited that to know a conceptual metaphor, we must know the set of mapping. The mapping provided the meaning of the metaphorical expressions. The mapping is extracted from basic constituent elements of the target and the source domain. Conceptual metaphors could be expressed in different metaphorical expressions. These expressions are a reflection of the conceptual metaphors in our mind. In his study, the nine emotion metaphors provide the evidence for the presence of conceptual mappings. The nine emotion concepts are found in the psychological literature on 'basic emotion': ANGER, FEAR, HAPPINESS, SADNESS, LOVE, LUST/SEXUAL DESIRE, PRIDE, SHAME, and SURPRISE (Kövesces, 2010, p. 157).

McGlone (2007) evaluated the Conceptual Metaphor Theory in human conceptual structure. In his empirical work, he claimed that metaphor is used for understanding. The conclusion he drew was that the conceptual metaphor framework did not rely on figurative language and thought. Yet, he did not deny the importance of metaphor in human communication as a mode of language understanding. He also agreed that figurative expression was used to work with abstract concepts with a common metaphoric theme like LOVE IS A JOURNEY.

Lakoff and Turner (1989) found that certain human characteristics were mapped onto animal characters in order to present the fable's moral. Many fables use animal behaviour to personify a human trait. Kövesces (2002) agreed with Lakoff and Turner's analysis of animal metaphors. He claimed that if animals were firstly personified and the human characteristics applied to those animal characters, they could be used to

interpret human conduct. Grady (1999) stated that in our language, metaphoric correspondences were innate and hardwired into patterns which arose from our experiences. These metaphors must be more fundamental to human life in general rather than grounded on any culturally bound types of experience.

2.5 Studies on Metaphors in China

Recent studies compared the similarities and differences between Chinese and English metaphorical expressions. These studies that focused on comparing the metaphorical expressions in Chinese and English were carried out in terms of mapping between the figurative meanings to convey the meaning in two languages. However, most of the past studies were lacking in metaphor studies. Shu (2002) stated that in China, the study of metaphor was limited to identifying the theory of metaphor in Chinese language.

One study by Hu (2004), found that Chinese researchers had shifted their research from native poetic and rhetoric to Western metaphoric research. Metaphor research on the traditional Chinese language only focused on philosophy. Chinese cognitive linguistic metaphor studies were developed later than in the West. In *Metaphor and cognition*, he discussed the relationship between the Chinese language, conceptual metaphors and cognitive linguistics. He mentioned that while the language and cognition are closely linked, they have a certain level of differences. The development of human society needed to be reflected in the daily usage of language and cognition. From daily language, it would be possible to develop that language and create one that is rich in imagination.

In Shu's study (2002), preliminary work was carried out on metaphors which were undertaken by Lakoff and his associates in 1993. In *Studies on Metaphor: State of Arts, Focuses and Tren*, the fundamental Western theory of metaphor, its function and its essential features were discussed and analysed comprehensively. Shu stated that

human speech is a symbolic system with the characteristics of metaphors that are a variation of surface phenomenon. The metaphor concepts within this mapping scheme were connected to the human thought system and this connection was thoroughly investigated in this study.

A key figure in Chinese metaphor research is Yu (1998; 2008). Yu was the first researcher who conducted research by applying Conceptual Metaphor Theory. This study is a comparative study of metaphors between English and Chinese. He claimed that emotions are an important aspect of human experience to comprehend human cognition. He also explored the similarities and differences in conceptualisation and expressions of emotions in Chinese and English from diachronic and synchronic perspectives. He discovered that Chinese and English employed many common source domains like metaphorical expressions of anger and happiness due to certain shared physiological and psychological bases. However, the study discovered that Chinese and English expressions elaborated on different aspects of metaphors and metonymies. Based on this finding, he concluded that linguistic differences might be due to cultural differences.

The aim of the Su's (2004) paper was to investigate the role of Chinese metaphors. For this study, a collection of Chinese idioms were used to show the relationship of Chinese metaphors between language and culture. The major aspects discussed in this paper concern the following aspects:

- (2.11) a. Ideological and philosophical thinking;
- b. Culture-bound idioms and metaphor;
- c. The superstitious beliefs;
- d. The social customs in the Chinese nation.

(Su, 2004, p. 61)

The paper concluded that the understanding of metaphor in China was based on the understanding of Chinese history, social values, religion and philosophy. Although previous studies were concerned with the scope of animal metaphors (Su, 2008; Gong, 2010), they were not comprehensive because most of the examples were only related to human traits or animal traits. Their findings indicated that some unidentified target domains could be discovered via collecting data from authoritative members.

In *Orientation metaphor in Chinese cognitive*, Lan (1999, p. 7-15) stated that metaphor was different from traditional rhetoric and semiotics. Her philosophy of language came from the perspective of generative linguistics. It could only be used in most of the space on the first introduction of cognitive linguistics. She also faced the common problem of cognitive metaphors in different languages and cultures. She analysed the phenomenon of Chinese literature and poetic metaphor in English.

Fan (2006, p. 41-43) analysed the derivatives of Chinese animal's idioms types and the ways of idioms formation. The findings confirmed that most Chinese animal idioms were derived from fables, literature, ancient legends and folk colloquialism. Fan claimed that the substance of the idioms would not vary as long as the icon of the animal images concentrated on three aspects: human beings, narration and sentiment. However, he did not adopt any metaphor theory to analyse these idioms. In this study, Fan did not apply any metaphor theory to analyse these idioms.

Zhai (2007) explored general conceptual metaphors in the expressions of *anger* in Chinese and English and delved into the underlying reasons from cultural respects. Yong (2011) took the cognitive approach to metaphor as a framework to make a cognitive comparison between English and Chinese metaphors of *anger* based on examples in both languages. She claimed that similarities could be attributed to physical as well as emotional experiences, while differences arose from cultural factors. Her

conclusion reminded English learners to take note of the similarities and the differences between Chinese and English language.

While the source domain uses the icon of the same animal, the metaphorical meaning could be different. For example, the fox in Chinese and English cultures is employed to express cunning. However, the owl in Chinese culture signifies bad luck whilst in English culture, it symbolises wisdom. Qin (2006) found out the similarities and differences in the meaning of animal metaphors between Chinese and English cultures on the conceptual metaphor HUMANS ARE ANIMALS. She also investigated other domains where animals could be metaphorically applied such as politics and economies. She identified the two possible reasons for similarities and differences of the animal metaphors in the two cultures.

Song (2009) applied the CMT as the theoretical framework to study the animal metaphorical expressions and metaphors used in the Chinese and English languages. Her study explored animal metaphors which applied to human beings and other non-human subjects. The findings showed that animals could not only be mapped onto human beings but also onto some non-human domains such as politics, economies, science and technology. Example, *bull* and *bear* are used to describe the stock market trends in the economy sector (2009, p. 57-59). Metaphor and culture display variations due to cultural heritage, psychology and commentary angles. Hence, the English and Chinese cognitive cultures in animal metaphors are obviously different. Understanding the differences between them can assist the reader to be aware of the cultural factors and make for better trans-cultural communication between English and Chinese.

Sa (2014) investigated the use of metaphor and made a comparison across languages between Chinese language and English language. The aim of the study was to identify the difference and the similarity of metaphors between English and Chinese from the metaphorical expressions of anger, happiness, sadness, and love. These

metaphors could help the reader to understand an abstract concept. This study highlighted the cross-cultural aspects in the acquisition of foreign language. Language is a part of any culture. The metaphor plays fundamental role in language which is influenced by culture.

A seminal study in this area was the work of Wei (2011; 2012; 2013). Her study explored the cultural similarities and differences between the snake and the lion metaphors in Mandarin Chinese and British English. This study used the Conceptual Metaphor Theory and the Conceptual Blending Theory to identify the animal metaphors. The result of the study showed the differences between snake and the lion metaphorical expressions in Mandarin Chinese and British English when human beings and non-human beings are target domains.

2.6 Background of Tan Swie Hian, Ho Nai Kin and *Tan Swie Hian Fables*

2.6.1 Tan Swie Hian

Tan Swie Hian is a Singaporean multilingual artist. As a poet, philosopher and artist, he has dabbled in a variety of creative mediums. In 1968, he graduated with a BA in Modern Languages and Literature at Nanyang University. In the same year, he published his first Chinese poetry collection known as *The Giant*. Tan worked a choreographer, dancer and dramatists for numerous performances. He is also a stage and costume designer.

He has published 57 titles of poetry, prose, stories, criticism, translations and artworks. He has held 23 solo exhibitions in numerous group exhibitions worldwide. He has won numerous accolades nationally and internationally: Gold Medal of Salon des Artistes Francais in Paris 1985, Singapore Cultural Medallion in 1987, Officier de Poetry Prize in Romania 1999, Gold Medal of Korea-Japan World Cup International

Calligraphy Exhibition in Seoul 2002, the Meritorious Service Medal in 2003, and World Economic Forum Crystal Award in Davos 2003.

He converted to Buddhism in 1974. He found that spiritual experience exceeded his passion for humanistic discipline and thus gave up painting for the following four years. Only when the French Embassy's cultural counsellor Michel Deverge threatened to end their friendship should he stop his art, did he resume painting. His art and literature are influenced by Buddhism and his Buddhist views are reflected in the use of metaphorical expressions featured in his fables. Moreover, Tan adapted his ideas to the models of both Eastern and Western philosophy.

Koh (2010, p. 545) compared Tan with a hummingbird that can fly in all directions. This was because Tan is an artist with a free mind. Many of his works captured a free mind approach to his life and art-making. His creations were inspired from the simplest things in life like sounds, sights, smells and textures.

2.6.2 Ho Nai Kin

Ho Nai Kin is a famous Malaysian author who, after graduating from the University of Malaya, went on to complete his Masters degree at the University of Science Malaysia. He is fluent in Chinese as his mother tongue, as well as English, Malay, Indonesian and Thai languages. He is an expert in rice agronomy, crop protection, integrated weed management, environmental management, agricultural training and extension, scientific translation and rural cooperative management.

He won the academic literature award which was organized by the Selangor Chinese Assembly Hall and Chaozhou Bayi Association, and the Art Award for poetry in 1978 which was organized by the Malaysia Chinese Culture Association. He has won the fourth annual prize for Literature Prose Award in 1982 and the seventh prize in Literature Translation Award in 1985. He published his first Chinese poems in 1965,

碎叶 *su yì è* 'Pieces of Leaves'. He published his first prose anthology in 1976, 那年的草色 *nà nián dì cǎo sè* 'The grass year'. In 2008, he analysed 陈瑞献寓言赏析 *Chén Ruì Xiàn yù yán shǎng xī* 'Tan Swie Hian Fables'. The publisher spent three years to complete Ho's creation from 1960 to 2010 year to publish an anthology. The title of the anthology 何乃健诗文集 *hé nǎi jiàn shī wén jí* 'Ho Nai Kin's Anthology' was published in 2011.

According to Ho, he believed that Tan's fable has four major characteristics. Firstly, Tan used the Chinese painting technique, known as 禅 *chán* 'Zen' painting skill with black and white colours to paint an image. The tone of the painting gives a lot of imagination to the reader. *The Homing Mind* (Ho 2008, p. 320) only has 7 words to describe the rain's circle of life. It is a short but meaningful fable. Secondly, Tan's fables have poetic grace. In *The Fungus Dream* (Ho 2008, p. 47), Tan describes a fungus poetically. The common fungus is then transformed to a cap of pure crystal, a stalk of rainbow-coloured crystal and the whole body into golden light. Thirdly, Tan observes a tiny matter like a bird, a flower or a leaf and wrote them in his fable. Although tiny things are very common, like a transparent hummingbird, the reader can find a philosophic thought in his fable. In *The Rainbow Dharma* (Ho 2008, p. 49), the white light represents Dharma. Lastly, Tan's fables are written with compassion. In *The Morning Prayer* (Ho 2008, p. 209), a couple of lizards push the snails to a safe place, so that humans will not step on the snail on the road.

2.6.3 Background of *Tan Swie Hian Fables*

Tan (2008) started fable writing in 1973 and ended up completing a hundred tokens in Chinese and English in the early 1990s. The first fable in the Chinese edition was published on *United Daily News* in Taiwan and then later in Singapore, Malaysia and China. The Chinese-English edition fables were published in 1993 by the poet Ya Xuan

in Taiwan. In that same year, an English-French edition was published in Singapore with the French author Elizabeth D. Inandiak. A Romanian-English edition was translated by the poet Marin Sorescu in Bucharest. This book rewarded Martin Sorescu with an International Poetry Prize. A new *Tan Swie Hian Fables* was composed by author Phoon Kwee Hian and published with a hundred of analytical essays written by the Malaysian poet and Buddhistologist Ho Nai Kin.

Today, his fable has six editions in Chinese, English, French, Romanian, Malayalan and Indonesian languages.

- 1) *Tan Swie Hian Fables* (English-French) 1996 edition by Elizabeth D. Inandiak;
- 2) *Tan Swie Hian Fables* (Chinese-English) 1996 edition;
- 3) *Tan Swie Hian Fables* (Romanian-English) 1996 edition by Marin Sorescu;
- 4) *Tan Swie Hian Fables* (Chinese-English) 2008 edition analysis by Ho Nai Kin;
- 5) *Tan Swie Hian Fables* (Malayalam-English) 2010 edition by Dr. Vasanthi Sankaranarayanan;
- 6) *Tan Swie Hian Fables* (Indonesian-English) 2010 edition by Wendratama and Teguh Hari.

Tan also presented his fables in the form of paintings. These fables are *To Treasure All*, *Sound Warning*, *Crazy Worshipping* and *The Seedling Message*. *Flower and Bird* inspired him to present a painting and a sculpture. Also, he used multiple art forms to present the fables into a magnificent performance in *Instant is a Millennium – A Musical Conversation with Tan Swie Hian* in 2009.

Ku (2010) stated that Tan's fables can be seen from different angles; his words were like poetry and gave sensational descriptions. The colours and lines of a painting described the past phenomena. It casts a deep influence on a person through his visual perception.

Tan's fables displayed how he conducted himself in spiritual life. The fables showed that he was a practitioner of the Bodhisattva discipline with great compassion. His works: *To Treasure All*, *Encouraging Steps*, *Free Sweet Potatoes*, projected his devotion and his warmth. From *A Mule's Song*, *The Butterfly Salvation*, *The Rainbow Dharma*, *Spring Rhythm*, *The Six Kin*, they exhibited his spirit of religious dedication.

The title of Tan's fables only has two Chinese characters. Besides that, his fables were short and written in a free style. Tan's fables were written in short paragraph with few lines and some made up of just seven characters. The longer version of the fables has two paragraphs. Each object can be fixed into Tan's fables and became a new genre of writing. His writing skills are deliberately carving. It can extend the small, meaningful object to reach an unknown area to become a part of literature. His fables used metaphors to reach a concise and informative text. The readers are able to understand his fables based on their own life experience.

Vasanthi (2008) stated that the characters of Tan's fables appeared across human beings of all genres, ages and occupations. Besides that, Tan's fables were also rich with animals, birds, trees, flowers, fruits, and natures. There was also a presentation of a unique picture of a living world. In Tan's fables, he conveyed the truth with simple and clear messages.

Tan's writing genre is different from *Aesop Fables*, which explicitly expressed moral virtues. Tan carefully worked on each word to show his respect to the word. His fables showed his own life experience. Most of his fables showed Tan's faith to explore the meaning of life. His fables provided a good mechanism to show his philosophy of life. He always brought his works with him whenever he was on the move. He constantly shared and discussed the fables with his friends of different nationalities.

2.7 Summary

This chapter gave an overview of the study of metaphors relevant to the present work and ensures that the present study is well situated. The chapter mentions that the three sections: Sections 2.2 and 2.3 discussed Conceptual Metaphor Theory and nominal expressions, respectively. Sections 2.4 and 2.5 reviewed the past studies by other scholars in the West and China, respectively. The last division, Section 2.6, focused on details of Tan Swie Hian, Ho Nai Kin and *Tan Swie Hian Fables*. In addition, the past studies tended to focus on human nature and animal metaphors. This dissertation differs from past studies by examining other entities such as plants, natural phenomena and things.

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CHAPTER 3

RESEARCH METHODOLOGY

3.1 Introduction

This chapter first deal with theoretical framework (Section 3.2) which three issues are explained. Section 3.2.1 and 3.2.2 discuss two important notions for Conceptual Metaphor Theory (hereafter, CMT), that is, ‘domains’ and ‘mappings’, respectively. Then, LOVE IS JOURNEY conceptual metaphor will be discussed in 3.2.3. The next section discusses data source (Section 3.3), followed by data collection (Section 3.4) which describes the procedures of data collection (Section 3.4.1) and data analysis (Section 3.4.2). Section 3.5 is the summary of the entire chapter.

3.2 Theoretical Framework

The theoretical framework of this study is CMT postulated by Lakoff and Johnson (1980; 1999). In this dissertation, however, the focus is on the source-to-target mapping, the rudiments of this theory that are introduced by Lakoff and Johnson’s seminal work (1980). Since the debut of the notion of conceptual metaphor, many scholars have adopted this tool to explain figurative expressions across languages. The fundamental idea of this theory is that there are two domains, or alternatively, concepts, in our conceptualization, and there is an intimate relationship between the two. The source is the basic domain and it is mapped onto the target domain, which is more abstract than the source, to give rise to the figurative expressions. In order to analyse Tan Swie Hian’s nominal figurative expressions in the context of the first and second research questions (Sections 4.3 and 4.4), the present section summarises two notions, which is, domains and mappings, followed by a section in which the mechanism of the conceptual metaphor of LOVE IS JOURNEY will be discussed.

3.2.1 Domains

Domains are understood as ideas or concepts. The notion of domain has been discussed by various scholars and defined accordingly. In this section, the researcher takes Langacker's (1987) illustration as the starting point. The principle idea of the domain for Langacker is that any word form symbolizes or denotes the concept which is a coherent region of human knowledge. Langacker's example shows the word radius refers to a line segment that joins the center of a circle with any point on its circumference. The important thing here is that radius is not merely any line but it is a line segment whose meaning is relative to the structure of the circle. We can understand RADIUS only against a background knowledge of the concept CIRCLE (Croft and Cruse (2004, p. 15). In order to understand the meaning of the colour RED, we not only understand it as a colour red but possibly as something that denotes communism or a hair colour. A different meaning of the colour red is derived from how it is evoked in different domains in which it is interpreted.

3.2.2 Mapping

Lakoff and Johnson (1980, p. 5) claim that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another". That is to say, aside from defining domains, the so-called cross-domain mapping is central to the conceptual metaphor as a method to explore the intended meanings of figurative expressions. Figurative expressions should not be interpreted on their own basis but need to be interpreted in relation to our embodied experience. This embodied, concrete experience is called the source domain. The other domain is called target domain which is more abstract than the source domain. The basic tenet of CMT is that we usually formulate non-physical concepts through the physical ones (Lakoff and Johnson, 1980, p. 59) and this relation is called "mapping". Our typical experience of a bird in our daily life is that

it has feathers and wings and can fly. This is our embodied knowledge about birds. However, the quick actions or special sounds they produce can be used to symbolise something else. For example, in *An Astral Trip* (Ho 2008, p. 296), even while in prison, where the prisoner has lost his freedom, his mind can still think out of the box. This new knowledge that is based on our daily experience is the source for creating figurative meanings.

3.2.3. LOVE IS JOURNEY conceptual metaphor

A well-known example for CMT is LOVE IS A JOURNEY, which is conceived of as a structural metaphor (Section 2.2). A journey, which is the source domain, is something concrete and tangible, the same way we can directly experience the aspects of a journey when we travel. On the other hand, love, which is in the target domain, is less concrete in that we cannot easily describe what love is and what it means to every individual. Each domain mapping has sub-elements. For example, a journey has a traveller, a date of departure and arrival, the destination and path and even diversions on that journey. Similarly, love may have elements that correspond to those of a journey. The following list is a set of correspondences of this conceptual metaphor LOVE IS A JOURNEY:

	Source: JOURNEY	Mapping	Target: LOVE
1	The travellers	correspond to	the lover
2	The vehicle		the love relationship
3	The journey		events in the relationship
4	The distance covered		the progress made
5	The obstacles encountered		the difficulties experienced
6	Decisions about which way to go		choices about what to do
7	The destination of journey		the goals of the relationship

(Lakoff & Johnson, 1980, p. 41)

Examples that reflect these mappings are found in the following sentences from (3.1) to (3.5). The important thing is that conceptual metaphor is detected not in a single word but in the entire sentence or the context that the sentence is associated with. The numbers in the square brackets refer to the numbers in the above table.

(3.1) Look how far we've come. [4]

(3.2) We'll just have to go our separate ways. [6]

(3.3) This relationship isn't going anywhere. [7]

(3.4) We've gotten off the track. [3]

(3.5) It's been a long bumpy road. [5]

(Lakoff and Johnson, 1980, p. 44-45)

Following Lakoff and Johnson's (1980) sub metaphors (Section 2.2), LOVE IS A JOURNEY falls under the STRUCTURAL METAPHOR, as mentioned above briefly. TSHF contained many nominal figurative expressions that arise from dealing with non-humans as humans (Section 4.2). This belongs to Lakoff and Johnson's ONTOLOGICAL SUBMETAPHOR to the extent that personification was an integral part of the ontology of the metaphor. TSHF integrated the personification as the main resource for creating metaphors, as the First Research Question also demonstrates (Section 4.2). In other words, seen from submetaphors, TSHF utilizes structural and ontological submetaphors to construct conceptual metaphors (Section 4.4)

3.4 Data Collection

This study adopts a qualitative approach. This study analyses the sample of TSHF with special focus on finding two domains, source and target, within the mechanisms of CMT, as described above (Section 2.2). It begins by categorizing the 100 *Fables* according to the six taxonomic groupings which are humans, animals, plants, nature phenomena, things, and abstract entities. The process of data analysis commenced once

all data have been compiled. There were six steps in this study which constituted the research design as shown in Table 3.1.

Firstly, the entire source text was read and understood to identify the main source of fables. After this, a second and third time reading was done accompanied by highlighting the text data which contained metaphors. During the second reading, the metaphorical expressions in Chinese text would be marked, especially the nominal figurative expressions. All data was collected and arranged in the order of appearance by chapter. In step five, the identified nominal figurative expressions were categorized according to their source and target domains. Finally, all data was reviewed by the researcher.

Table 3.1: Procedure in data collection

Step	Description
1	Identify the 100 fables in <i>Tan Swie Hian Fables</i> .
2	Analyse the entire source text.
3	Mark the metaphorical expressions in the Chinese text, especially to highlight the nominal figurative expressions.
4	Record all data by order of appearance in the chapter.
5	Categorize the identified nominal figurative expressions according to their source and target domains.
6	All data reviewed by the researcher.

3.5 Procedure in analysis

The collected data was classified and analysed according to the three research questions mentioned in Section 1.3. All the identified metaphors were explained by applying the conceptual metaphor with six steps. Firstly, the data collection was formed into an overview table. All the metaphorical expressions in a single word, sentences and phrases that might explicitly or implicitly convey some metaphorical meaning were selected as an object for analysis.

In step 2, all metaphorical expressions were bolded and underlined. Each fable would have a short analysis. In step 3, the evaluations of all the nominal figurative expressions were identified. The conceptual metaphors were generalized from the data. The eight nominal figurative expressions would be explained from figurative meaning and literal meaning. Here, eight nominal figurative expressions were chosen for analysis, which were bird, butterfly, flower, tree, leaves, grass, lotus and light. The eight nouns often appeared in TSHF. An example of nominal figurative expression in TSHF is, as below (see Section 4.2.1, p. 36):

(i) The literal meaning of 鸟 *niǎo* ‘bird’, is a creature with feathers and two legs (*Longman Dictionary of Contemporary English* (2009, p. 138).

Mandarin Chinese : 小 鸟 催 促 她。

Han Yu Pin Yin : *xiǎo niǎo cuī cù tā*

Morpheme-by-morpheme analysis: bird hurried her

English translation : The bird hurried her.

(ii) The figurative meaning of 鸟 *niǎo* ‘bird’, the noun *bird* was ‘people who revolted against the government’. It was followed by the noun *dropping*, which indicated excrement of bird. *Bird* and people were linked together because both have the same characteristics. They were the citizens of a nation.

Mandarin Chinese : 鸟粪 一 瞬 间 盖 满 了
石 像 的 头 脸。

Han Yu Pin Yin : *niǎo fèn yī shùn jiān gài mǎn le
sh íxiàng de tóu liǎn*

Morphem-by-morepheme analysis: bird’s dropping incident covered PRT

bronze statue MOD head face

English translation : ‘The bronze statue’s head was instantaneously covered by the bird’s droppings.’

Then, all the nominal figurative expressions divided into three domains, HUMAN SOCIETY, BUDDHISM and POLITICS. In step 5, the metaphorical mappings on the sixteen conceptual metaphors in *Tan Swie Hian Fables* were identified. In the last step, the findings were tabulated and a conclusion was made about the methods and approaches that had been used in the data.

During data analysis, the main reference dictionaries were *Longman English Dictionary*, *Chinese Han Yu Da Ci Dian* and *A Dictionary of Buddhism*.

Table 3.2: Procedure in data analysis

Step	Description
1	An overview of source domains in TSHF.
2	The nominal figurative expressions will be bold and underlined. Each fable will have a short analysis.
3	The eight nominal figurative expressions will analyse from figurative meaning and literal meaning.
4	All the nominal figurative expressions will divide into three domains (HUMAN SOCIETY, BUDDHISM and POLITICS).
5	The metaphorical mapping on the sixteen conceptual metaphors in TSHF will be identified.
6	Use a table to present the findings. Make a conclusion about the methods and approaches that have been used in the data.

3.6 Summary

This chapter presents the methodology adopted in this study. It begins by explaining the theoretical framework, with the emphasis on domains and mappings that this study adopts, followed by how the data was collected. The final section describes the method of analysing the data and highlights the six steps which had to be conducted to show the metaphorical expressions. The next chapter will present the findings to answer the research questions.

CHAPTER 4

ANALYSIS AND FINDINGS

4.1 Introduction

This chapter focuses on the conceptual analysis of nominal figurative expressions in *Tan Swie Hian Fables* (abbreviated as TSHF). It is divided into three parts. The first part (Section 4.2), which answers Research Question 1, describes nominal expressions with figurative meanings in TSHF. The second part (Section 4.3), which answers Research Question 2, identifies the target domains for all the types of nominal figurative expressions. The third part (Section 4.4), which answers Research Question 3, focuses on the nominal figurative expressions that are mapped onto different target concepts. The following table provides an overview of the distribution of categories of the source domains and is further divided into living and non-living beings.

Table 4.1: Overview of source domains in *Tan Swie Hian Fables*

Living / Non-living beings	Source domains	Tokens
Living beings	Human	7
	Animal	18
	Plant	10
Non-living beings	Natural phenomenon	20
	Thing	26
	Abstract entity	16
	Total	97

Ninety-seven (97) tokens of metaphorical expressions have been identified from the hundred (100) fables in TSHF. The reason these three expressions are excluded from this study is because they are outside the six categories. These 97 expressions are categorized into six categories according to the aspects of the source domains: HUMAN,

ANIMAL, PLANT, NATURAL PHENOMENON, THING and ABSTRACT ENTITY. The detailed numerical presentation of examples is provided in Appendix A (p. 98-101).

4.2 Answering the First Research Question

The first research question is repeated here: How do the figurative meanings of nominal figurative expressions arise from their literal meaning in *Tan Swie Hian Fables*? (Section 1.5, p. 4)

In this section, the nominal figurative expressions in TSHF are analysed in two steps in a descriptive manner: first, the literal meaning of these nominal figurative expressions are identified by consulting *Longman Dictionary of Contemporary English* (2009) and elaborated; then, the figurative meanings are tabled. The researcher agrees that the language of a fable is an extension of ordinary language. Fable language can convey more than one point at a time. When the word is used figuratively or non-literally, the 'literal' or 'dictionary' meaning of the word is altered, distanced, or extended. The purpose of this section is to show how the nominal figurative expression deviates from the literal meaning to arrive at the figurative meaning and what method this process requires. The researcher proposes four processes. They are symbolic contrast (4.2.1); contradiction (4.2.2), personification (4.2.3), and superordinate and subordinate relationship (4.2.4).

4.2.1 Symbolic contrast

Figurative meaning is triggered when the referents of the nominal figurative expressions carry symbolic meaning. The literal meaning of 鸟 *niǎo* 'bird', as in (4.1), is a creature with feathers and two legs (*Longman Dictionary of Contemporary English* (2009, p. 138). In (4.2), the important element is the contrast between *The Bronze Statue* and bird's droppings. The former is a valuable object owned by the government, and the

latter is something common and unwelcomed due to its base nature. These meanings are symbolic of the Bronze Statue and bird's droppings. The readers immediately and naturally associate these objects with their symbolic meanings and it is this symbolic contrast between the two that invites the figurative meaning. The *bird* in (4.2) does not represent a creature that flies but is used to stand in symbolic contrast with a dictator's government.

Another similar example comes from the use of 莲花 *lián huā* 'lotus', as in (4.3), in Table 4.2 below. In the *Longman Dictionary of Contemporary English* (2009, p. 962), the meaning of 'lotus' is 'a type of plant that grows in water and has broad floating leaves with a white, yellow or red flower'. In fables, the lotus is used to symbolise two figurative meanings that are perfection on the one hand, and pure mind, on the other.

Table 4.2: 鸟 *niǎo* 'bird' used as literal and figurative meanings in *Tan Swie Hian Fables*

鸟 <i>niǎo</i> 'bird'	Nominal figurative expression
Literal meaning	Bird is a creature with feathers and two legs.
	(4.1) 小鸟 催促她。 <i>xiǎo niǎo cuī cù tā</i> bird hurried her The bird hurried her. (<i>A Grand Burial</i> , Ho 2008, p. 218)
Figurative meaning	A <i>bird</i> and people are linked together because their characteristics were the same, i.e.. They were the citizens of a nation.
	(4.2) 鸟粪 一瞬间 盖满了 石像 的头脸。 <i>niǎo fèn yī shùn jiān gài mǎn le shí xiàng de óu liǎn</i> bird 's dropping incident covered PRT bronze statue MOD head face 'The bronze statue's head was instantaneously covered by the bird's droppings.' (<i>The Bronze Statue</i> , Ho 2008, p. 98)

Table 4.3: 莲花 *lián huā* ‘lotus’ used as literal and figurative meanings in

Tan Swie Hian Fables

莲花 <i>lián huā</i> ‘lotus’	Nominal figurative expression
Literal meaning	Lotus is a type of plant that grows in water and has broad floating leaves and white, yellow or red flower.
Figurative meaning	The lotus is a representation of the human potential to achieve perfection or arrive in paradise.
	<p>(4.3) 莲香使他忘了在林中寻路的恐惧。</p> <p><i>lián xiāng shǐ tā wàng le zài lín zhōng xún lù de kǒng jù</i></p> <p>lotus fragrance let him forget at jungle find way MOD fear</p> <p>‘The fragrance of the lotus makes him forget the fear of groping in the jungle.’</p> <p>(<i>Maze</i>, Ho 2008, p. 215)</p>
	The lotus is a pure mind.
	<p>(4.4) 学习由莲瓣再生。</p> <p><i>xué xí yóu lián bàn zài shēng</i></p> <p>learn from lotus petals reborn</p> <p>‘to learn how to be reborn from the lotus.’</p> <p>(<i>The Celestial Domain</i>, Ho 2008, p. 314)</p>

4.2.2 Contradiction

Figurative meaning is also triggered when the referents of the nominal expressions represent contradiction. The literal meaning of 蝴蝶 *húdié* ‘butterfly’ is, as indicated in (4.5), an insect with a long thin body and four coloured wings in *Longman Dictionary of Contemporary English* (2009, p. 202). As shown in (4.6) and (4.7), the important element is that the *butterfly* cannot be described by the colours such as red and silver. This effect of contradiction might surprise the reader, inviting the figurative meaning of the *butterfly* in this fable.

**Table 4.4: 蝴蝶 *hú dié* ‘butterfly’ used as literal and figurative meanings
in *Tan Swie Hian Fables***

<p>蝴蝶 <i>hú dié</i> ‘butterfly’</p>	<p>Nominal figurative expression</p>
	<p>Butterfly is an insect with a long thin body and four coloured wings.</p>
<p>Literal meaning</p>	<p>(4.5) 小 黄 蝶 俯 飞, <i>xiǎo huáng dié fǔ fēi</i> little yellow butterfly dive fly ‘The tiny yellow butterfly dived.’ (<i>The Butterfly Salvation</i>, Ho 2008, p. 287)</p>
<p>Figurative meaning</p>	<p>The red butterfly represents the ‘flag with a piece of red cloth’.</p> <p>(4.6) 每只 蜗牛的壳上都停着一只小红蝶, <i>měizhǐ wōniú de ké shàng dōu tíng zhe yī zhī xiǎo hóng dié</i> each snail MOD shell have stop a little red butterfly ‘Each of the snails had a little red butterfly resting on its shell.’ (<i>The Morning Prayer</i>, Ho 2008, p. 209)</p> <p>The silver butterfly represents the ‘a shiny white precious metal used for jewellery or silvers mine’.</p> <p>(4.7) 在 电光 闪闪 照亮 银蝶 而 银蝶 闪闪 反射 电光 的同时, <i>Zài diàn guāng shǎnshǎn zhào liàng yín dié ér</i> <i>yín dié shǎnshǎn fǎnshè diàn guāng de tóng shí</i> during light flash bright silver butterfly but silver butterfly flash reflect light MOD at while ‘During the flash that lighted up the silver butterfly and in the glitter of the silver butterfly that reflected the lighting,’ (<i>Thunder Knows</i>, Ho 2008, p. 323)</p>

4.2.3 Personification

Personification is the most frequent mechanism used in the TSHF (Section 3.3). Examples will be taken from three nominal expressions, that is, 花 *huā* ‘flower’, 草 *cǎo* ‘grass’ and 光 *guāng* ‘light’. The important component in this figurative meaning is that a non-human is treated as if it is a human. Personification is realized in three different

ways in which different linguistic tools are used. For flower, an adjective *divide* (4.8), which otherwise qualifies humans, is used to modify the *flower*. For *grass* (Table 4.6) and *light* (Table 4.7), verbs of communication are used. Such verbs are only applicable to humans, since non humans are unable to communicate using ordinary language.

Table 4.5: 花 huā ‘flower’ used as literal and figurative meanings in

Tan Swie Hian Fables

花 huā ‘flower’	Nominal figurative expression
	Flower is a part of a plant, often brightly coloured and lasting only a short time.
Literal meaning	(4.8) 你 为何 见 花 就 要 摘 花? <i>nǐ wèi hé jiàn huā jiù yào zhāi huā</i> you why see flower want to pluck flower ‘Why must you pluck the flower when you see a flower ?’ (Stop Plucking the Flowers, Ho 2008, p. 227)
Figurative meaning	The flower is blessing given by Devas. (4.9) 天 花 纷纷 落下。 <i>tiān huā fēn fēn luò xià</i> sky flower one after another fall ‘ Divine flowers were falling profusely.’ (The Milk Change, Ho 2008, p. 275)

Table 4.6: 草 cǎo ‘grass’ used as literal and figurative meanings in

Tan Swie Hian Fables

草 cǎo ‘grass’	Nominal figurative expression
	Grass are various kinds of common wild low-growing plants.
Literal meaning	(4.10) 人民 必须 以 摆花、 扎草、 在湖面上 插 蒲葵 屏风, <i>rén mín bì xū yǐ bǎi huā zhā cǎo zài hú miàn shàng chā</i> <i>pú kuí píng fēng</i> people must with arrange flower tie grass on lake above set fan palms screen ‘people arrange flowers, tie grass or set up screens made of fan palms on the lake.’ (Live to Act, Ho 2008, p. 242)

Figurative meaning	The grass represents a lower class of citizens in the city.
	(4.11) 一草对一草说：“明天，我们就成年了。 yī cǎo duì yī cǎo shuō míng tiān wǒ men jiù chéng nián le a grass to a grass said tomorrow we became grow PRT ‘A blade of grass said to another, “We will be grown-ups tomorrow.’ (<i>The Grass Year</i> , Ho 2008, p. 239)

Table 4.7: 光 guāng ‘light’ used as literal and figurative meanings in *Tan Swie Hian Fables*

光 guāng ‘light’	Nominal figurative expression
Literal meaning	Light is a kind of natural radiation that makes things visible. Refers to, understanding, enlightenment or is a thing used to produce a flame’.
	(4.12) 因为北方的光守恒。 yīn wèi běi fāng de guāng shǒu héng because north MOD light constant ‘as light coming from the north is constant.’ (<i>Hidden Flowers</i> , Ho 2008, p. 179)
Figurative Meaning	The great white light represents the Dharma.
	(4.13) 旅者对一大团白光说： lǚ zhě duì yī dà tuán bái guāng shuō the voyager with a big white light told ‘the voyager told the great white light ,’ (<i>The Rainbow Dharma</i> , Ho 2008, p. 41)

4.2.4 Super ordinate and subordinate relationship

This is the relationship of the super ordinate and its members as subordinates. This relationship is used to express lexical relations, as in furniture and that of a table and a desk. When we see a desk or a table, we automatically think about furniture, precisely because they belong to the category of furniture. This complex relationship is found in one fable entitled *City* (Ho 2008, p. 92). In this fable, Tan Swie Hian contrasts ‘tree’ and ‘leaves’, each of which symbolize the government and its people. ‘Tree’ and ‘leaves’ no longer bear their original literal meaning (4.2). It is claimed that the relationship

between ‘government’ and its ‘people’ is one of the super ordinate and its members. Certainly, the use of the verb *wrapped* has a tone of personification, which may also contribute to the construction of the figurative use of *tree* and *leaves*.

Table 4.8: 树 *shù* ‘tree’ and 叶 *yè* ‘leaves’ used as literal and figurative meanings in *Tan Swie Hian Fables*

Item	Nominal figurative expression
树 <i>shù</i> ‘tree’	Tree is a ‘large long-lasting type of plant, having a thick central wooden stem (the trunk) from which wooden branches grows, bearing leaves’.
Literal meaning	(4.14) 两棵 树 交换 了 淡然 短暂 的 妒嫉 心, <i>liǎng kē shù jiāohuàn le dàn rán duǎnzàn de dù jī xīn</i> two tree exchange PRT faint short MOD jealousy heart ‘Two trees exchanged a faint and short lived jealousy:’ (<i>Four realms</i> , Ho 2008, p. 278)
	(4.15) 有 石灯、 村落、 指甲花 树, <i>yǒu shí dēng cūn luò zhǐ jiǎ huā shù</i> have stone lamp village henna tree ‘He found the stone lamp, the village, and the henna tree .’ (<i>The River of Nothingness</i> , Ho 2008, p. 257)
Figurative meaning	A tree represents a country. (4.16) 一棵 树, 剩 数片 叶子, 尘 封。 <i>yī kē shù shèng shǔ piān yè zi chén fēng</i> a tree, left few leaves dust wrap ‘A tree , with few leaves left, wrapped in the dust.’ (<i>City</i> , Ho 2008, p. 92) (A country with few people left cannot accomplish much.)
叶 <i>yè</i> ‘leaves’	Leaves are the green and flat parts of plant, growing from a stem or branch or directly from the root.
Literal meaning	(4.17) 落叶 仍 带着 生命 的 余 绿, <i>luò yè réng dài zhe shēng mìng de yú lǜ</i> fallen leaves still bring life MOD remain green ‘The fallen leaves still carry the remaining green of life.’ (<i>A Dance of Care</i> , Ho 2008, p. 155)

Figurative meaning	The leaves represent the people in a country.
	(4.18) 一棵树，剩数片 <u>叶子</u> ，尘封。 yī kē shù shèng shǔpiān yè zi chén fēng a tree, left few leaves dust wrap ‘A tree, with few <u>leaves</u> left, wrapped in dust.’ (City, Ho 2008, p. 92)

4.2.5 Conclusion

The language of the fable is an extension of ordinary language. Fable language can convey more than one point at a time. When the word happens in the metaphor, the ‘literal’ or ‘dictionary’ level at which the word usually systematically operates, is avoided. Metaphor conveys a relationship between two things by using a word figuratively and not literally. That is in a special sense which is differed from the sense it has in the contexts noted by dictionary.

In *The Flowers of Wherefores* (Ho, 2008, p. 275), there are dandelions and milk vetches to represent human thought. These two types of blooms are utilised in a narrative to touch on the law of cause and effect effectively. The dandelion represents evil thought because this bloom would cause the land to become overgrown with weeds and likewise harm the mind. Meanwhile, the milk vetches represent kindly thought because this bloom will cause a fertile land or correspondingly, a positive mind. This is a metaphor to show a wandering human mind by using figurative language.

However, when a word is used figuratively, the imaginative linkage will lead us towards the ‘target’ of its meaning. The reader is driven to build an imagination from his own experience of what the metaphor figuratively suggests. Another example would be ‘the leg of the table’. The collocation of ‘leg’ and ‘table’ has a high degree of probability of occurrence.

4.3 Answering the Second Research Question

The second research question is: What are the target domains for the nominal figurative expressions in *Tan Swie Hian Fables*? (Section 1.5, p. 4)

This section suggests that there are three target domains, namely, HUMAN SOCIETY (Section 4.3.1), BUDDHISM (Section 4.3.2), and POLITICS (Section 4.3.3). Non-human items are linked to these domains in a fine-grained, intricate manner to gain their interpretive meanings. In *Tan Swie Hian Fables*, HUMAN SOCIETY appears most frequently. BUDDHISM is the second target domain, which clearly reflects his Buddhist way of thinking that is prevalent in the fables. The third is POLITICS which shows a group of people who are responsible for governing the nation. Tan often uses ‘birds’, ‘trees’, ‘flowers’, ‘fruits’, and ‘natures’ to show his political thinking. Table 4.9 below gives an overview of the collected data organized under three target domains.

Table 4.9: Source domains and three target domains in *Tan Swie Hian Fables*

Source \ Target	HUMAN SOCIETY	BUDDHISM	POLITICS	Total
LIVING BEINGS				
1. Humans	4	2	1	
2. Animals	6	6	6	
3. Plants	4	3	3	
Sub-total	14	11	10	35
NON-LIVING BEINGS				
4. Natural phenomena	10	9	1	
5. Things	14	9	3	
6. Abstract entities	12	4	0	
Sub-total	36	22	4	62
Total	50	33	14	97
Percentage (%)	51.55	34.02	14.43	100

This table also makes it clear that the nominal figurative expressions are generated mainly from the NON-LIVING BEINGS domain. The NON-LIVING BEINGS domain has 62

tokens while LIVING BEINGS domain has 35 tokens. Specifically, 50 tokens belonging to HUMAN SOCIETY domains constitute 51.55% of the total, the majority of the data. 33 metaphorical expressions belong to BUDDHISM constituting 34.2% of the total number of expressions, the second largest group. The last aspect of the target domain, namely, POLITICS domain, constitutes 14.43%.

These three target domains are further dissected into several abstract subconcepts such as MATERIALISM (for HUMAN SOCIETY), BODHISATTVA (for BUDDHISM), and DICTATORIAL GOVERNMENT (for POLITICS). An interesting point here is that Tan observed these three domains from specific perspectives. When it comes to the government, his ideas are often negative. When it comes to human society, his ideas are again often negative. When it comes to Buddhism, his ideas are almost always future-oriented.

Similar to target domains, two source domains, namely, LIVING BEINGS and NON-LIVING BEINGS, need to be dissected further into smaller sub-domains, and the criteria to determine sub-domains can be derived from the fables themselves. For instance, HUMANS[1] appear in situations where expressions refer to human character. NATURAL PHENOMENA[4] included expressions that were applied to natural elements such as rain, wind, sun, fire, river, mountain, lake and clouds. ABSTRACT ENTITIES[6] included expressions such as colour, abstract concepts, and so on. In Sections 4.3.1, 4.3.2, and 4.3.3, each target domain will be explained in detail particularly from the perspective of why these domains were relevant for the composition of fables and for the author Tan Swie Hian.

4.3.1 Target domain of HUMAN SOCIETY

HUMAN SOCIETY is often affected by culture, people and an education system that constitute society. The reason why HUMAN SOCIETY is afflicted is attributed to two sub-target domains, which are MATERIALISM and the EVIL of human beings. In what follows, this research paper will provide the reasons why these sub-target domains are proposed and play a role in interpreting the nominal figurative expressions in TSHF. To represent MATERIALISM, Tan uses SILVER BUTTERFLY (see 4.4.2.2), BOUQUET (4.3.1.1), SWEET POTATOES (4.3.1.2), HUMMINGBIRD (4.4.1.3) and CAMERA SHUTTER (4.4.1.2). In Table 4.10 shows that MATERIALISM is taken to characterise human society and the emphasis in TSHF is that it is unable to bring happiness to its members. Fables in TSHF applaud inner development which will bring happiness.

Table 4.10: MATERIALISM as a type of HUMAN SOCIETY

Source:	Target:
SILVER BUTTERFLY (see 4.4.2.2)	MATERIALISM
BOUQUET (4.3.1.1.1)	
SWEET POTATOES (4.3.1.1.2)	
CAMERA SHUTTER (4.4.1.2)	
HUMMINGBIRD (4.4.1.3)	

4.3.1.1 MATERIALISM as a type of HUMAN SOCIETY

4.3.1.1.1. BOUQUET

According to Ho (2008, p. 127), the BOUQUET is symbolic of wealth. The grasshopper dance troupe is the world in miniature. The protocol insect worries that the bouquets are not sufficient for even distribution and thus, will be blamed by others for unfairness. As long as wealth distribution is uniformly carried out, the community will not be poor and will be able to live in a harmonious country. The country will not be in crisis when the country places a great importance on equitable economic construction. In (4.19), it

presents the whole fable entitled *Resentment reduction*. BOUQUET occurs more than once in this fable as a metaphorical expression.

(4.19) Title of the fable: *Resentment reduction* (Ho 2008, p. 125)

蚱蜢 舞团 的 代表 是：

zhà měng wǔ tuán de dài biǎo shì

grasshopper dance regiment MOD representative is

一只 女团长， 两只 舞星， 四只 舞员。

yī zhī nǚ tuán zhǎng, liǎng zhī wǔ xīng sì zhī wǔ yuán

a woman principle two stars four dancers

礼宾 昆虫 想：

lǐ bīn kūn chóng xiǎng

protocol insect thought

送 六 小 束 花， 两只 舞星 不悦；

sòng liù xiǎo shù huā liǎng zhī wǔ xīng bù yuè

present six small bouquets flowers two stars unhappy

送 两 大 束花 四 小 束花， 四只 舞员 不悦。

sòng liǎng dà shù huā sì xiǎo shù huā sì zhī wǔ yuán bù yuè

present two big bouquets four small bouquets four dancers unhappy

礼宾 昆虫 最后 决定：

lǐ bīn kūn chóng zuì hòu jué dìng

protocol insect finally decided

一 特 大 束花 予 团长，

yī tè dà shù huā yǔ tuán zhǎng

a very big **bouquet** give principle

一 小 束花 予 各 成员。

yī xiǎo shù huā yǔ gè chéng yuán

a small **bouquet** give each members

‘The representatives of the Grasshopper Dance Troupe were a woman principal, two stars and four dancers. The protocol insect pondered: to present six small **bouquets** would make the two stars unhappy; to present two big **bouquets** and four small ones would make the four dancers unhappy. In the end, he decided to present a very big **bouquet** to the principal and a small one to each of the other members.’

4.3.1.1.2 SWEET POTATOS

In this fable, Ho (2008, p. 153) mentioned that the bear is a kind and great minded character. The sweet potatoes represent the little bear’s prosperity. He shares his prosperity with others. The more he shares, the more he gets in return. He is ready to give care and help to others. He treats everyone equally. So he sells a sweet potato, and then gives extra sweet potatoes to his customer. He is very generous and willing to share his prosperity with others.

(4.20) Title of the fable: *Free Sweet Potatoes* (Ho 2008, p. 152)

小熊 卖 番薯 有 怪癖：
xiǎo xióng mài fān shǔ yǒu guài pǐ
 the little bear sell sweet potatoes with strange habit

买 一粒，送 一串。
mǎi yī lì sòng yī chuàn
 buy one, free a bunch.

它后院子里 的 番薯 却是 越 生 越 旺，
tā hòu yuàn lǐ de fān shǔ què shì yuè shēng yuè wàng
 it backyard MOD sweet potatoes but more growing and more

最后， 凡是 走进 摊位的， 它 都 送 一串。
zuì hòu, fán shì zǒu jìn tān wèi de, tā dōu sòng yī chuàn.
 last, any come stall, it all give a bunch

‘The little bear sells sweet potatoes with a strange habit: buy a sweet potato, get a bunch free. But sweet potatoes are growing more and more abundantly in his back garden. In the end, those who come close to his stall are given a bunch free.’

4.3.1.2. EVIL as as a type of HUMAN SOCIETY

Tan uses a SNAKE (see 4.3.1.2.1), DANDELION (4.3.1.2.2), and MAHAMANDARAVA (4.4.3.2) to represent EVIL (see Table 4.11). Evil is a negative element of any human society. The elements associated with evil are selfishness, ignorance and negligence.

Table 4.11: EVIL as a type of HUMAN SOCIETY

Source:	Target:
SNAKE (see 4.3.1.2.1)	EVIL
DANDELION (4.3.1.2.2)	
MAHAMANDARAVA (4.4.3.2)	

4.3.1.2.1 SNAKE

Snake Man (Ho 2008, p. 143) represents a good mind to eliminate evil thoughts. A snake is a long and thin reptile without legs. The snake additionally represents a treacherous character or an insidious enemy. In Greek mythology, snakes are frequently associated with deadly and dangerous antagonists. In the Bible, the snake is an evil animal who enticed Eve to persuade Adam to consume the apple. In Buddhist sutras, the picture of a snake represents evil too. In this fable, B is a Buddhist. He notices a snake in trouble. Due to his immeasurable compassion, he decides to keep the snake. Despite B’s compassion, he is aware of the danger posed by the snake. Consequently, whilst he saves the snake, he is determined to give up the snake. Ho (2008, p. 145) states that B forsakes the snake to symbolize that the people want their own desires to be subdued, and do self-reflection. Desires are like snake venom that will harm others and the self. This fable tells us that we ought to break the bad habit of desire, or else we will face difficulties in the future.

(4.21) Title of the fable: *Snake Man* (Ho 2008, p. 143)

甲：你 为什么 救了他 又 摔 了它？

jiǎ: nǐ wèi shén me jiù le tā yòu shuāi le tā?

A : you why save its then forsake PRT it

乙：救他是 救命， 是本愿。 摔了 它，是摔了 它的 毒蛇
本性。

*yǐ: jiù tā shì jiù mìng, shì běn yuàn。 shuāi le tā, shì shuāi le tā de dú shé
běn xìng*

B : save it is save life is original vow forsake it is forsake its venomous snake
nature

‘A: Why did you save him and then forsake him?’

B: To save him was to save life, an original vow. To forsake him was to forsake
the nature of a venomous snake.’

4.3.1.2.2. DANDELION

Dandelion is a weed. It will dominate grass if it is not kept out. On the contrary, milk vetch is a superb plant due to the fact that it serves as an excellent fertilizer. Ho (2008, p. 247) states that the wind in this fable represents the human spirit, while the dandelion symbolizes its evil habits, which are capable of damaging human thoughts. Good habits and virtue on the other hand will bring benefits. In a nutshell, this fable is about the law of karma which is if you wish for good results, you must plant good seeds.

(4.22) Title of the fable: *The Flower of Wherefores* (Ho 2008, p. 245)

去年， 风 的 住家 的 院子里 长满 蒲公英。

qù nián, fēng de zhù jiā de yuàn zi lǐ cháng mǎn pú gōng yīng

last year, wind MOD house mod yard overgrow dandelions

今年， 因为 风 绕过 另一片 草野，

jīn nián yīn wèi fēng rào guò lìng yī piān cǎo yě

this year, because wind bypass another prairie

它的 院子里 长满 了 紫云英。

tā de yuàn zi lǐ cháng mǎn le zǐ yún yīng

its yard covered PRT milk vetches

‘Last year, the yard of the wind’s residence was laden with **dandelions**. This year, as the wind blows over another prairie, its yard has been covered with milk vetches.’

4.3.2 Target domain of BUDDHISM

Duan (2014) mentions that a religion is not only a social phenomenon. But it is a cultural phenomenon. Religion is thus an important part of human ideology. Buddhism was introduced into China more than two thousand years ago. Chinese culture, which includes its literature, is influenced by Buddhism and is reflected in the Chinese language. Therefore, nominal figurative expressions employed by Tan Swie Hian should be read in the context of his religion as it is reflective of the impact of religion on the language he used. In TSHF, the BUDDHISM domain can be differentiated by three sub-domains, namely BODHISATTVA, COMPASSION and DHARMA. Tan Swie Hian’s creative talent was born from his spirituality.

4.3.2.1. BODHISATTVA as a type of BUDDHISM

Table 4.12 shows a BODHISATTVA as a type of BUDDHISM. Tan uses a DRAGON TREE see (4.3.2.1.1) and RAIN WATER (4.3.2.1.2) to represent a BODHISATTVA. To him, humans must learn to be compassionate in order to achieve happiness and attain enlightenment, just like a Bodhisattva. A harmonious society can only be established with great compassion.

Table 4.12: BODHISATTVA as a type of BUDDHISM

Source:	Target:
DRAGON TREE (see 4.3.2.1.1)	BODDHISATTVA
RAIN WATER (4.3.2.1.2)	

4.3.2.1.1 DRAGON TREE

According to Ho (2008, p. 79), the fable in (4.23) describes a tadpole who aspired to become like Nagarjuna (Dragon Tree). However due to inadequate practice and wisdom, the tadpole failed to achieve his goal. Nagarjuna is widely considered as one of the most important Mahayana philosophers and also regarded as a Bodhisattva. He was born in the second century A.D. in South India. In the history of Buddhism, he is regarded as the one of the greatest Buddhist teachers after Shakyamuni Buddha. His most renowned work is the *Fundamental Verses of the Middle Way*. The moral of this fable tells us that many people are like the tadpoles that have aspirations to become like a Bodhisattva but instead of putting the philosophy into practice, chase after reputation and give up when hardships appear. This is a reminder for us to always persevere, be humble and abandon attachment with a view to gaining a life of true freedom.

(4.23) Title of the fable: *Dragon Tree* (Ho 2008, p. 77)

一只 蝌蚪，忽然 给 自己 取 了 个 名，
 yī zhī kē dǒu hū rán gěi zì jǐ qǔ le gè míng
 a tadpole sudden give self take PRT a name
 要 其它 蝌蚪 都 叫 它 “龙 树”。
 yào qí tā kē dǒu dōu jiào tā lóng shù
 want other tadpoles also call him Dragon Tree
 因为 大家 的 发音 不 好，
 yīn wèi dà jiā de fā yīn bù hǎo
 because all MOD pronunciation no good
 “龙 树” 一直 闷闷不乐。

lóng shù yī zhī mèn mèn bù lè

Dragon Tree keep depress moody

‘A tadpole had all of a sudden given himself a name, wanting all other tadpoles to call him “**Dragon Tree**”. Owing to their poor pronunciation, “**Dragon Tree**” has been very grouchy.’

4.3.2.1.2. RAIN WATER

Ho (2008, p. 313) states that the green moss constantly asked the rain, whether the rain can still remember the past. The green moss is a practitioner who has an afflicted mind that cannot see the reality of life. The rain represents a BODHISATTVA. The rain knows that everything is impermanent and the rain is unaffected by the influence of delusions. Therefore, we should not be lost in the past nor worry about the future. Instead, we should take care of how we are now. We must use a pure heart to live virtuously and thereby learn how to be the master of our own life.

(4.24) Title of the fable: *Time* (Ho 2008, p. 311)

绿苔 默默 问 远去的 雨水 是否 记得

lǜ tāi mò mò wèn yuǎn qù de yǔ shuǐ shì fǒu jì de

green moss silently ask away MOD rain whether remembered

刚才 淋入 苔地时 的 形态、 声音 和 感觉。

gāng cái lín rù tāi dì shí de xíng tài shēng yīn hé gǎn jué

just into land MOD forms, sound and feeling.

‘The green moss silently asked the **rain water** that was draining away if it remembered its form, sound and feeling when, a moment before, it was falling onto the moss grown ground.’

4.3.2.2 COMPASSION as a type of BUDDHISM

Tan also uses a TINY YELLOW BUTTERFLY (see 4.3.2.2.2), TEAR (4.3.2.2.1), FLOWER (4.4.3.1) and LOTUS (4.4.7.2) to represent COMPASSION (see Table 4.13). The elements of compassion are associated with empathy, love, forgiveness and kindness. Happiness follows compassionate people. This is because compassion, kindness and happiness are inseparable.

Table 4.13: COMPASSION as a type of BUDDHISM

Source:	Target:
TEAR (see 4.3.2.2.1)	COMPASSION
TINY YELLOW BUTTERFLY (4.3.2.2.2)	
FLOWER (4.4.3.1)	
LOTUS (4.4.7.2)	

4.3.2.2.1 TEAR

(4.25) Title of the fable: *Journey of Hardship* (Ho 2008, p.59)

他静卧 不动, 让 一只 丝足小 蜘蛛 爬过 他身躯。

tā jìng wò bù dòng, ràng yī zhī sī zú xiǎo zhī zhū pá guò tā shēn qū

he lay no move let a silk leg small spider across his body

小 蜘蛛 过后 泪连连 写下 一篇 《大漠 苦征 记》。

xiǎo zhī zhū guò hòu lèi lián lián xiě xià yī piān dà mò kǔ zhēng jì

small spider then tear wrote a big dessert hard journey

他看后 泪潜潜 下。

tā kàn hòu lèi qiǎn qiǎn xià

he read tear PRT

他用 小指 从 水缸里 挑起 一只 尘蚁, 让 它 爬走。

tā yòng xiǎo zhǐ cóng shuǐ gāng lǐ tiāo qǐ yī zhī chén yǐ, ràng tā pá zǒu

he use little finger from jar pick up a dust ant let it crawl away

尘蚁 过后 泪连连 写下 一篇 《怒海 生还记》。

chén yǐ guò hòu lèi lián lián xiě xià yī piān nù hǎi shēng huán jì

dust ant then tear wrote an angry sea escape

他看后也泪潸潸下。

tā kàn hòu yě lèi shān shān xià

he read also tear PRT

‘He lay still to let a small spider with silk thin legs crawl across his body. The small spider then **tear**fully penned an account, Hard Journey to the Great Desert.

He read it **tear**fully. He picked up with his little finger an ant as tiny as a speck of dust from the water jar and let it crawl away. The tiny ant then **tear**fully penned an account; Narrow Escape from the Angry Sea. He also read it **tear**fully.’

According to Ho (2008, p. 61), this fable has a main character that is very compassionate. Because of his kindness, he allows a small spider to pass him by. He also saves an ant from the drain. No matter how small the animal, it is still a living being. From his tears, we know that he is compassionate, kind and believes that there is no differentiation between large animals and small animals. The moral of this fable is that we need to nurture acts of compassion in our life and respect all sentient beings.

4.3.2.2.2 TINY YELLOW BUTTERFLY

(4.26) Title of the fable: *The Butterfly Salvation* (Ho 2008, p.59)

小 黄 蝶 俯 飞，

xiǎo huáng dié fǔ fēi

little yellow butterfly dive fly

拂过 小猫 脸，后 迅速 向上腾。

fúguò xiǎo māo liǎn hòu xùn sù xiàng shàng téng

flitte kitten face then quickly upward

小猫 反身 一扑，被轻 按于猫掌 下 的一只 蟋蟀，

xiǎo māo fǎn shēn yī pū, bèi qīng àn yú māo zhǎng xià de yī zhī xī shuài

kitten turn body a flew PRT light held cat palm under MOD a cricket

腿 一踢 跳 开。

tuǐ yī tī tiào kāi

leg a kick leap away

‘The **tiny yellow butterfly** dived, flitted by the kitten’s face and then soared upwards. The kitten turned and flew at it; a cricket, lightly held under the kitten’s paw, kicked and leaped away.’

According to Ho (2008, p.288), this fable talks about kindness and compassion. He mentioned that a mortal who is kind will cherish all sentient beings’ life. A truly good (compassionate) person, even faced with danger for oneself, will still help others out of their suffering. In this fable, the tiny yellow butterfly saw a cricket under a cat’s palm. He generated great compassion at the thought of the cricket dying under the cat’s palm. Selflessly and without any concern that the cat might hurt him, he decided to save the cricket. This fable tells us, we must have a kind heart and be compassionate. When other people experience suffering, we should bravely step forward and not create excuses for refusing to help.

4.3.2.3. DHARMA as a type of BUDDHISM

Tan further uses HUNTER (see 4.3.2.3.1), A HOLY MOUNTAIN (4.3.2.3.2), THE EIGHT RAINBOWS (4.4.8.2); LIGHT (4.4.8), and LOTUS (4.4.7.1) to represent the DHARMA (see Table 4.14). The Dharma is associated with Buddhist teachings, philosophy and religion. A Buddhist practitioner takes refuge in The Three Jewels. The Three Jewels relate to the Buddha (the Teacher), the Dharma (the Teachings) and the Sangha (the community of monks and nuns). In relation to the Dharma (the Teachings), Buddhists are expected not to follow the Buddha’s teachings based on blind faith but on reason and the verification of His teachings by applying and practising the Dharma (the Teachings) in their daily

lives, to test and validate its benefits to oneself and others. If one only studies the theory but fails to practice and apply the teachings, they would not achieve enlightenment.

Table 4.14: DHARMA as a type of BUDDHISM

Source:	Target:
HUNTER (see 4.3.2.3.1)	DHARMA
A HOLY MOUNTAIN (4.3.2.3.2)	
THE EIGHT RAINBOWS (4.4.8.2)	
LIGHT (4.4.8)	
LOTUS (4.4.7.1)	

4.3.2.3.1. HUNTER

(4.27) Title of the fable: *History of Bears* (Ho 2008, p. 62)

一只黑熊，爬上椰树吃椰青，
yī zhī hēi xióng, pá shàng yē shù chī yē qīng

a black bear climb coconut tree ate coconut green

饱后抱住椰身入睡，
bǎo hòu bào zhù yē shēn rù shuì

full after hug trunk fall sleep

少顷四肢一松跌下，昏死过去，
shǎo qǐng sì zhī yī sōng diē xià, hūn sǐ guò qù

later four legs relax fall down faint death PRT

一个猎人闪身出现。
yī gè liè rén shǎn shēn chū xiàn

a hunter dodge appear

一只黑熊，爬上椰树吃椰青，
yī zhī hēi xióng, pá shàng yē shù chī yē qīng

a black bear climb coconut tree ate coconut green

饱后抱住椰身入睡，
bǎo hòu bào zhù yē shēn rù shuì

full after hug trunk fall sleep

少顷 四肢 一松 跌下, 昏 死 过去,
shǎo qǐng sì zhī yī sōng diē xià, hūn sǐ guò qù

later four legs relax fall down faint death PRT

一个 猎人 闪身 出现。

yī gè li èr án shǎn shēn chū xiàn

a hunter dodge appear

‘A black bear climbs up the coconut tree to eat young coconuts. Full, he clings to the trunk and falls asleep; later, the legs relax and he falls, faints and dies. A **hunter** emerges.

A black bear climbs up the coconut tree to eat young coconuts. Full, he clings to the trunk and falls asleep; later, the legs relax and he falls, faints and dies. A **hunter** emerges.’

According to Ho (2008, p. 64), Tan uses a repetitive style to write this fable. The repeated sentences express the repeated cycle of life as an ordinary phenomenon. The black bear represents a gruff and bad-mannered person. In this fable, the bear represents a human with a great ability and good stamina but out of ignorance, only uses it to climb trees, eat coconuts, sleep and finally die. This illustrates how all beings that pursue material wealth, and power within the world to benefit only oneself, rather than benefiting others, will waste life and suffer in the cycle of life. The hunter’s ability to keep away from a bear’s death, symbolizes right motivation and understanding the workings of the karmic laws of cause and effect. The Buddhist view is that results are similar to the cause. For example, if you do something good, a good result will come about; if you do evil, suffering comes about. Buddhists believe in reincarnation and that the uncontrolled, repeated cycles of birth and death in sentient beings is a result of karma. The only way to break the cycle and prevent rebirth into this cyclic existence, is

to remove all afflictions and to use one's potential to benefit others instead of just oneself.

4.3.2.3.2. HOLY MOUNTAIN

Consistent with Ho (2008, p. 300), the holy mountain, is a symbol of the Buddha. After exploring the truth of life and attaining enlightenment under the Bodhi tree, Buddha Shakyamuni shared his knowledge with his disciples. The Buddha taught that absolutely everyone can become a Buddha, like him. The firefly who worked tirelessly until he had attracted innumerable fireflies to the mountain represents Buddha's disciples who work selflessly to spread the Dharma and attract others to Buddha and Buddhism. The whole mountain is with its heart phosphoresced, visible as well to the shore beyond, represents the bright rays of the Dharma and its beneficial results of reaching all the world class. The holy mountain is the perfect world of Dharma awareness.

(4.28) Title of the fable: *A Holy Firefly* (Ho 2008, p. 299)

一只 萤火虫 发现 一座 圣山 后，

yī zhī yíng huǒ chóng fā xiàn yī zuò shèng shān hòu

A firefly discover a holy mountain after

不断 游说， 终于 引得 恒河 沙数 萤火虫

上山 去；

bù duàn yóu shuì zhōng yú yǐn dé héng hé shā shù yíng huǒ chóng

shàng shān qù

keep continue talk until attracted Ganger River innumerable fireflies

mountain to

而 整座 山 和 山心 一入夜 就 熠熠生辉，

ér zhěng zuò shān hé shān xīn yī rù yè jiù yì yì shēng huī

so whole mountain and mountain heart night will glid

远远 在 对岸 也 清楚 看得见。

yuǎn yuǎn zài duì àn yě qīng chǔ kàn dé jiàn

far at beyond also clear see

‘Having discovered a **holy mountain**, a firefly lobbied continuously until he had attracted innumerable fireflies to the mountain. When the night fell, the whole mountain and its heart phosphoresced, visible as well to the shore beyond.’

4.3.3 Target domain of POLITICS

The final target domain is POLITICS which consist of two further sub-domains. The table 4.15 and 4.16 show the relationship between DICTATORIAL GOVERNANCE and PEOPLE UNDER DICTIATORIAL GOVERNMENT referring to ‘people who lived under the dictatorial government’.

To represent the DICTATORIAL GOVERNMENT, Tan Siew Hian used STRONG WIND (4.3.3.1.1), DRAMATIST (4.3.3.1.2), TREE (4.4.4.1), and BRONZE STATUE (4.4.1.1). The elements of DICTATORIAL GOVERNMENT are authority, corruption, personal power, military and monarchy. In a dictatorial form of government, the people have little freedom as the dictator possesses controlling power. The people are expected to obey the decisions and orders of the dictator without questioning them. For PEOPLE UNDER A DICTATORIAL GOVERNMENT, the author uses TURTLE DOVE (4.3.3.2.1), MONKEY (4.3.3.2.2), BIRD (4.4.1.1), LEAVES (4.4.5.1) RED BUTTERFLY (4.4.2.1), GREEN MOSS (4.4.6.2), and GRASS (4.4.6.1). As a result, the citizens lose their civil rights and the nation is led along the wrong path.

4.3.3.1. DICTATORIAL GOVERNANCE as a type of POLITICS

Table 4.15: DICTATORIAL GOVERNMENT as a type of POLITICS

Source:	Target:
STRONG WIND (see 4.3.3.1.1)	DICTATORIAL GOVERNMENT
DRAMATIST (see 4.3.3.1.2)	
TREE (4.4.4.1)	
BRONZE STATUE (4.4.1.1)	

4.3.3.1.1. STRONG WIND

According to Ho (2008, p. 66), in *Stone Monkey* (see 4.29), the author here uses the strong wind to represent a dictator. The strong wind forces the monkey to accept what he wants as the truth. Just like people who live at the Nazi Germany or the Khmer Rouge in Cambodia, ordinary people are forced to accept the autocratic rule of oppression under the dictator.

4.3.3.1.2. DRAMATIST

In *To Save Feathers* (4.30), Ho (2008, p. 141) mentions the drama perfectionist, who is like an extreme dictator. Such a person works very seriously and will pull out all the feathers of a turtle dove to get his perfect feather. To attain his aims, he is willing to apply harsh techniques and disregard the harms he might bring to others in the course of pursuing his goal. Such a person makes others suffer. In the history of mankind, we have observed that dictators strive to maintain power, even at the cost of harming their citizens.

4.3.3.2. PEOPLE WHO LIVED UNDER A DICTATORIAL GOVERNMENT as a type of POLITICS

**Table 4.16: PEOPLE WHO LIVED UNDER A DICTATORIAL GOVERNMENT
as a type of POLITICS**

Source:	Target:
TURTLE DOVE (see 4.3.3.2.1)	PEOPLE WHO LIVED UNDER A DICTATORIAL GOVERNMENT
MONKEY (4.3.3.2.2)	
BIRD (4.4.4.1)	
LEAVES (4.4.5.1)	
GRASS (4.4.6.1)	
RED BUTTERFLY (4.4.2.1)	
GREEN MOSS (4.4.6.2)	

4.3.3.2.1 MONKEY

A monkey is an animal with a long tail and lives in the rainforest. The monkey portrays an image of a life that is energetic, active and full of vitality. If one refers to a child as a monkey, one is affectionately describing a child who is very active and mischievous. According to Ho (2008, p. 66), the author here uses the stone monkey (see 4.29) to represent gullible people. The strong wind represents a dictator. The active monkey swallows the pill supplied by the dictator and his body becomes stiff and turns into stone. This fable reflects how the people are forced to accept the decisions of a dictator and the people who live suffer under a dictatorship eventually lose their freedom. This fable warns us about the dangers of a dictator's regime and alerts us to defend freedom.

4.3.3.2.2 TURTLE DOVE

According to Ho (2008, p. 141), the drama perfectionist is like a dictator because he demands perfection with little regard for the people under him. The scream of the turtle dove, as shown in the fable in (4.30), represents the protests from weak citizens against an evil ruler. This fable tells us not to be like the dictatorial perfectionist nor become

like the feeble turtle dove. We ought instead to always maintain a sense of responsibility and adopt the middle path approach.

(4.29) Title of the fable: *Stone Monkey* (Ho 2008, p. 65)

几只 猴子 吞下 同类 改造家 的 药丸,
jǐzhī hóu zi tūn xià tóng lèi gǎizàojiā de yào wán

few monkeys swallowed same type reformer MOD pill

全身 立刻 僵硬。
quán shēn lì kè jiāng yìng

whole body immediately stiff

改造家 用 电锯 在 它们的 顶门 和 胸口 各钻
一个 洞,

gǎizàojiā yòng diàn jù zài tāmen de dǐng m én hé xiōng kǒu gè zuàn
yī gè dòng

reformers use electric drill at their MOD skull and chest particular
drill a hole

又 在 头 上方 装 强力 风扇;
yòu zài tóu shàng fāng zhuāng qiáng lì fēng shàn

also at head top install powerful fan

通电 后, 强风 直灌 顶门,
tōng diàn hòu, qiáng fēng zhí guàn dǐng m én

on suis after strong wind straight skull

从 胸口 咻咻 发出 一律 的 呼唤。
cóng xiōng kǒu xiū xiū fā chū yī lǜ de hū huàn

from chest whistling deliver same MOD call

‘After having swallowed the pills given by the reformer monkey, a number of monkeys stiffened. The reformer monkey then used an electric drill to make a hole in their skulls and another hole in their chests, and then fixed a powerful fan

over their heads. When it was on, a **strong wind** penetrated the skull-holes and concerted cheerful whistling gushed out from the chest holes.’

(4.30) Title of the fable: *To Save Feathers* (Ho 2008, p. 140)

戏剧家 抓住 斑鸠 拔 毛, 以为 演出 道具。

xì jù jiā zhuā zhù bān jiū bá máo, yǐ wéi yǎn chū dào jù

dramatist caught turtle dove pluck feather for performance stage prop

粗 的 不 飘, 细 的 飘 得 慢,

cū de bù piāo, xì de piāo de màn

thick MOD no fly thin MOD fly MOD slow

他 继续 拔。“你 再 拔, 我 就 没 命 了。”

tā jì xù bá nǐ zài bá, wǒ jiù méi mìng le

he continue pluck you again pluck I will not alive PRT

斑鸠 说道。

bān jiū shuō dào

turtle dove said

‘The **dramatist** caught a **turtle dove** and started to pluck its feathers for use as a stage prop. The thick feathers did not fly away and the down floated off slowly.

He kept on plucking. “If you don’t stop, I will soon be gone,” said the dove.’

4.3.4. Conclusion

Needless to say, these three target domains are essentially derived from Tan Swie Hian’s strong association with Buddhism throughout his entire life. Purushothaman (2002, p. 190) mentioned that *Nite Kites* (1996) and *Six Indriyas* (1996) from Tan Swie Hian drew deeply from Buddhist teachings.

Tan Swie Hian has received multiple accolades both locally and internationally in the fields of literature, visual arts and the performing arts. Although Tan received the highest recognition, he was humble and respectful to everyone. These attributes can be

found in his art works and writings. His political thinking, which formed the POLITICS domain, can be found in his compositions.

Tan Swie Hian donated his personal collection comprising over 6,500 books, manuscripts, artworks and artefacts to the National Library in Singapore. This illustrates his generosity to society. He wanted to share his knowledge with everyone and this shows his intimate association with human society, the domain of HUMAN SOCIETY, as we highlighted above.

4.4 Answering the Third Research Question

The third research question is: How differently are nominal figurative expressions mapped onto the target domain in *Tan Swie Hian Fables*? (Section 1.5, p. 4)

This section will focus on eight nominal figurative expressions that are mapped into different target concepts within the three target domains proposed in Section 4.3. In other words, the same nominal figurative expression can have a different meaning if it is mapped onto different target domains. To illustrate, the concept of BIRD in the source domain is mapped onto two different target concepts. For the sake of simplicity, the researcher uses the format A is B to elaborate on this relationship between the nominal figurative expression and its meaning in the target concepts. To facilitate our discussion in this section, “domain” is used for the three higher domains of HUMAN SOCIETY, BUDDHISM and POLITICS and “concepts” are used for sub-elements of each sub-target domain. Table 4.17 is a summary of the nominal figurative expressions used in the discussion below and the conceptual metaphors they are associated with. Section numbers in the parentheses indicate where the discussion takes place.

Table 4.17: Conceptual metaphors in *Tan Swie Hian Fables*

Section	Nominal expression	Conceptual metaphors	Subsection	Target domain
4.4.1	鸟 <i>niǎo</i> 'bird'	BIRD IS PEOPLE	4.4.1.1	POLITICS
		BIRD IS CAMERA SHUTTER	4.4.1.2	HUMAN SOCIETY
		HUMMINGBIRD IS FREEDOM	4.4.1.3	HUMAN SOCIETY
4.4.2	蝴蝶 <i>húdié</i> 'butterfly'	RED BUTTERFLY IS A RED FLAG	4.4.1.4	POLITICS
		SILVER BUTTERFLY IS WEALTH	4.4.1.5	HUMAN SOCIETY
4.4.3	花 <i>huā</i> 'flower'	SKY FLOWER IS A BLESSING	4.4.1.6	BUDDHISM
		MAHAMANDARAVA FLOWER IS BLOOD	4.4.1.7	HUMAN SOCIETY
4.4.4	树 <i>shù</i> 'tree'	TREE IS A GOVERNMENT	4.4.1.8	POLITICS
4.4.5	叶 <i>yè</i> 'leaves'	LEAVES ARE PEOPLE	4.4.1.9	POLITICS
4.4.6	草 <i>cǎo</i> 'grass'	GRASS IS LOWER CLASS OF CITIZENS	4.4.1.10	POLITICS
		GREEN MOSS IS SENTIENT BEINGS	4.4.1.11	POLITICS
4.4.7	莲花 <i>lián</i> <i>huā</i> 'lotus'	LOTUS IS PARADISE	4.4.1.12	BUDDHISM
		LOTUS IS PURE MIND	4.4.1.13	BUDDHISM
4.4.8	光 <i>guāng</i> 'light'	LIGHT IS ENLIGHTENMENT	4.4.1.14	BUDDHISM
		LIGHT IS DHARMA	4.4.1.15	BUDDHISM
		LIGHT IS BRIGHTNESS	4.4.1.16	BUDDHISM

4.4.1 鸟 *niǎo* 'bird'

This section will discuss the figurative meaning use of 鸟 *niǎo* 'bird' in TSHF. Three conceptual metaphors are associated with HUMAN SOCIETY and POLITICS domain. Depending on what nominal element the source domain is associated with, the element of the target domain is assigned accordingly.

Within the POLITICS domain, birds are associated with people who are under the control of the government. Within the HUMAN SOCIETY domain, BIRD is associated with CAMERA SHUTTER and FREEDOM, respectively, as they represent the human society. The tables above show how the element of the source concept is mapped onto the element of the target domain. The image of a bird gives readers an impression that it is a creature with feather and wings. When the bird is in the source domain, three metaphorical

expressions are identified, namely BIRDS ARE PEOPLE; BIRD IS CAMERA SHUTTER and HUMMINGBIRD IS FREEDOM.

4.4.1.1 BIRDS IS PEOPLE

(4.31) Title of the fable: *The Bronze Statue* (Ho 2008, p. 98)

鸟粪 一瞬间 盖满了石像 的头脸。
niǎo fèn yī shùn jiān gài mǎn le shí xiàng de tóu liǎn

bird's dropping incident covered PRT bronze statue MOD head face

'The Bronze statue head was instantaneously shrouded with the bird's droppings.'

(The Bronze statue head was instantaneously covered with the people's curve.)

In the BIRDS ARE PEOPLE conceptual metaphor, BIRDS is mapped onto PEOPLE in the POLITICS domain which represents the people who revolt against a government. BIRD provides a clear image to the reader that it is linked with PEOPLE to show they flock together in the same way as the citizens of a nation are. In this fable, the bird has no wings. So, the bird's dropping is a symbol of a persecution that serves to arouse the opposition of the people. Thus, the bird projects the image of humans.

4.4.1.2 BIRD IS CAMERA SHUTTER

(4.32) Title of the fable: *A Table of Speech* (Ho 2008, p. 71)

摄影记者 特 访 疯人院。
shè yǐng jì zhě tè fǎng fēng rén yuàn

photographer special visit madhouse

他把镜头 对准 一个 病人：“ 注意，小鸟 就快 飞出来了！”
tā bǎ jìng tóu duì zhǔn yī gè bìng rén: “ zhù yì xiǎo niǎo jiù kuài fēi chū lái le ! ”

he BA len focus a patient look bird quickly fly out PRT

(He directed the lens toward a madman: Look, at the camera!)

疯人 对按下快门的摄影记者 咆哮：“你疯了是不是？”
fēng rén duì àn xià kuài mén de shè yǐng jì zhě pào xiāo: “nǐ fēng le shì bú shì?”

madman to press shutter MOD photographer scream you mad or not

‘A photographer paid a special visit to a madhouse. ‘He focused the lens on a madman: “Look, the little **bird** is going to fly out!” The madman screamed at the photographer who clicked: “Are you mad?!”’

In A BIRD IS CAMERA SHUTTER conceptual metaphor, the little bird does a perfect impression of the sound of a shutter. The bird’s chirping gives the reader an image linked with a thing domain called a camera shutter. When we press a camera button to shoot a photo, we hear a quick sound ‘ka cha’ from the camera shutter. The sound ‘ka cha’ is one of the elements to link BIRD with CAMERA SHUTTER. This activity is an essential part of the HUMAN SOCIETY target domain.

4.4.1.3 BIRD IS FREEDOM

(4.33) Title of the fable: *Ashram* (Ho 2008, p. 332)

一只透明的蜂鸟。

yī zhī tòu míng de fēng niǎo

a transparent MOD hummingbird

‘A transparent **hummingbird**.’

In the FREEDOM IS BIRD conceptual metaphor, the hummingbird is understood as a small and brightly coloured bird with a pair of powerful narrow wings. It can move very fast and fly backwards. In the fable titled *Ashram* (Ho 2008, p. 332), the author uses a transparent hummingbird to denote freedom. Therefore, the transparent hummingbird has a pure heart and skill which allows it to gain freedom easily. The image of a HUMMINGBIRD gives us an impression of transparency and this element is linked to the concept of FREEDOM which is integral to the HUMAN SOCIETY target domain.

4.4.2 蝴蝶 *hú di é* 'butterfly'

4.4.2.1 RED BUTTERFLY IS POLITICS

This section will discuss the figurative meaning use of 蝴蝶 *hú di é* 'butterfly' in TSHF. The BUTTERFLY is considered to be associated with RED FLAG and WEALTH. The image of BUTTERFLY gives us an impression of an insect with large colourful wings. When the red butterfly is in the source domain, it is mapped onto a red flag and further onto the image of war.

(4.34) Title of the fable: *The Morning Prayer* (Ho 2008, p. 209)

每只 蜗牛 的 壳上 都 停着 一只 小 红蝶
měi zhī wō niú de ké shàng dōu tíng zhe yī zhī xiǎo hóng di é
each snail MOD shell have stop a little red butterfly

(Each of the snails had a little red flag resting on its shell.)

在 晨露 闪闪 的 小径上,
zài chén lù shǎn shǎn de xiǎo jìng shàng

at morning dew glistening MOD pathway

铺开 如 奇异的 花圃。 一对 蜥蜴,
pū kāi rú qí yì de huā pǔ yī duì xī yì

spread like special MOD flower nursery a pair lizard

每天 都在 人类的 脚步 与 车轮 到来 之前,
měi tiān dōu zài rén lèi de jiǎo bù yǔ chē lún dào lái zhī qián

everyday at human MOD footsteps and cycling wheels come before

做 早祷 似的,
zuò zǎo dǎo shì de

make morning prayer like

双掌合十 合力 把 所有 的 蜗牛
shuāng zhǎng hé shí hé lì bǎ suǒ yǒu de wō niú

paws join together BA all MOD snails

都 推 到 径 外 的 草 丛 中 。
dōu tuī dào jìng wài de cǎo cóng zhōng
even push pathway MOD bushes into

‘Each of the snails had a little **red butterfly** resting on its shell. They spread over the pathway glistening with morning dew like a flower bed. Every morning before the arrival of human footsteps and cycling wheels, a couple of lizards would come, joining their paws as if in prayer, to push all the snails out of the pathway and into the bushes.’

RED BUTTERFLY is associated with RED FLAG. The little red butterfly is a small insect with a pair of red wings. In this fable, Ho (2008, p. 210) states that the author mentions the little red butterfly to denote a red flag which further represents war. The fable describes that each snail has a little red butterfly resting on its shell. A herd of snails appear at the pathway. Looking at the pathway, they appear like a team of soldiers with red flags ready to go out to battle. So, the red flag symbolises war and as a POLITICS domain.

4.4.2.2 SILVER BUTTERFLY IS WEALTH

This section discusses how a silver butterfly is mapped onto wealth. Like a red butterfly (Section 4.4.2.1), a silver butterfly is treated as the BUTTERFLY source domain. The target domain is a HUMAN SOCIETY.

(4.35) Title of the fable: *Thunder Knows* (Ho 2008, p. 323)

深 深 黑 夜 里 ，
shēn shēn hēi yè lǐ
deep dark night in
雷 想 看 一 只 蜗 牛 画 在 人 行 道 上 的 一 只
银 蝶 。
léi xiǎng kàn yī zhī wōniú huà zài rén xíng dào shàng de yī zhī

y ù di é

thunder want see a snail draw at path on MOD a

silver butterfly

电光 闪。

dì àn guāng shǎn

lighting flash

在 电光 闪闪 照亮 银蝶 而 银蝶 闪闪
反射 电光 的同时，

zài di àn guāng shǎn shǎn zhào liàng yín di é ér y ù dié shǎn shǎn fǎn shè

dì àn guāng de tóng shí

during light flash bright silver butterfly but silver butterfly light

reflect light at while

两者 相抵 消 一齐 在白 灿灿 中 消失 掉。

liǎng zhě xiāng dǐ xiāo yī qí zài bái càn càn zhōng xiāo shī diào

both together cancel together at white light in disappear

‘Deep in the dark night, the thunder wanted to see a silver butterfly drawn on the walk by a snail. Lighting flashed. During the flashes that lighted up the silver butterfly and in the glitter of the silver butterfly that reflected the lighting, they simultaneously cancelled each other out and disappeared in the blinding white.’

In 4.35, SILVER BUTTERFLY is associated with WEALTH. Ho (2008, p. 325) states that from the Buddhist perspective, a silver butterfly is symbolic of materialism. Although he does not explain what the colour *silver* means, it probably refers to the colour of coins or money. The silver butterfly is a small bird with a pair of silver wings. In this fable, the silver butterfly denotes wealth. Importantly, however, as the lightning is short-lived, so is the lifespan of the silver butterfly. That is why we do not see the silver butterfly any longer. The disappearance of the silver butterfly and lightning at the same time indicates impermanence. The brief visibility and short lifespan of the silver

butterfly is symbolic of the temporariness of wealth. This fable tells us that everything in the world does not last. According to Ho (2008, p. 325), humans should not pursue desires that bring temporary gain but rather put effort to obtain lasting happiness.

4.4.3 花 *huā* ‘flower’

This section will discuss the figurative meaning use of 花 *huā* ‘flower’ in TSHF. The FLOWER is associated with BLESSING and BLOOD. The image of FLOWER gives us an impression of the part of a plant which grows at the end of a stem. When the flower is the source domain, two metaphorical expressions are identified. Accordingly, two conceptual metaphors can be generalised from these expressions: FLOWER IS A BLESSING and FLOWER IS BLOOD.

4.4.3.1 SKY FLOWER IS BLESSING

(4.36) Title of the fable: *The milk change* (Ho 2008, p. 275)

母尸 僵硬, 十只 小狗 仍 吸奶。

mǔ shī jiāng yìng, shí zhī xiǎogǒu réng xī nǎi

mother body hard ten puppies still suck

隔日, 乳汁 逐渐 由 酸 变 甜,

gérì rǔ zhī zhú jiàn yóu suān biàn tián

next day milk gradually from sour turn sweet

母尸 开始 由 硬 变 软, 由 冷 变 暖,

mǔ shī kāi shǐ yóu yìng biàn ruǎn, yóu lěng biàn nuǎn

mother body start from hard turn soft from cold to warm

最后 母狗 睁开 眼 苏醒 过来。

zuì hòu mǔ gǒu zhēng kāi yǎn sū xǐng guò lái

finally mother dog open eyes revive over

十只 小狗 一直 出力 吸奶, 天 花 纷纷 落下。

sh ízhī xiǎo gǒu yī zhí chū lì xī nǎi, tiān huā fēn fēn luò xià

ten puppies had been hard suck sky **flower** one after another fall

‘The mother’s body was hardened. The ten puppies were still sucking. The next day, the milk was gradually turning from sour to sweet, the mother’s body from hard to soft, and from cold to warm and finally she opened her eyes and regained consciousness. The ten puppies had been sucking hard. Divine **flowers** were falling profusely.’

In 4.36, SKY FLOWER is associated with BLESSING. In Buddhist manuscripts, flowers represent blessings from heaven. FLOWER as a plant is the source domain mapped onto the concept of BLESSING. The image of a FLOWER gives us a clear image of an object of beauty that is associated with gifts to great beings and this element is linked to the concept of BLESSING in the BUDDHISM target domain. Thus, SKY FLOWER gives a concrete image of BLESSING.

According to Ho (2008, p. 276), the sky flower also corresponds to Deva’s favour or protection from the gods and good fortune. So, Devas are sending flowers from heaven represent celebration of good fortune. We know that death is a part of life and nobody is spared from death. Therefore, humans should live their lives meaningfully and cherish each moment.

4.4.3.2 MAHAMANDARAVA BLOSSOM IS BLOOD

(4.37) Title of the fable: *The Six Kin* (Ho 2008, p. 74)

孤猫 名叫 “六亲”。

gū māo míng jiào “liù qīn

orphan cat named “The Six Kin”

妓馆 那辆 在小巷 中 乱冲 的车

jìguǎn nà liàng zài xiǎo xiàng zhōng luàn chōng de chē

prostitute hall the at lane PRT ramping MOD car

辗过 “六亲” 时，

Zhǎn guò liù qīn shí

run over “The Six Kin” while

“六亲” 的 血 从 眼、耳、鼻、舌、 肛门，

liù qīn de xiě cóng yǎn, ěr, bí shé, gāng mén

“The Six Kin” MOD blood from eyes ears nose tongue anus

指尖 四射 丈 许

zhǐ jiān sì shè zhàng xǔ

toes splashed feet few

成 一朵 曼陀罗。

chéng yī duǒ màn tuó luó

form a mandarava

(His body was bleeding.)

‘The orphan cat was named “The Six Kin”. When the car from the brothel which was running haywire in the lanes ran over “The Six Kin”, blood splashed for several feet from its eyes, nose, tongue, anus and toes to form a **mahamandarava blossom**.’

In 4.37, MAHAMANDARAVA BLOSSOM as a plant which is the source domain mapped onto a concept of BLOOD. The image of a MAHAMANDARAVA BLOSSOM gives us a clear image of the red flower is linked to the concept of BLOOD. This is a HUMAN SOCIETY target domain. The author mentions that the pool of blood formed into a mahamandarava. The blossom is made of a red liquid like blood which is an image associated with danger and death. The mahamandarava is called evil’s trumpet and is a poisonous flower with a short lifespan. There are white, purple, yellow blossoms too and varieties of large, single and double blossoms. An overdose of the flower’s liquid could result in death. The liquid is used to treat asthma and as a drug by some criminals. Ho (2008, p. 75) mentioned that this fable brings out the meaning that life is

short and can result in well or harm. Humans should therefore cherish this life and do virtuous things as otherwise; the soul could form into a mahamandarava, a poisoned existence in life or in death.

4.4.4 树 *shù* 'tree'

This section will discuss the figurative meaning use of 树 *shù* 'tree' in *Tan Swie Hian Fables*. The POLITICS domain allows the image of a TREE to give an impression of a GOVERNMENT. A tree is a tall plant that has a hard trunk; the flower is the part of a plant which grows at the end of a stem. According to Ho (2008, p. 94), trees have their roots in the ground and their trunk and branches extend towards the sky. This tree concept is found in many of the world's religions which denote a link between the underworld, the Earth and the heavens.

4.4.4.1 TREE IS A GOVERNMENT

(4.38) Title of the fable: *City* (Ho 2008, p. 92)

一棵 树, 剩 数片 叶子, 尘 封。

yī kē shù, shèng shǔ piān yè zi, chén fēng

a tree, left few leaves dust wrap

'A tree, with few leaves left, wrapped in the dust.'

(A country with few people left is wrapped in the dust.)

TREE is associated with GOVERNMENT. TREE as a plant which is the source domain mapped onto a concept of GOVERNMENT. The author used a tree to represent a country. Ho (2008, p. 93) stated that the tree functions as the head of government in power. It is not easy to grow a tree. The growth process of a tree is similar to building up a country. The country is also associated with the monarchy. A good country enables the people to

live a peaceful life. ‘A tree with a few leaves left’ means the people have to leave a country that is depleted of resources and opportunities, in order to start a new life.

4.4.5 叶 yè ‘leaves’

This section will discuss the figurative meaning use of 叶 yè ‘leaves’ in *Tan Swie Hian Fables*. Accordingly, a conceptual metaphor could be generalized from the expression.

4.4.5.1 LEAVES ARE PEOPLE

(4.39) Title of the fable: *City* (Ho 2008, p. 92)

一棵 树，剩 数片 叶子， 尘 封。

yī kē shù, shèng shǔ piān yè zi, chén fēng

a tree, left few leaves dust wrap

‘A tree, with few leaves left, wrapped in the dust.’

(A country with few people left is wrapped in the dust.)

LEAVES are associated with PEOPLE. According to Ho’s interpretation (2008, p. 94), the author uses leaves to represent the ordinary citizens of a country, who may be from different races, tribes and communities. Malaysia is a multiethnic and multicultural area. This country has three major races, namely Malay, Chinese and Indian. It is full of variety and this diversity extends to its cities, languages and landscapes as well.

4.4.6 草 cǎo ‘grass’

This section will discuss the figurative meaning use of 草 cǎo ‘grass’ in TSHF. The GRASS is associated with the LOWER CLASS OF CITIZENS and SENTIENT BEINGS in the POLITICS target domain. The image of GRASS gives us an impression of a very common plant that covers the lowly surface of the ground. When the grass is the source domain, two metaphorical expressions are identified. Accordingly, a conceptual metaphor can be

generalized from these expressions: GRASS IS THE LOWER CLASS OF CITIZENS and GREEN MOSS IS SENTIENT BEINGS. The following expressions exemplify:

4.4.6.1 GRASS LOWER ARE CLASS CITIZENS

(4.40) Title of the fable: *The Grass Year* (Ho 2008, p. 239)

一草对一草说：“明天，我们就成年了。”

yī cǎo duì yī cǎo shuō: “míng tiān wǒ men jiù chéng nián le

a grass to a grass said tomorrow we became grown PRT

(The lower class citizen said to a friend, he wished they had the power to survive from authority government.)

割草机呼啸而过。

gē cǎo jī hū xiào ér guò

lawn mower roar over

‘A blade of grass said to another, “We will be grown up tomorrow. The lawn mower roared over.’

As depicted above, GRASS is associated with a LOWER CLASS OF CITIZENS. The grass is a small plant that is a very common and grows close to the ground. In this fable, the author mentions the grass to denote lower class citizens in the country. Ho (2008, p. 240) mentioned that the lower class citizens are forced to survive on their own without receiving much help from the government or authorities. This fable describes the life span of a blade of grass. The grass has a strong determination to carry on living but its existence is uncertain because at any moment, it can be cut off by the lawn mower. At the same time, grass is able to survive under difficult conditions. Therefore, the moral of this story is that we need to follow the way of the grass to persevere in life. Authorities come and go over time but the grass is able to live on, just like the citizens of the lower class can survive.

4.4.6.2 GREEN MOSS IS SENTIENT BEINGS

(4.41) Title of the fable: *Time* (Ho 2008, p. 311)

绿苔 默默 问 远去 的 雨水 是否 记得
lǜ tāi mò mò wèn yuǎn qù de yǔ shuǐ shì fǒu jì de

green moss silently ask away MOD rain whether remembered

(The human silently asked the rain water.)

刚才 淋入 苔地时 的 形态、 声音 和 感觉。

gāng cái lín rù tāi dì shí de xíng tài shēng yīn hé gǎn jué

just into land MOD forms, sound and feeling.

‘The green moss silently asked the rain water that was draining away if it remembered its form, sound and feeling when, a moment before, it was falling onto the moss grown ground.’

GREEN MOSS is associated with SENTIENT BEINGS. The green moss is a flowerless plant that usually grows in dense green areas in shady locations. Ho (2008, p. 312) mentions the green moss to represent sentient beings. Rain-water is a symbol of consciousness. Each raindrop is a new life cycle. It neither clings to the past nor the future. It does not worry about the present and therefore, become the master of its life. This fable highlights the futility of dwelling on the past and worrying about the future. Instead, one should focus on the present and make the best use of that.

4.4.7 莲花 *lián huā* ‘lotus’

This section will discuss the figurative meaning use of 莲花 *lián huā* ‘lotus’ in *Tan Swie Hian Fables*. The LOTUS is associated with PARADISE and PURE MIND. The image of the LOTUS gives us an impression of PARADISE and PURE MIND. A lotus is a type of water lily. The lotus is one of the Eight Auspicious Symbols in Buddhism and represents

the progress of the mind from the primeval mud of materialism, through the waters of experience, and emerges unstained, into the bright sunshine of enlightenment.

When the lotus is the source domain, BUDDHISM is the target domain. The two metaphorical expressions are identified. Accordingly, two conceptual metaphors could be generalized from these expressions: LOTUS IS PARADISE and LOTUS IS PURE MIND.

4.4.7.1 LOTUS IS PARADISE

(4.41) Title of fable: *Maze* (Ho 2008, p. 215)

莲 香 使 他 忘 了 在 林 中 寻 路 的 恐 惧。
lián xiāng shǐ tā wàng le zài lín zhōng xún lù de kǒng jù

lotus fragrance let him forget at jungle find way MOD fear

‘The fragrance of the **lotus** makes him forget the fear of groping in the jungle.’

(The fragrance is a guideline for led human to paradise.)

LOTUS is associated with PARADISE. LOTUS as a plant which is the source domain is mapped onto the concept of PARADISE. In this fable, the man got lost in the forest and felt fear. Suddenly, he smelled a fragrance of the lotus. The fragrance allowed him to forget his fear and calm down. When the mind calmed down, he could find a solution. According to Ho’s interpretation (2008, p. 216), the fragrance of lotus represents a pathway for humans to arrive in paradise or heaven. In this confused world, humans should follow the fragrance of virtue and purity to enter the world of paradise. For this, humans need to practice compassion to get rid of the delusions of greed, hatred and ignorance.

4.4.7.2 LOTUS IS PURE MIND

(4.42) Title of the fable: *The Celestial Domain* (Ho 2008, p. 314)

他 们 身 穿 珠 钻 锦 织 的 华 服。
tā men shēn chuān zhū zuàn jǐn zhī de huā fú

they wear pearl diamond fine MOD beautiful dress

云中， 一眼 天泉 以 “如” 字 笔顺 流着。

yún zhōng yī yǎn tiān quán yǐ rú zì bǐ shùn liú zhe

cloud a spring with 'ru' word stroke flow

他们 在 红宝石 石阶上 饮 泉水 后，

tā men zài hóng bǎo shí shí jiē shàng yǐn quán shuǐ hòu

they at ruby step on drink spring water after

翡翠玉 杯 在 浓香中 由 低飞的 凤凰 衔走。

fěi cuì yù bēi zài nóng xiāng zhōng yóu dī fēi de fèng huáng xián zǒu

Jade cup at perfume from low MOD phoenix put away

到 花园， 服饰 化去，

dào huā yuán, fú shì huà qù

at garden dress vanish

他们 婴裸 乳 纯 金池，

tā men yīng luǒ rǔ chún jīn chí

they naked into gold pond

学习 由 莲 瓣 再生。

xué xí yóu lián bàn zài shēng

learn from lotus petals reborn

(We were returning to learn and think with pure mind.)

他们 最常 用 的 字眼是“你”，“你们的”，“选贤 却忘 了。

tā men zuì cháng yòng de zì yǎn shì “nǐ” nǐ mén de xuǎn xián què wàng le

they always use MOD word is you you all elect able forgot PRT

‘They are sumptuously clad in gemmy drapery. In the clouds, a celestial spring flows in the order of strokes of the character (*ru* 如). After a drink on the ruby steps, their green jade cups are put away by the low flying phoenixes in a penetrating perfume. Arriving in the garden, they attires vanish and naked, they get into the gold pond to learn how to be reborn from the lotus. Words most

commonly used by them are “you”, “yours”, but they have forgotten “to elect the able”.’

The LOTUS is associated with PURE MIND. In *A Dictionary of Buddhism*, lotus is used throughout Buddhist literature as a symbol of purity. It grows with its roots in the mud but its blossom raises high above the muddy water. The mud symbolises the roots of evil (akuśala-mūla), namely ‘greed (rāga), hatred (dveṣa), and delusion (moha), while the blossom stands for enlightenment (bodhi)’. The lotus shows its untainted character, shrinking away from the influence of its contaminated environment, implying its persistence and noble characteristics to strive to rise above afflictions. Conversely, a lotus will perish in clean earth where it does not get nourishment from marshland, denoting that predicaments and failures can serve as inspiration and motivation for success.

Ho (2008, p. 315) says, in this fable, heaven is the place for celestial beings. Only the talented Devas will live in heaven. In heaven, the talented Devas have no gender, no desire, no worldly enjoyment and no attachment to the material. So, the lotus is used to symbolize bliss, happiness and pure thoughts.

4.4.8 光 *guāng* ‘light’

This section will discuss the figurative meaning use of 光 *guāng* ‘light’ in *Tan Swie Hian Fables*. The LIGHT is associated with ENLIGHTENMENT, DHARMA and BRIGHTNESS. The target domain is BUDDHISM. Light is the brightness that allows human to see things. The light could come from different sources such as the Sun, moon, lamps, and fire. When light was the source domain, three metaphorical expressions were identified. Accordingly, three conceptual metaphors could be generalized from these expressions: LIGHT IS ENLIGHTENMENT, LIGHT IS DHARMA and LIGHT IS BRIGHTNESS.

4.4.8.1 LIGHT IS ENLIGHTENMENT

(4.43) Title of the fable: *The Fungus Dream* (Ho 2008, p. 47)

在 菇菌 遍地 的 野外，一早 有 一朵 新菇 出生：

zài gū jūn biàn dì de yě wài yī zǎo yǒu yī duǒ xīn gū chū shēng

at mushroom full MOD rular, morning have a new mushroom birth

伞 白 水晶，柄 七色 水晶，遍体 放 金光。

sǎn bái shuǐ jīng bǐng qī sè shuǐ jīng biàn tǐ fàng jīn guāng

umbrella white crystal, stalk seven colour crystal, whole body sent gold light

(The fungus who achieved enlightenment with a cap of cap of pure crystal, a stalk of rainbow-coloured crystal, and its whole body sent forth golden light.)

这 恰是 所有 菇菌 在 梦中 见到的 典型，

zhè qià shì suǒ yǒu gū jūn zài mèng zhōng jiàn dào de diǎn xíng

this precisely all mushrooms at dream saw MOD paragon

但 它们 一直 闭着 眼，一直 做着 梦。

dàn tā men yī zhí bì zhe yǎn, yī zhí zuò zhe mèng

but they always closed eyes, keep make dream

‘In the wilderness dotted with fungi, a fresh mushroom saw the light of a morning: cap of pure crystal, stalk of rainbow-coloured crystal, and its whole body sent forth **golden light**. This was precisely the paragon all the other fungi had seen in their dreams but they had been keeping their eyes closed while going on dreaming.’

The GOLDEN LIGHT is associated with ENLIGHTENMENT. The rising sun glides over the fungus with its golden beams. There, the fungus that has existed in dark wilderness now stands in a cocoon of golden light. This fable describes the fungus as representing the unproductive period of living beings. Ho (2008, p. 48) mentions that sleep and dreams represent such resting time. The lifespan of a fungus is very short, just like the lifespan of human beings. Enlightenment is attained through the practice of meditation and

purification. The golden light represents enlightenment and lasting happiness. The golden light acts as guidance. Hence the moral of this fable tells us, that enlightenment in this life can be achieved for those have put in effort into cultivating Dharma.

4.4.8.2 LIGHT IS DHARMA

(4.44) Title of the fable: *The Rainbow Dharma* (Ho 2008, p. 41)

在 旷野，
zài kuàng yě

at wilderness

旅者 对 一大团 白光 说：

lǚ zhě duì yī dà tuán bái guāng shuō

the voyager with a big white light told

(The voyager studies Dharma.)

我 无法 正视。

wǒ wú fǎ zhèng shì

I can't look

白光 立即 化为 八道 彩虹。

bái guāng lì jí huà wéi bā dào cǎi hóng

white light immediately turned to eight rainbows

‘In the wilderness, the voyager told the **great white light**, “I cannot look into you.” The light immediately turned itself into eight rainbows.’

The GREAT WHITE LIGHT as a light which is the source domain mapped onto the concept of DHARMA. According to Ho (2008, p. 42), when the great white light immediately changes into eight rainbows, it implies that the Dharma is extensive and profound. Buddhism contains vast knowledge but it is not difficult to learn or comprehend. There are different paths in Buddhism that allow different mental capacities to study and practice Dharma in daily life.

4.4.8.3 LIGHT IS BRIGHTNESS

(4.45) Title of the fable: *How a mantra work* (Ho 2008, p. 251)

两支 红 烛, 一齐 持 光明 咒。

liǎng zhī hóng zhú, yī qí chí guāng míng zhòu

two red candles, together chanting light mantra

在空中 听见 咒 的 一团 琉璃色 光,

zài kōng zhōng tīng jiàn zhòu de yī tuán liú lí sè guāng

at sky listen mantra MOD a ball lapis lazuli light

(Brightness in the sky was listening mantra.)

照见 一烛 烛芯 多 缠结,

zhào jiàn yī zhú zhú xīn duō chán jié

see one candle candlewick many tangle

乃 决定 让 芯 直 的 另一支 烛 先 放大 光明。

nǎi jué dìng ràng xīn zhí de lìng yī zhī zhú xiān fàng dà guāng míng

be decide let wick straight MOD another candle earlier magnify light

‘Two red candles, chanting together the Mantra of Light. Listening in the void

was an emerald-green light which, seeing the wick of one candle was knotted,

decided to let the other with a straight wick lead with great splendor.’

Within the BUDDHISM domain, the EMERALD-GREEN LIGHT, as found in the fable (4.33), is associated with BRIGHTNESS. EMERALD-GREEN LIGHT is a light which is the source domain that is mapped onto the concept of BRIGHTNESS. As Ho (2008, p. 252) explains, the emerald-green light is a tone of green that is particularly light and bright, with a faint bluish tint. The green emerald is a precious stone and highly valuable. This positive meaning attached to the emerald-green light therefore corresponds to the clarity of Buddhism. In addition, the Mantra of Light is an important mantra in Buddhism. Mantra is the wisdom language of the enlightened Sanghas. If humans recite the mantra

with a sincere heart, it will offer incredible protection. The great mantra could help people to break out of ignorance, confusion and remove suffering.

4.8 Summary

In this section, eight nominal figurative expressions demonstrate the way in which source concepts are mapped onto one of the three target domains (HUMAN SOCIETY, BUDDHISM, and POLITICS). An interesting fact is that the same nominal figurative expression can correspond to different target domains. This finding provides further evidence to Kövesces's (2008) claim that more metaphorical expressions for particular target domains could be identified from well established corpus than the researcher's self made examples; other unidentified conceptual metaphors could also be discovered. In the data, sixteen conceptual metaphors were generalised from the TSHF. As indicated in each table, these different mappings are probably triggered by different source components that are associated with each fable.

CHAPTER 5

CONCLUSION

5.1 Introduction

This chapter summarizes the chapters 1 to 4 by focusing on three aspects: Section 5.2 summarises the contribution of this study conducted in this dissertation. Section 5.3 provides some suggestions for further research on metaphors. Section 5.4 briefly discusses the limitations of the work. Section 5.5 is a short final word.

5.2 Contribution of the present study

This study on the fables was worthwhile on the grounds that not much previous research has been conducted on fables. There are some studies from the perspective of literature but rarely from a linguistic perspective (Section 2.4 and 2.5). This study was especially meaningful for the study on nominal figurative expressions in the fables. In addition, the study investigated not only living beings but also non-living beings as the source domain. Some previous studies have been carried out on animal metaphors, so metaphorical expressions with living-beings have been quite common, while the consideration of non-living beings has not received much attention. As such, this study has made an important addition to the existing literature on metaphor research in general, on animal, plant and thing metaphors.

All the nominal figurative expressions in fables were extracted and select examples have been analysed from three different perspectives in Chapter 4. The metaphor helped to connect the experience between Tan Siew Hian as the author of the fables and his mind, to his readers. A good metaphor, or better, a good metaphor explanation, would lead readers to understand the figurative meaning quickly. The analysis of nominal figurative meaning on the basis of domain mapping would also lead

readers to capture the author's hidden ideas and thinking. This study gives readers an introduction to conceptual metaphors.

Moreover, this study explored nominal figurative expressions from both cognitive and cultural perspectives, to offer a meaningful insight to explore nominal expressions in the field. The metaphors identified from the present study are both useful and valuable for readers and researchers.

Furthermore, this present study has applied the domain mapping to the discovery and interpretation of conceptual metaphors generalized in this study. Based on that, the study also contributed to the conceptual metaphors in its finding that metaphors could be in the fables. More significantly, the study collected data from *Tan Swie Hian Fables*, hence adding a certain amount of dependability to the written report.

5.3 Suggestion for further research

Overall, many cases of the metaphors in Tan Siew Hian's fables indicated that one source domain can be mapped onto various target domains. There are also several source domains that can be mapped onto one single target domain. In order to identify the mapping that explains the metaphorical meaning, we also referred to cultural, social and political factors in their general sense. Despite the effort, this present study still lacks full elaboration on analysis of nominal figurative expressions. The researcher only applies domain mapping, one of many CMT's principles, based on Lakoff and Johnson's initial study (1980), but further details such as primary metaphor (see Grady, 1999) and complex metaphor (Lakoff and Johnson, 1999) were not taken into account due to the nature of this study as a master dissertation. According to Kövecses (2010), conceptual metaphors can also be categorized into two groups which are the knowledge-based metaphor and image-based metaphor. The present study has not explored this distinction. Following the findings of the present study, the majority of metaphors

appear to show knowledge-based expressions, which neatly correspond to structural and ontological submetaphors, which were mentioned in Section 2. The researcher suggests that identifying nominal figurative expressions into image-based metaphors would be meaningful in future research.

It may be interesting to find out how the variations, which were detected during the mapping of the same nominal figurative expression onto different target domains, exist in other languages, particularly, languages in Asia. Also, in the foreign language teaching field, the findings of this study may be a good method to adjust into the foreign teaching lesson. It is a useful approach to teaching metaphorical expressions that are entrenched in the Chinese language.

5.4 Limitation of the study

While this study may contribute to the study of fables in that it fills the gap in research on fables in general, and on Chinese fables, in particular, it goes without saying that this study has also encountered challenges. In this section, two such limitations will be mentioned.

Firstly, in this study it was only possible to extract the data from selected sources. The study was unacceptable for one subject to consume all the fables metaphor in the terminology studies. All the metaphorical expressions have been transported into consideration, when the target domains are HUMAN SOCIETY, BUDDHISM and POLITICS.

Based on this finding, it could be claimed that the three main target domains were mapped onto metaphorical expressions. In this study, it was found that the Buddhist thinking was the primary view of the target domain as well as with other target domains. Tan Swie Hian's literature was influenced by Buddhism and the researcher inferred that his Buddhist concepts were reflected in the use of metaphoric expressions within his fables.

Secondly, this study identified two categories: living beings and non-living beings. Since many sources of data were used in this study, it was only practical to extract the data from selected sources. The study was beyond the scope of this study to cover all metaphorical expressions used in fables. Thus, further study in relation to living beings and non-living beings could be served by this study's delivery of access to other sources. In this way, some metaphors different from those identified in this study might be identified.

5.5 A final word

Past studies in the West and East on metaphors focused largely on human beings and animals. This study made a difference by addressing non-living beings such as plants, natural phenomena and things. This addition has contributed to the interpretation of Tan Swie Hian's fables as well as his ways of thinking about the world and the society in which we live.

This dissertation has also demonstrated the ways in which metaphors or non-literal meanings arise from literal meanings by using descriptive and theoretical methods, although the latter was confined to the source-to-target domain mapping. Lakoff (1993) mentioned that Conceptual Metaphor Theory focused on the metaphorical thinking pattern. The source-target mapping is linked by the analogical reasoning and inferences. This thinking pattern flows from the relationship between reader's cultural background and the application of the metaphor. These metaphors are in nature, conceptual but not linguistic, because the metaphors are embedded in our daily language and experiences.

In general, however, the researcher believes that this dissertation has paved the way to the analysis of metaphors in fables written originally in Chinese.

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