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京剧和莎剧中的“愤怒”隐喻对比研究

The Contrastive Study on the Conceptual Metaphor of “Anger”
in Peking Opera and Shakespeare’s Plays

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**The Contrastive study on the Conceptual Metaphor of “Anger”
in Peking Opera and Shakespeare’s Plays**

By

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摘要

概念隐喻作为认知的重要组成部分，体现在语言使用的诸多层面。目前，对概念隐喻开展的研究很多，但概念隐喻如何在汉语的戏剧中得以体现，关于这方面的研究不多。本研究拟从京剧这一具有代表性的中国戏曲的语言表述出发，探讨概念隐喻，特别是“愤怒”概念隐喻在京剧中的表现形式和语言特征。本论文并将汉语的京剧和英语的莎士比亚喜剧加以比较，阐述“愤怒”概念隐喻在中西方文化的使用差异及语言表述的共性与区别。

通过对三十七部京剧和十六部莎士比亚戏剧的例子调查和分析，本论文的研究证实，虽然中西方文化存在较大差异，但概念隐喻作为具有普遍意义的思维模式，存在于不同的文化背景之中，其表达方式也有很多共同之处。本论文在分析以上概念隐喻语言表述特征的同时，对京剧和莎士比亚戏剧中有关“愤怒”的概念隐喻作了系统比较。其研究内容对深入开展概念隐喻和文化差异研究有一定借鉴参考价值，从而不仅有助于现代中国人对京剧的理解，也有利于西方观众对京剧思维和文化内涵的把握。

关键词：概念隐喻，“愤怒”，京剧，莎士比亚戏剧

Abstract

Conceptual metaphor is an important part of human cognition, permeating into language use at all levels. At present, there have been various studies on the conceptual metaphor, but few are made on the conceptual metaphor of Chinese plays. Based on the studies of Peking Opera(the representative of Chinese plays), the thesis explores the expressions and linguistic features of conceptual metaphors, especially the conceptual metaphors of “Anger”, in Peking Opera. The thesis compares Peking Opera in Chinese with Shakespeare’s plays in English, expounding the similarities and differences of the conceptual metaphors of “Anger” in usages and expressions between Chinese and Western culture.

Through the investigation and analysis of thirty-seven Peking Opera and sixteen Shakespeare’s plays, the thesis proves that though there are many differences between Chinese and Western culture, the expressions and linguistic features of conceptual metaphor in both cultures have a lot in common. In addition to analyzing the linguistic features of the conceptual metaphor, the thesis makes a systematical comparison of the conceptual metaphors of “Anger” in Peking Opera and Shakespeare’s plays. The research has a certain value for furthering the research on the conceptual metaphor and cultural divergence. Those findings are not only significant for modern Chinese to understand Peking Opera, but also good for westerners’ comprehension of thinking and cultural connotation in Peking Opera.

Key Words: conceptual metaphor; “Anger”; Peking Opera; Shakespeare’s theatre

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Chapter one Introduction

The thesis explores the similarities and differences of the Conceptual Metaphor of “Anger” between Peking Opera and Shakespeare’s plays, aiming at uncovering the inner relations of the thinking patterns between Chinese and English and promoting the western people’s understanding towards Peking Opera.

1.1 The Research Background

Metaphor has been the focus of the linguistic research for centuries. In the West, various definitions and explanations have been given by scholars and linguists to the phenomenon of metaphor: “the Comparison Theory” proposed by Aristotle, “the Substitution Theory” by Quintilian, “Interaction Theory” by Richard and M. Black, with the focus of the metaphor research shifting from the rhetorical view to semantic view. Although the above theories differ from each other, metaphor had traditionally been regarded as a device with decorative and ornamental nature, which is mainly used in the field of literature, especially poetry.

With the publication of the *Metaphors We Live By* in 1980s, metaphor obtained a new recognition as a cognitive tool to help us have a better understanding of the life and world we live in. Lakoff and Johnson gives the Conceptual Metaphor Theory in their book that revolutionized the previous research: metaphor is not only “a device of the poetic imagination and the rhetorical flourish”, but also “pervasive in everyday life, not just in language but in thought and action”, and “our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.”(Lakoff and Johnson, 1980:3) Beginning from Lakoff and Johnson’s theory, the scope of metaphor research has been greatly extended into multiple disciplines such as linguistics, psychology, anthropology, education, and cognitive science and launched from the perspective of cognitive linguistics.

1.2 The Significance of the Research

Operas are an important part of Chinese traditional culture, among which Peking Opera is one of the most influential and representative of the kinds, and even regarded as “the National Essence” of China— an ancient nation with profound tradition and

culture. But as time goes by, the once-glamorous Peking Opera now is in low ebb. Most audiences are senior citizens. Moreover, because of the distance lying between Chinese and western cultures, it's hard for western audiences to understand Peking Opera. The appreciation of the cultural relics has been hampered by the misunderstanding of the metaphorical and the conceptual thinking patterns of the two peoples. So in order to help promote the understanding of the cultural differences between the Chinese and the English, I designed such a study, with a purpose of enhancing the mutual understanding of the two cultures and language users.

The thesis mainly studies on the Conceptual Metaphors of "Anger" in lines of Peking Opera, and compares them with those in Shakespeare's plays, in the hope that the comparisons made can be beneficial to the better understanding of the conceptual metaphors in Peking Opera and even the Peking Opera and Chinese traditional culture. The central point of this thesis is to research on the Conceptual Metaphors of "Anger" in the lines of Peking Opera from the perspective of linguistics. Although this kind of fundamental research is limited, it is important and useful for the upper-tier research on Peking Opera and its future development.

1.3 The Objective of the Research

The study of the Conceptual Metaphors in lines of Peking Opera and Shakespeare's plays is always a new and broad subject, in relation to the fields of linguistics, literature, sociology, anthropology, psychology, etc. Due to the limits of time, resources and the author's knowledge, the thesis is bounded in linguistic analyses and studies on the Conceptual Metaphors of "Anger" in lines of Peking Opera and Shakespeare's plays so as to find out some regular patterns and differences between them.

All forms of plays need to be shown by the artists on the stage to the audience. Therefore, the successfulness of the plays depends mainly on the performance of the players and the lines in them. The play lines, the soul of a play, express the plot and the characters' thoughts and feelings, so they are the precondition of any play's success. Peking Opera, classified into "China Folk Culture" and "Art of the Masses",

was born from local operas and became popular among the people. The lines in Peking Opera are conspicuous, appealing to both refined and popular tastes and tidy in sentence arrangement with an emphasis on end rhymes. The use of metaphors in the lines can not only make the descriptions more vivid and picturesque, but also share the emotions and languages of the common people, leaving them a better understanding and enhancing the cultural taste of the lines in Peking Opera.

Zhang Geng(Zhang Geng, as cited in Wang Ping 2009:2) has said that the aesthetic value of theatrical literature lies in the compliance with dramatic poetry. Dramatic poetry should have striking literary grace with high cultural taste as well as intelligible sentences and regular rhythms for reading aloud easily. Finally, as the development of society and history, there is always something new appearing in language, including the lines in Peking Opera and Shakespeare's plays. Language is the most important way of modeling a character. The cliché will just make the character look dull. So the language should follow the contemporary society and the status and identity of the character. Furthermore, as theatrical literature, the lines of Peking Opera should have aesthetical value of art. Metaphors in Peking Opera are changing with the development of society and history and thus keep the Peking Opera full of vitality. Hence, the study on the metaphors in Peking Opera plays a significant role in the popularization and development of Peking Opera.

There are also a large amount of metaphors in the classical Shakespeare's plays with which Westerners are familiar. To compare the Conceptual Metaphors of "Anger" in lines of Peking Opera and Shakespeare's plays can help us find out the underlying disciplines, promote the western people's understanding towards Peking Opera and furthermore push the popularization of Peking Opera abroad.

1.4 The Research Method

The qualitative research method is adapted in the thesis. About 109 examples are collected from Peking Opera and Shakespeare's plays. The thesis aims at a large-scale contrastive study of "Anger" metaphor in Peking Opera and Shakespeare's plays, with attempts to find out the similarities and differences between them. So based on the

survey of the original lines of Peking Opera and Shakespeare's plays, the thesis uses the method of comparison.

In comparison of the original lines, the author uses the devices of classification, literal translation and explanation. For example, in the 4.2.2 part of similarities of the conceptual metaphor of "Anger" between Peking Opera and Shakespeare's plays, the author classifies the part into two sections, that is, ANGER IS FIRE and ANGER IS THE HEAT OF A FLUID IN A CONTAINER. In comparing the differences, the 4.2.3 part is also classified according to three categories, that is, the basic, the main and the subordinate. In each category, those examples of Peking Opera are analyzed separately from those of Shakespeare's plays, for better observation and understanding of their differences. In order to help readers understand better the lines of Peking Opera and Shakespeare's plays, those examples are translated literally to uncover the underlying conceptual metaphor. The device of explanation is also used to connect the specific examples with the basic theory of conceptual metaphor, and then with different cultures. The explanation can improve Chinese and Western people's comprehension towards each other's thinking pattern and culture.

The research is based on the data description and explanation, which relies on the analysis of the metaphorical models in the lines of Peking Opera. All the metaphor examples listed in this thesis are cited from the internet and CDs of Peking Opera. Through reading some plays of Peking Opera and Shakespeare's plays, consulting other related academic works and comparing and analyzing them, I try to get a reliable conclusion. The thesis is mainly written from the point of linguistics. The ways of collecting information are reading in library, surfing on internet, watching CD of Peking Opera and Western theatre, interviewing the Peking Opera fans, conducting investigations by questionnaires, etc.

1.5 The Arrangement of the Thesis

The thesis is organized in the following ways:

Chapter One gives a brief introduction to the research background, the significance, the objective and the research method.

Chapter Two provides a review of earlier studies of metaphor, which is mainly divided into three parts in the terms of traditional metaphor theory in the West and in China. The first one will present the literature review of the Aristotelian Approach, the Traditional Linguistic Approach, the Pragmatic Approach, the Interactionist Approach and the Cognitive Approach; the second part will be devoted to the study on metaphor in China; the third part presents the literature review of Conceptual Metaphor of “Anger”.

Chapter Three explains specifically the Conceptual Metaphor Theory. There are two parts of it: The Cognitive Linguistic Paradigm; the main characteristics, the internal structure, the classification and some criticism of metaphor.

Chapter Four explores into the Conceptual Metaphor of “Anger” in Peking Opera and Shakespeare’s plays. First, we explain the Conceptual Metaphor of “Anger” according three subdivisions in everyday usage; then, we explore similarities and differences of the Conceptual Metaphor of “Anger” in Peking Opera and Shakespeare’s plays, the main part of the thesis.

Chapter Five is the conclusion part, which summarizes the results of the research analysis and discusses the deficiency existing in the thesis.

Chapter Two Literature Review

Metaphor has been an object of study since Aristotle and Confucius. In the west, there are many approaches to metaphor: Aristotle studies metaphor as a transference of names; the traditional linguists considers metaphor as a deviant phenomenon in language which produces a false statement or ungrammatical sentence; the pragmatic linguists take metaphor as a special speech act; the interactionist linguists understands metaphor as interaction between two subject systems; the interactionist approach paves the way for the emergence of the cognitive approach. In China, the dominant approach is the rhetoric approach which studies metaphor as a figure of speech. The rhetoric approach pays attention to distinguish metaphor from other figures of speech and divide metaphor into sub-groups. In what follows, we will review these different approaches briefly.

2.1 The Five Phases of Metaphor Research in the West

2.1.1 The Aristotelian Approach

Aristotle gives the definition of metaphor in *Poetics*: “Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on the grounds of analogy”(Poetics 1457 b 6-9). There are three features of his definition (Ricoeur 1977: 16-20):

First, metaphor is considered as something that only happens to nouns.

Aristotle constrains the direction of the history of metaphor for nearly 2,000 years. Metaphor, one of the “word-focused figures of speech” (Ricoeur 1977: 16), leads to an extreme refinement in taxonomy. It “becomes impossible to recognize a certain homogeneous functioning that... operates at all the strategic levels of language--- words, sentences, discourse, texts, styles”(ibid.:17), so the price the approach carries is also high.

Second, metaphor is defined in terms of a metaphor.

Metaphor is a kind of transference and a movement from one location to another according to Aristotle’s definition. Actually, Aristotle created a metaphor to explain

metaphor. As Ricoeur says, “the definition of metaphor returns on itself” (ibid.: 18), a kind of evidence in support of the contemporary cognitive approach to metaphor, because it proves how profoundly metaphor influence our thinking and the definition of metaphor.

Third, metaphor is the transposition of the name that “belongs to something else” (*Poetics* 1475 b7).

Metaphor is not used by everybody or in general use in a country, that is, metaphor is a deviation from the ordinary mode of language. The use of metaphor is close to the use of strange and ornamental words. Another frequently quoted saying of Aristotle is his comment on the mastery of metaphor: “... the greatest thing by far is to have a command of metaphor. This alone cannot be imparted to another: it is the mark of genius, for to make a good metaphor implies an eye for resemblances” (*Poetics* 1449 a 3-9).

Three false assumptions can be observed from this quotation (Richards 1936:90): first, “an eye for resemblances” is something that some persons have but others don’t have; second, the use of metaphor cannot be taught; third, metaphor remains special and exceptional in the use of language, a deviation from the normal working of language. On the basis of rejecting those false assumptions, the interactionist approach is put forward by Richards.

2.1.2 The Traditional Linguistic Approach

The controversion theory and the deviance theory are the two main theories of the traditional linguistic approach (Mac Cormac 1990 [1985]). Aristotle assumes that metaphor is a breakaway from the normal use of language, thus special grammatical and semantic rules are needed for the research of linguists in metaphor.

First, the controversion theory observes that metaphor differs from ordinary language in that a literal reading of metaphor can produce a false statement. For example, in

我是一只来自北方的狼

(I am a wolf coming from the north)

the identification of I with *wolf* is literally impossible: I, as a human being, cannot be

equated with a wolf. In order to avoid this kind of mistake, the controversion theory suggests that the metaphor should be read speculatively as if it were true or false. The reader should paraphrase it in this way: I am like a wolf in some aspects but different in others. But the controversion theory poses the dilemma for readers: "either metaphors assert falsehoods or the only legitimate metaphors are the only interesting ones, the ones that collapse into ordinary language....." (Mac Cormac 1990:19).

Second, the deviance theory claims that the characters of metaphor are the intentional misuse of language in that literally read metaphors are ungrammatical. The deviance theory is separated into two categories: ordinary language that operates according to semantic rules and metaphorical language that violates semantic rules. The weakness of the theory is that it fails to connect the two categories which are related actually because ordinary language is so riddled with conventional metaphors and we resort so often to metaphors to organize our thinking and many metaphors are on their way to become ordinary language. So the deviance theory is to be blamed.

In a word, although the conversion theory and the deviance theory explore into the nature of metaphor, neither theory walks out of the shadow of the classical Aristotelian theory. They both treat metaphor as something abnormal in language and peripheral interest to linguists.

2.1.3 The Pragmatic Approach

Mac Cormac (1990[1985]: 159-179) suggests that metaphorizing may be considered a special speech act because metaphors not only convey and stimulate meanings but also perform significant actions, such as suggesting, generating and conveying emotions, puzzling and producing perplexity, and forming an intimate bond between speaker and hearer.

Goatly (1997) gives a recent pragmatic approach to metaphor. He introduces Sperber and Wilson's (1986) Relevance Theory as a framework for understanding the pragmatic processes involved in recognizing and understanding metaphor, and believes that metaphorical understanding depends on the process and principles involved in the interplay between language system, the context and the background knowledge about the world and the society.

Searle (1993[1979]) gives a more elaborated pragmatic approach to metaphor. “How is it possible for the speaker to say metaphorically ‘S is P’ and mean ‘S is R’ when P plainly does not mean R; furthermore, how is it possible for the hearer who hears the utterance ‘S is P’ to know that the speaker means ‘S is R’” (1993:102). Searle puts forward a set of principles which are “individually necessary and collectively sufficient” (ibid.: 108) to ensure success in communication in the case of a metaphorical utterance.

Lakoff criticizes Searle’s approach (1993: 202-251), who argues that the approach is built on a false assumption that sentences containing metaphors are “the products of a real time process of conversion from literal to metaphorical readings” (ibid.: 219). In Lakoff’s words, “metaphorical mappings are fixed correspondences that can be activated, rather than algorithmic process that takes inputs and gives outputs” (ibid.: 218). Compared to Lakoff’s account, Searle’s principle sounds vague and does not say what the perceived connection is or why we perceive it.

Mac Cormac, Goatly and Searle all try to draw our attention to the pragmatic side of metaphor and help us understand the function of metaphor in communication, but they overlook metaphor’s contribution to human cognition.

2.1.4 The Interactionist Approach

The publication of Richards’ *The Philosophy of Rhetoric* is the breakthrough in the field of metaphor studies and the interaction view is put forward. Richards argues that the functioning of metaphor is to be detected in nowhere else but in ordinary usage of language, for language is “vitally metaphorically” (1936: 90). Without metaphor, we would not be able to notice any unknown relations between things. Metaphor is “the omnipresent principle of all its free action”(1930: 90). According to Richards, “in the simplest formulation, when we use the metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction” (ibid.).

Black (1993 [1962]) develops the interaction view. He argues that a metaphorical statement has two distinct subjects, a principal subject and a subsidiary one. These subjects are not isolated words but “systems”. For instance, in “Man is a wolf”, the

subsidiary subject is not just the word “wolf”, but a lot of general knowledge and conventional beliefs about wolves. He refers to all these knowledge and beliefs as “system of associated commonplaces”. Mac Cormac offers a formal explanation for metaphor by using the fuzzy set theory and Indurkha set up a new concise framework which can explain how a metaphor creates similarities between its two components. Black brings along significant progress in clarifying the field of metaphor. Some other scholars have also made attempts to elaborate the interactionist approach to metaphor.

The interactionist approach has begun to recognize the cognitive value of metaphor and paved the way for the emergence of the cognitive approach to metaphor.

2.1.5 The Cognitive Approach

After having reviewed the Aristotelian approach, the traditional linguistic approach, the pragmatic approach and the interactionist approach, we now see the cognitive approach to metaphor.

The first three approaches believe that metaphor is a deviant phenomenon in language and dispensable. The interactionist approach abandons their assumptions and begins to recognize the cognitive value of metaphor. Many scholars like Nietzsche, Shelly, Werner, Cassirer and Reddy have reflected on metaphor as a cognitive approach from the perspectives of philosophy, literary criticism, psychology, anthropology and linguistics respectively. Lakoff and Johnson’s *Metaphors We Live By* (1980) marks the establishment of the cognitive approach to metaphor.

The cognitive approach’s main claims are as follows: first, metaphor is ubiquitous which is prevalent in ordinary language. Metaphor in poetry is not distinctly different from metaphor in ordinary language, but poetic metaphor enriches the everyday metaphor of all languages. Second, metaphor is conceptual in nature. It is not a figure of speech, but a figure of thought and a conceptual organization expressed by the linguistic object. Third, metaphor is systematic. One common metaphorical concept may give rise to numerous metaphorical expressions; different metaphorical concepts form a network which underlines both our speech and thoughts.

Fourth, metaphor is composed of two domains, that is, a more clearly structured source domain and a less clearly structured target domain. Fifth, metaphor mapping is not arbitrary but are grounded in our bodily experience.

2.2 The Metaphor Research in China

In China, research into metaphor has never been independent of research into *Biyu*. The Chinese term 比喻 *Biyu* covers not only 隐喻 *yinyu* (metaphor), but 明喻 *mingyu* (simile) and 借喻 *jieryu* (loan metaphor).

Research on metaphor can be dated back to the Pre-Qin era. The earliest definition of *biyu* is found in 《墨子：小取》(*Mozi: Xiaoqu*): “辟也者，举他物而以明之也。” (*Bi* is to take another thing to make the present idea clear.). We can see that Mozi saw in *biyu* is the value of conveying an idea clearly through comparing it with something else.

Confucius also mention *biyu* in his 《论语：雍也》(*Lunyu: Yongye*). When talking about 仁 *ren* (benevolence), he said, “夫仁者，己欲立而立人，己欲达而达人，能近取譬，可谓仁之方也已。” (The ability to take as *bi* what is near at hand can be called the method of benevolence.) Hence to Confucius, *biyu* is an effective way to cultivate virtues in oneself.

Then in the Han Dynasty, Zhengzhong made the note in the Book of Zhouli (周礼) as: “比者，比方于物也；兴者，托事于物”. Another scholar Liu' an (刘安) gave a vivid description of *biyu*: “假象取偶，以相譬喻” in his book Huan Nanzi (淮南子). The main idea of Liu stated the aim of metaphor is to find out the similarities between two completely different things.

Later in the Wei and Jin Dynasty, Liu Xie (刘勰) gave a further notion on metaphor: “或喻之声，或方于貌，或拟于心，或譬于事。” in his book Wenxin Diaolong (文心雕龙), and he was also the first person to make the classification of metaphors: “故金锡以喻明德，圭璋以譬秀民，螟蛉以类教诲，睇蟾以写呼号，浣衣以拟心忧，席卷以方固志：凡斯切象，皆比义也。至如麻衣如雪，两骖如舞，若斯之类，皆比类者也。” Liu divided the different metaphors into two types: one is called as “比义”，which uses the specific objects to explain the abstract meanings,

and another one is to use one object to state another object.

Until Song Dynasty, in his book *Wen Ze* (文则), Chen Kui (陈骙) divided the *biyu* into ten groups: 直喻(simile), 隐喻(metaphor), 类喻(category biyu), 喻(rhetorical question), 对喻(proof biyu), 博喻(abundant biyu), 简喻(succinct biyu), 详喻(detailed biyu), 引喻(quotation biyu), 虚喻(empty biyu), which is a remarkable achievement in the history of metaphor research in China.

It was until 1932 that another remarkable definition was given by Chen Wangdao, which defined the metaphor as: “the object of one’s thinking finds similarities in another object. One then uses that object to compare with this object.”

The introduction of the contemporary theories of metaphor into China has been made until the mid of the 1990s. In recent years, many linguists such as Lin Shuwu, Yan Shiqing, Shu Dingfang, Lan Chun, etc. have contributed a lot to the spread of the cognitive linguistics in China. However, many of them spend more time introducing the approach to the Chinese than applying it to the investigation of Chinese language.

Lin Shuwu (1997) has summarized some major western works on metaphor and makes a general survey of metaphor studies in the West from Aristotle to Lakoff. Professor Hu Zhuanglin deals with the relations between language, cognition and metaphor, and with the active role which metaphor plays in the development of various disciplines of natural sciences and social sciences. Shu Dingfang(1996) introduces the aims, methods and task of the modern cognitive approach comprehensively. Shi Yuzhi(1995) and Zhao Yanfang(1995) review *Women, Fire and Dangerous Things* and *Metaphors We Live By*. Guo Chenming(1993) gives a review of the great impact cognitive science has on the development of linguistic research.

It seems that the most of the above-mentioned scholars spend more time introducing the approach to the Chinese readers. There are also some Chinese and overseas scholars who begin to investigate the metaphorical phenomenon in the Chinese language using the cognitive approach to metaphor. Gu Yueguo(1994) puts forward a case study of the cognitive value of heart metaphor in Chinese. Yu Ning(1995) compares the metaphorical expressions of anger in English and Chinese and finds out that the two languages share the same central metaphor Anger is Heat.

Lan Chun(2003) provides an introduction to cognitive linguistics from the angle of cognitive linguistics, in which he states in detail a comparative study on Chinese and English spatial metaphor and metaphors in poetry to support his idea that metaphor is cognitive in nature.

In summary, Chinese scholars have contributed a lot to the introduction and further studies on metaphor by the perspective of cognitive approach. However, there is still a long way for scholars to continue on the research of the conceptual metaphor, especially focusing on the Chinese.

2.3 The Research in the Conceptual Metaphor of “Anger”

We use the un-emotional conceptual construction to understand the emotion metaphor according to the vague similarities of objects, events and states. With the development of human civilization, human experience rises from the simple sensible one to the rational one, with various and rational concepts. Emotion is the born feature of human being who has a certain attitude towards objective things and events, such as satisfaction, gladness, love, fear, anger and disgust, while he is changing the world. Equally, the objective things and events reflect on human sense and cause emotional change. Hence, from the above inference, emotion can be taken as the primary material and source for metaphor and the emotional metaphor is the linguistic product of concept metaphorization.

In the recent decades, cognitive linguistics has developed greatly. Lakoff’ *Metaphors We Live By* established the cognitive theory foundation for metaphor. From then on, scholars begin the research on the special semantic field of emotion from the perspective of cognition. Kövecses and Lakoff co-write the chapter of “Anger” (Kövecses 1990) and give a specific analysis and study to the conceptual metaphor of “Anger”, which is original and creative. Kövecses studies the emotion motives and focuses on metaphoric expressions of four basic emotions, that is, gladness, anger, sadness and fear.

Chinese scholar Lin Shuwu finds that their research mainly focuses on English

word(Lin Shuwu 1998). In the paper of *On the Conceptual Metaphors of "Anger" From English and Chinese Perspectives* by Lin Shuwu, it begins with an introductory account of the notion of conceptual metaphors expounded by George Lakoff, then followed by explanatory exemplifications of the conceptual metaphors of anger in English and Chinese. The conclusion is that the differences in conceptual metaphors cause those between English and Chinese expressions expressing anger, thus in a sense, those between the translations from English into Chinese and from Chinese into English. So he expands the scale of research to Chinese corpus and finds out the difference between Chinese and English conceptual metaphor of "Anger", which in turn makes the difference between metaphor expressions in Chinese and English. Actually his theory provides an explanation for the strong ethnic feature of figures of speech in the traditional theory. But in the traditional theory of metaphor, it is hardly mentioned that there are many same or analogous metaphors in everyday expressions of both two languages. Lin Shuwu analyzes the conceptual metaphor of "Anger" in both Chinese and English and pointed out that ANGER IS FIRE in English while ANGER IS GAS in Chinese.

Yu Ning(Yu Ning, 1995) compares the metaphor of "Anger" and "Gladness" in both Chinese and English and concluded that Chinese and English have the same metaphor mode. Those researches of emotion metaphor are about the form comparison and lack in the theoretical summarization of the way how the emotion metaphor comes about. Within the framework of cultural linguistics and cognitive linguistics, Peng Xuehua's paper puts forward the idea that emotion metaphor chiefly derives from four channels——instinctive reaction, spatial metaphor, transfer of physical features, and social culture.

Chapter Three The Conceptual Metaphor Theory

3.1 The Cognitive Linguistic Paradigm

Now we shall take a closer look at the field of the cognitive linguistic research. Cognitive linguistics is based on the revolutionary theory towards categorization as against the traditional objectivist view. It's necessary to have a brief review of the theory of prototypes and basic-level categories and experimental realism as the bodily basis of cognition.

3.1.1 The Theory of Prototypes and Basic-level Categories

Everything in the universe is either inside or outside the category. The things that are in a category are those having all the requisite inherent properties. Anything that fails to have one or more of the inherent properties falls outside the category. For human beings, categorization is primarily a means of comprehending the world.

There is a view of categorization termed as "the theory of prototypes and basic-level categories" by Rosch (1973, 1974, 1975a, 1975b, 1977, 1978). Rosch explores the formation of categories in many different cultures and finds their universal adherence to certain common prototypes. Membership in the family is determined by the perceived distance of resemblance of the entity to the prototype. These prototypes describe a basic category resembling a family. Rosch also believes that basic objects present natural basic-level categories and the world provides us with structured information. These basic-level categories have a level of abstraction that presents the maximum information with the least cognitive efforts. Above these basic-level categories there exist superordinate categories that are more comprehensive and abstract. And below these basic-level categories there exist subordinate categories that are less comprehensive and abstract. Relationships among basic-level categories, superordinate categories and subordinate categories form a structured hierarchical organization of language in terms of which we understand and interpret the world. Basic-level categories are crucial to this hierarchy, which present "the ways in which nature is perceived to cut itself at its own joints" (Mac Cormac 1990 [1985]: 96).

As Lakoff (1987: 57) observes, prototype effects occur not only in nonlinguistic

conceptual structure, but also in linguistic structure. The cognitive linguistic approach to categorization is motivated by a need to understand what kinds of prototype effects there are in language, to account for categorization not merely for physical objects but also in abstract conceptual domains. He argues that individual concepts are not defined in an isolated fashion, but rather in terms of their roles in natural kinds of experiences. Concepts are not defined solely in terms of inherent properties; instead, they are defined primarily in terms of interactional properties. He finally says that definition is not a matter of giving some fixed set of necessary and sufficient conditions for the application of a concept, instead, concepts are defined by prototypes and by types of relations to prototypes. Rather than being rigidly defined, concepts arising from our experience are open-ended. Metaphorical definitions can give us a handle on things and experiences we have already categorized, or they may lead to recategorization. For example, the LOVE IS WAR metaphor may lead you to categorize certain experiences as LOVE experiences that you had previously not viewed as such.

Categories are open-ended. An object may often be seen as being in a category or not, depending on our purposes in classifying it. Though categories are open-ended, categories are not random. In general, the true statements that we make are based on the ways we categorize things and therefore on what is highlighted by the natural dimensions of the categories. In making a statement, we make a choice of categories because we have some reason for focusing on certain properties and downplaying others. Therefore, every true statement necessarily leaves out what is downplayed or hidden by the categories used in it.

3.1.2 Experiential Realism: The Bodily Basis of Cognition

Experiential realism is the philosophy of cognitive linguistics and it represents the cognitive linguistic view of the nature of conceptualization. It is an attempt to “characterize the meaning in terms of nature and experience of the organisms doing the thinking” (Lakoff 1987: 266). “Experience” refers to totality of human experience: the nature of our bodies, our genetically inherited capacities, our modes of physical functioning in the world, our social organization, etc.

Experiential realism claims that: first, categorization is based on “idealized” cognitive models which involve specially salient basic-level categories and which generate prototype effects (ibid.); second, thought is largely imaginative, based on the principles of metaphor and metonymy and goes far beyond mirroring the outer world; third, thought is embodied and grounded in our perception and determined by the characteristics of our physical apparatus and our social environment. It argues that “conceptual structure is meaningful but it is embodied, that is, it arises from, and is tied to, our preconceptual bodily experience” (Lakoff 1987: 267).

Lakoff(1987: 267) distinguishes two kinds of preconceptual structures. The first kind is image schemas, i.e. basic notions such as CONTAINER, PATH, LINK, FORCE, BALANCE, UP-DOWN, FRONT-BACK, PART-WHOLE, and CENTER-PERIPHERY, which “constantly recur in our everyday bodily experience”(ibid.). The second is the basic-level categories, which are “defined by convergence of our gestalt perception, our capability for bodily movement, and our ability to form rich mental images”. More abstract conceptual structures are indirectly meaningful, which are understood because of their systematic relationship to directly meaningful preconceptual structures. They arise either “ by metaphorical projection from the domain of the physical to abstract domains” or “ by the projection from basic-level categories to superordinate and subordinate categories” (Lakoff 1987: 268).

“Idealized Cognitive Models”, or ICMs, is another important notion of experiential realism. According to Lakoff, ICM is the basic way we organize our knowledge, and “categories structures and prototype effects are by-products of that organization” (1987: 68). An ICM is roughly equivalent to Langacker’s (1987) *cognitive domain*, Fillmore’s(1982) *frame*, Fauconnier’s (1985) *mental space*. It is a type of knowledge base or structured conceptual complex relative to which a notion is characterized. For example, weekend can be defined only relative to an ICM that includes a notion of a work week of five days followed by a break of two days.

In brief, experiential realism proclaims: first, we organize our knowledge by means of structures called ICMs; second, there are two kinds of preconceptual

structures which are directly meaningful to us as a result of the nature of the body, i.e. basic-level categories and image schemas. Metaphor has an indispensable role to play in the two most important notions of experiential realism, embodiment and ICM. That is the reason why the cognitive metaphor has become an integral part of cognitive linguistics.

3.2 The Cognitive Approach to Metaphor

Now in this section, the thesis focuses on the main characteristics, the internal structure and the classification of metaphor. And some criticism and questions will be looked into the cognitive approach to metaphor.

3.2.1 The Main Characteristics of Metaphor

First, it's the ubiquity of metaphor that has been noticed. Gibbs (1994) provides the following evidence: first, one historical analysis of the metaphors used in American English prose from 1675 to 1975 reveals significant metaphoric activities; second, one empirical study examines the metaphors found in transcripts in psychotherapeutic interviews, various thesis, and the 1960 Kennedy-Nixon presidential debates. A simple frequency count reveals that people used 1.80 novel and 4.08 conventional metaphors per minute of discourse. Third, one recent analysis of the metaphors produced in television debates and news commentary programmes shows that speakers use one unique metaphor for every 25 words. Lakoff and Johnson (1980) provide evidence for the prevalence of metaphor from the analysis of a large number of everyday utterances. The expressions like "What he said left a bad taste in my mind?", "I just cannot swallow that claim", "The argument smells fishy", "Let me stew over that for a while", are actually linguistic manifestations of a conceptual metaphor IDEAS ARE FOOD. McNeill (1992) highlights the ubiquity of metaphor from another point of view by investigating metaphors underlying gestures which accompany one's speech. For examples, in saying "trying to figure out what to do", the speakers' both hands form cups, alternating up and down. The gesture suggests the metaphor CHOOSING IS WEIGHING.

Second, it's the conceptual nature of metaphor. Lakoff and Johnson (1980: 4)

give the conceptual metaphor ARGUMENT IS WAR as an example. A wide variety of expressions in our everyday language come from this metaphor. For example:

ARGUMENT IS WAR.

Your claims are indefensible.

He attacked every weak point in my argument.

His criticisms were right on target.

I demolished his argument.

I've never won an argument with him.

We argue and construe the concept ARGUMENT through the concept of war, not just talking about the arguments in terms of war. Thus we see the person we were arguing with as an opponent; we defend our own positions and attack his; we plan and use strategies while arguing; we lose ground when we lose arguments and gain ground when we win arguments. If in a certain culture, an argument is viewed as a dance instead of a war, the participants of an argument are seen as performers rather than fighters and the goal is to perform in a balanced and aesthetically pleasing way rather than to win, then difference would arise from the different conceptual metaphor in the two different cultures: ARGUMENT IS WAR versus ARGUMENT IS DANCE.

Third, it's the systematicity of metaphor. "metaphoric entailments can characterize a coherent system of metaphorical concepts and a corresponding coherent system of metaphorical expressions for those concepts" (Lakoff and Johnson 1980: 9) and conceptual metaphors do not operate in isolation from each other. For example, three conceptual metaphors of TIME reflect the systematicity of metaphors:

TIME IS MONEY

How do you spend your time those days?

The flat tire cost me an hour.

TIME IS A LIMITED RESOURCE

You don't use your time profitably.

You are running out of time.

TIME IS A VALUABLE COMMODITY

I don't have the time to give you

Thank you for your time. (Lakoff and Johnson 1980: 7-8)

TIME IS MONEY, TIME IS A LIMITED RESOURCE and TIME IS A VALUABLE COMMODITY form a system since money is a limited resource, which is in turn a valuable commodity. They are all metaphorical concepts that capture the way we use our everyday experience with money, limited resources and valuable commodities to conceptualize time. We might say that TIME IS MONEY entails TIME IS A LIMITED RESOURCE, which entails that TIME IS A VALUABLE COMMODITY.

3.2.2 The Internal Structure of Metaphor

Now we focus on the internal structure of conceptual metaphor as a mapping across domains. Fauconnier (1997: 1) points out that “mappings between domains are at the heart of the unique human faculty of producing, transferring, and processing meaning”. A mapping is “a correspondence between two sets that assigns to each element in the first a counterpart in the second” (ibid. 13). Fauconnier(1997: 9-11) also distinguishes three classes of mappings. The first class is *projection mappings*, which project part of the structure of one domain onto another. Most metaphorical mappings belong to this group which plays an important role in structuring our knowledge and provides means of structuring abstract concepts through concrete concepts. The second class is *pragmatic function mappings*, where two relevant domains correspond to two categories of objects and are mapped onto each other by a pragmatic function. The third class of mappings is called *schema mappings*, which operate when a general schema is used to structure a situation in context. Lakoff’s (1987) ICMs as mentioned above can be viewed as a form of schematic mapping.

The cognitive approach claims that there are two parts in a conceptual metaphor: the target domain and the source domain. The cognitive force of the metaphor is in the mapping of the schematic structure of the latter onto that of the former. The mapping occurs at the conceptual level, systematical and not arbitrary. There are a fixed set of correspondences between the structure of the target domain and the structure of the source domain. The mapping is also constrained by the Invariance Principle (Lakoff 1993: 215, Turner 1990, 1992, 1993): “metaphor mappings preserve the cognitive

typology(that is the image-schema structure) of the source domain, in a way consistent with the inherent structure of the target domain”. Some everyday comments cited in Lakoff (1994) are as follow:

- (1) He got a head start in life.
- (2) He is without direction in his life.
- (3) I am where I want to be in life.
- (4) I am at a crossroads in my life.
- (5) He’s never let anyone get in his way.
- (6) He has gone through a lot in life.

The basic conceptual metaphor LIFE IS A JOURNEY underlies the above everyday expressions, in which the target domain is LIFE and the source domain is JOURNEY. This metaphor contains the following metaphorical mappings:

Source domain		Target domain
JOURNEY	—————→	LIFE
Traveler	—————→	Person
Point of departure	—————→	Birth
Initial conditions	—————→	Personal endowment
Baggage	—————→	Personal problems
Obstacles	—————→	External difficulties
Distance	—————→	Duration
Distance covered	—————→	Accomplishments
Destination	—————→	Life purpose
Termination	—————→	Death

Lakoff and Turner (1989: 63-64) postulate that a metaphorical mappings usually consists of the following: first, slots in the source domain schema which get mapped onto slots in the target domain; second, relations in the source domain which get mapped onto relations in the target domain; third, properties in the source domain which get mapped onto properties in the target domain; fourth, knowledge in the source domain which gets mapped onto knowledge in the target domain.

3.2.3 The Classification of Metaphor

There are various attempts to classify metaphors into different groups. Mac Cormac (1990: 38-42) divides metaphors into epiphors whose primary function is to express a similarity between something relatively well known and something less well known, and diaphors whose primary function is to suggest new possible meanings by emphasizing the dissimilarities between the referents. Indurkha (1992) make a distinction between conventional metaphors, similarity based on metaphors and similarity-creating metaphors. Goatly (1997: 34) makes distinction between active, inactive and dead metaphors.

Lakoff and Johnson (1980) distinguish three types of metaphors, that is spatial metaphors, ontological metaphors and structural metaphors. By mapping a spatial structure onto a non-spatial concept, spatial metaphors give the concept a spatial orientation. Ontological metaphors allow us to view events, activities, emotions, etc. as entities and substance. This type of metaphors can serve various purposes, such as referring, quantifying, identifying aspects and causes, setting goals and motivating actions (Lakoff and Johnson 1985: 25-27). Structural metaphors allow us to use one highly structured and clearly delineated concept to partially structure another (ibid. : 14). This thesis pays special attention to the ontological metaphor, because it's the most popular one for "Anger". The range of ontological metaphors is enormous, with the following list: Referring, Quantifying, Identifying Aspects, Identifying Causes, Setting Goals and Motivating Actions (Lakoff and Johnson, 1980).

Lakoff and Johnson (1980) distinguish two major groups of metaphors according to the different degrees of conventionality, that is, conventional metaphors and new metaphors. They argue that compared with the latter, the former has a greater cognitive value. Conventional metaphors refer to those that have become realized and adopted by a significant part of language community and are now a dispensable part of everyday language. Because many of them have become lexicalized and found their way into dictionaries, few people would consider them as metaphorical. Although in a sense, those conventional metaphors are "dead", "they are 'alive' in the most fundamental sense: they are metaphors we live by" (Lakoff and Johnson 1980:

55, see also Lakoff and Turner 1989). For example:

You make my blood boil.

I had reached the boiling point.

Let him stew.

(The underlying metaphor is ANGER IS THE HEAT OF A FLUID IN A CONTAINER)

“你瞎了!” 旁边的姑娘生气地说。

(“ni xia le!” Pangbian de guniang shengqi de shuo)

(“You blind ! ” sideward girl angrily say.)

(“You are blind!” The girl sideward said angrily.)

她的火气越来越大。

(Ta de huoqi yue lai yue da)

(She anger more and more big.)

(She became more and more angry.)

(The underlying metaphor for those two sentences in Chinese is ANGER IS GAS)

New metaphor refers to those that every competent speaker of a language can create as he/she likes at any moment. Although they have existed for some time, they have not been recognized by a large part of the language community. New metaphors retain their interpretive nature and strike most of the hearers or readers as metaphorical. Literary works, poems and songs are full of this kind of metaphors. For example:

The wind thinks outrageous thoughts aloud.

My love is a red, red rose.

酒入愁肠，化作相思泪。

(jiu ru chouchang, huazuo xiangsi lei)

(wine enter sad bowels, become mutual miss tear.)

(After being gulped down by separated lovers, the wine has turned into tears.)

Actually, there is no clear cut distinction between conventional metaphors and new metaphors. All the conventional metaphors began as new metaphors which have

gradually lost their earlier status through repeated use while many new metaphors are on their way of becoming conventionalized.

3.2.4 Criticism of the Cognitive Approach to Metaphor

The central claim of the cognitive approach is that metaphor is primarily conceptual in nature, that conventional metaphors at the linguistic level give us important clues to human cognition, that human conceptual system is fundamentally metaphorically structured. Wierzbicka (1986) challenge the central claim. Take the conceptual metaphor LOVE IS A JOURNEY for example. Wierzbicka proposes the following non-metaphorical definition of love:

X loves (person) Y. =

When X thinks of Y, X feels good feelings towards Y.

X feels that he wants to be with Y.

X feels that he wants to cause good things to happen to Y.

She argues that people can have a clear concept of love without resorting to journey metaphors.

What we should be aware is that Lakoff and Johnson (1980, see also Lakoff and Turner 1989) have emphasized in many places that conceptual metaphors only partially structure their target domains, so there are only a small amount of abstract concepts which are understood partially through metaphors. Most abstract concepts are partially structured through conceptual metaphors. For example, the concept of LOVE is only partially structured by the metaphor LOVE IS A JOURNEY. Other metaphors, like METAPHOR IS HEAT, METAPHOR IS FORCE, emphasize the other aspects of LOVE which fails to be addressed by LOVE IS A JOURNEY.

Jackendoff and Aaron claim that the term *metaphor* is used too broadly in the book by Lakoff and Turner. To them, what is taken as conventional metaphor in the book should not be regarded as metaphorical. They believe that “the traditional insight about the literal incongruity of metaphors is worth preserving”(Jackendoff and Aaron 1991: 326). Mac Cormac makes a similar point in arguing that conventional metaphors should be regarded as literal rather than metaphorical.

Naomi Quinn’s “The Cultural Basis of Metaphor”(1991) is another criticism

against the cognitive approach to metaphor. She claims that Lakoff and Johnson have put a too heavy explanatory burden on metaphor, positing that metaphor structures and indeed constrains human understanding and reasoning. Quinn argues that cultural understanding underlies metaphor use and that there is more to culture than just metaphor, and she concludes that metaphor plays a comparatively minor role in constituting our understanding of the world and cultural models play a comparatively major role. "Metaphors, far from constituting understanding, are ordinarily selected to fit a preexisting and culturally shared model...Metaphors do not typically give rise to new, previously unrecognized entailments, although they may well help the reasoner to follow out entailments of the preexisting cultural model and thereby arrive at complex inferences" (ibid. : 91).

However, the cultural role itself can hardly be free of metaphor. Take the Chinese theory of *Ying* and *Yang* for example (the words mean "the moon/feminine/negative" and "the sun/masculine/positive" respectively). The system of *Ying* and *Yang*, the two fundamental forces, constitutes one of the basic models for Chinese culture. This system itself is a giant metaphor and presents a metaphorical way of conceptualizing and categorizing the world to the Chinese mind.

Stibbe(1991), Kyratzis(1997), and Goatly(1997) criticize the cognitive view of metaphor from a more practical perspective, pointing out that it relies heavily on a narrow range of unnatural data made on the spot to fit a pre-set theory. The result is "a state of affairs where theories do not explain language the way language is, and so are unhelpful to any practical studies" (Stibbe 1996: 38). They call for a closer look at a representative range of contemporary examples in a full context.

There are also questions faced by the cognitive approach to metaphor. First, more cross-linguistic and cross-cultural research needs to be done before sound evidence can be produced for the cognitive approach's claim that abstract reasoning is indeed partially metaphorical. Second, to what extent and in what manner cognitive universals and variations exist across the cultures and languages still remains to be explored. Since human understanding and reasoning are grounded in our embodied experience and basic bodily experience should be common among all human being, it

can be hypothesized that there exist universal conceptual metaphors. On the other hand, it is also expected that there are should be variations among the conceptual metaphorical systems of different cultures.

Chapter Four The Conceptual Metaphor of “Anger” in Peking Opera and Shakespeare’s Plays

4.1 The Conceptual Metaphor of “Anger” in Everyday Language

It is well-known that art and literature come from life. In the same way, language of art and literature comes from everyday language too, so our studies of the conceptual metaphor of “Anger” in Peking Opera and Shakespeare’s plays start from the conceptual metaphor of “Anger” in everyday language of Chinese and English.

According to the theory of prototypes and categorization in Chapter Three, we discuss the conceptual metaphor of “Anger” of three types: the basic-level category, the main-level category and the subordinate-level category.

4.1.1 The Basic Conceptual Metaphors of “Anger”

Here, the Conceptual Metaphor of “Anger” of the Basic-level Category is also the prototypical cases that fall into the category. In English corpus, the data and resource in Kövecses (1990) can be taken into consideration, since their corpus more comprehensive and trustworthy. They summarize the conceptual metaphor of “Anger” according to Roget’s University Thesaurus and other English dictionaries. Besides, they collect material of those metaphors according to everyday language instead of poems and literary works, which is significant in the cognitive linguistics.

In Lakoff and Kövecses’ opinion, the general underlying metaphor for “Anger” is ANGER IS HEAT. And there are two specific categories for the general underlying metaphor for “Anger”: ANGER IS THE HEAT OF A FLUID IN A CONTAINER and ANGER IS FIRE.

First, let’s take some examples for ANGER IS THE HEAT OF A FLUID IN A CONTAINER from Kövecses’ *Emotion Concept* (Kövecses, 1990):

You make my blood boil.

Simmer down!

I had reached the boiling point.

Let him stew.

The things that boil are usually water, soup or something that we can put into a container for boiling. But human blood can never become boiling, otherwise, the human being will be abnormal or even dead because of human temperature limit. The ontological metaphor is used here. “my blood” is taken as boiling fluid in a container which refers to human body in the sentence, and “Anger” is the heat that makes the fluid boiling. “simmer” means to be cooked gently or remain just at or below the boiling point, and things to be simmered down refer to something that can be cooked or boiled. In the sentence “Simmer down!”, the thing to be simmered down is “Anger” which also a heat of fluid in the container of human body. Only water or special fluid can reach the boiling point. In the sentence of “I had reached the boiling point”, actually it is “something” in “I” that reaches the boiling point, and “Anger” is the heat of the “something” that causes the result. “stew” means to cook (food) by simmering or boiling slowly. The man “stew” because there is heat of “Anger” in his body.

Second, there are some examples with the basis of the other conceptual metaphor ANGER IS FIRE. They are listed below:

Those are inflammatory remarks.

She was doing a slow burn.

He was breathing fire.

Your insincere apology just added fuel to the fire.

After the argument, Dave was smoldering for days.

That kindled my ire.

Boy, am I burned up!

He was consumed by his anger.

In the first sentence, “inflammatory” is actually a word coming from the word “flame”. “smolder” means to burn with little smoke and no flame, “burn” is also caused by fire and “kindle” a word related to fire too, so the underlying metaphor for those sentences describing the emotion of “Anger” is ANGER IS FIRE, even if the word “fire” sometimes appear directly.

The Chinese sentences that express the emotion of "Anger" do not relate to the heat of fluid in a container, rather they make use of GAS and FIRE. From the following examples, we can see that GAS and FIRE are basic elements that constitute Chinese general metaphor of "Anger".

“你瞎了!” 旁边的姑娘生气地说。

(“You blind!” sideward girl bear gas say.)

(“You are blind!” The girl sideward said angrily.)

妻子怒火冲天地推门进来了: “我看你还往哪跑?”

(wife anger flame into sky push door enter: “I look you still toward where run?”)

(The wife pushed the door and entered with anger: “Where do you go?!”)

她的火气越来越大。

(she fire gas more and more big)

(She became more and more angry.)

她的气不打一处来, 气势汹汹地问我。

(she gas no beat one place, gas in a large amount ask me)

(She was pissed-off and asked me angrily.)

From the above sentences, we can see that FIRE and GAS used in Chinese sentences are the main elements of "Anger" expressions. It seems that there are "fire" and "gas" in Chinese people's body that will become bigger when a person turns to be angry. But the conceptual metaphor ANGER IS GAS is much more basic than ANGER IS FIRE in Chinese, because there are many expressions in our daily life that relate to GAS. The number of expressions with the conceptual metaphor ANGER IS GAS takes up more than a half in Chinese corpus.

Here are some examples from *The Contemporary Chinese Dictionary* (some examples are edited):

他气得直哆嗦。

(he gas quivering)

(He was quivering with anger.)

李四故意气他一下。

(Lisi deliberately gas once)

(Lisi got him angry deliberately.)

你别气我了。

(you don’t gas me)

(Don’t upset me.)

他气冲冲地走了进来。

(he gas big enter)

(He entered furiously.)

这位英雄听了这种不三不四的话非常气愤。

(this hero hear dubious words very angry)

(This hero became very angry after hearing the dubious words.)

小吴气呼呼地把书往桌子上一摔,走了。

(Xiaowu gas hold book to desk one throw, go)

(Xiaowu threw angrily the book to the desk and left.)

他感到十分气恼。

(he feel a lot of gas)

(He felt very angry.)

张三气势汹汹地说。

(Zhangsan gas overbearing say)

(Zhangsan said with overbearing anger.)

There is the conceptual metaphor ANGER IS FIRE in Chinese too. When we use *nuhuo* or *huoqi* to translate those English sentences into Chinese, the version can express what the original sentences want to say. But what should be noticed here is that the version still keeps absolutely understandable when we use *qi* instead of *huo* in translation. Hence, the conceptual metaphor of ANGER IS GAS is more basic than the other one in Chinese.

4.1.2 The Main Conceptual Metaphors of “Anger”

There are some conceptual metaphors of “Anger” that fails to have one or more of the inherent properties fall outside the category. Those prototypical cases and

non-prototypical ones are divided according to the theory of Categorization (Berlin & Kay 1969; Rosch 1973, 1975, 1977; Fillmore 1975; Lakoff 1987; Lakoff & Johnson 1980). Lakoff (1987) gives a specific explanation for the theory: the members of a category sharing a fixed set of properties with the central member (more than one prototype in some cases) are non-prototypical, and the central member is prototype. This kind of opinion opposes the traditional semantic analysis theory. With the Categorization theory, those basic concepts are typical ones while others are non-typical ones.

Based on the categorization theory, the basic conceptual metaphors are considered as the typical ones while the main conceptual metaphors of “Anger” are not so close to the central member and the subordinate ones are the non-typical ones.

The main conceptual metaphors of “Anger” in everyday language of English are mentioned below. The first one is ANGER IS INSANITY. Here are some examples:

I just touched him, and he went crazy.

You’re driving me nuts!

One more complaint and I’ll go berserk.

If anything else goes wrong, I’ll get hysterical.

If we translate those English sentences above into Chinese, they cannot express the meaning of “Anger”. For example, the first sentence “I just touched him, and he went crazy.” can be translated literally into “我摸了他一下，他就发疯了”；the second one “你在让我抓狂”；the third one “再抱怨一句我就发飚”；the fourth one “如果再出什么差池，我就要歇斯底里了”. By literal translation into Chinese, there is no meaning of “Anger” at all, but in English, those sentences really mean “Anger”. In oral English, people often say “I’m mad!”, which means that he is angry, is translated as “我疯了！” in Chinese. The Chinese version has no reference of “Anger”, but it’s most often seen sentence in expressing “Anger” in English.

The second main conceptual metaphor of “Anger” in English is ANGER IS OPPONENT (IN A STRUGGLE). Here are some examples:

I’m struggling with my anger.

She fought back her anger.

I was seized by anger.

He lost control over his anger.

Those verbs of “struggle”, “fight back”, “seize” and “lose control over” are acts usually used in a fight against enemy or opponent. The enemy or opponent here refers to “Anger” which a person should struggle with. If those sentences are translated literally into Chinese, the Chinese version is comprehensible, yet not completely adhering to the speaking habit of the Chinese. The translation version of the third one “他控制不住自己的愤怒(情绪)” is most in line with the speaking habit of the Chinese, however, the translation of the last one “她击退了愤怒” is terrible and inscrutable. This conceptual metaphor is also unusual in Chinese.

The third main conceptual metaphor of “Anger” in English is ANGER IS A DANGEROUS ANIMAL. Here are some English examples:

He has a ferocious temper.

It’s dangerous to arouse his anger.

That awakened my ire.

His anger grew.

He unleashed his anger.

His anger is insatiable.

The words of “ferocious”, “arouse”, “awaken”, “grow”, “unleash” and “insatiable” can all be taken to describe a dangerous animal. Now they are used here to describe the dangerous “Anger” which maybe cause damage just like a wild animal. Those sentences are like the sentences of the second conceptual metaphor, which express different meanings by being translated literally. The second sentence can be translated as “惹他发怒很危险”, most suitable for the speaking habit of the Chinese. But the last two sentences are inscrutable in Chinese.

The fourth main conceptual metaphor of “Anger” in English is ANGER IS A BURDEN. Here are some English examples:

Unburdening himself of his anger gave him a sense of relief.

After I lost my temper, I felt lighter.

He carries his anger around with him.

He has a chip on his shoulder.

You'll feel better if you get it off your chest.

"unburden", "lighter", "carries", "chip on his should" and "get off" are acts and states connected with A BURDEN. We carry a burden and feel heavy on our shoulders, but when the burden is got off we will feel much lighter. Those actions and feelings are put into the sentences for expressing "Anger" by using the conceptual metaphor of ANGER IS A BURDEN. If translated literally, the first sentence is "他卸下了愤怒的负担,有解放感" in Chinese, which is comprehensible. However, the third, fourth, fifth one cannot express anything related to the original meaning. Therefore, this conceptual metaphor is unusual in Chinese.

The main conceptual metaphors of "Anger" in everyday language of Chinese are mentioned below.

The first one is "愤怒是人体内部的不安"(ANGER IS THE UNEASINESS IN HUMAN BODY). Here are some examples:

- (1)李鸿章惊呆了。他虽然早就担心《专条》在皇上这里难免受阻,但没有想到皇上会发这么大的脾气,把《专条》彻底推翻! (霍达《补天裂》,选自林书武,1998)
- (2)我告诉母亲时,她肺都快气炸了。
- (3)张三压不住心头的怒火。
- (4)“哼!”谭钟麟满腹怒气无处发作,从鼻腔里发出一声叹息。(霍达《补天裂》,选自林书武,1998)
- (5)“这……”卜力一时语塞,他没有料到这位貌似虚弱的老朽如此强硬,心中腾地升起怒火,忿忿地说……(霍达《补天裂》,选自林书武,1998)

The UNEASINESS in human may blow up, inflate, expand, arise, and want to find an exit for coming out. Those Chinese sentences above such as “发这么大的脾气”(fly into anger in spleen), “肺都快气炸了”(lung nearly blown up), “压不住心头的怒火”(cannot press the angry flame in heart), “满腹怒气无处发作”(angry gas full of abdomen cannot find an exit for going out), “心中腾地升起怒火”(angry flame raises suddenly in heart) are describing something uneasy in human body, which wants to go out. The thing is actually “Anger” which makes human being feel uneasy.

The second one is “愤怒是人体表象的异常”(ANGER IS THE IRREGULARITY OUTSIDE HUMAN BODY). Here are some examples:

(1)她对我怒目而视。

(2)“啪!”的一声,光绪皇帝的手重重地拍在身边的小几上,他的脸涨红了,皱起的剑眉下,那双深褐色的眼睛闪烁着怒火。(霍达《补天裂》,选自林书武, 1998)

(3)李四听了这话,不禁怒发冲冠。

(4)他气得脸色发青。

(5)王五怒容满面地说:“不行!”

(6)曹六说出这句话,面带怒色。

There are different irregularities outside human body from those sentences above, mainly relating to human face and eye. For example, in (1), “怒目而视”(look with angry eyes); in (2), “眼睛闪烁着怒火”(eyes sparkling with angry flame); in (3), “怒发冲冠”(bristling angry hair); in (4), “气得脸色发青”(face turning pasty with anger); in (5), “怒容满面”(face full of anger); in (6), “面带怒色”(face with a angry look). No matter what kind of change happens to face, eye or hair, outside the human body it really becomes irregular and different from the actor's normal state. The underlying conceptual metaphor for those sentences is ANGER IS THE IRREGULARITY OUTSIDE HUMAN BODY.

The third one is ANGER IS THE HEAT OF A FLUID IN A CONTAINER. In English conceptual metaphor, the CONTAINER refers to “human body”; in this Chinese metaphor, the CONTAINER is concrete and vivid, referring to spleen, liver, heart, abdomen, chest, etc. For example:

上天保佑,惹得他发起脾气来…

……心头火起,口角雷鸣…(施耐庵《水浒传》,选自林书武, 1998)

那一肚皮气,正没出处。(施耐庵《水浒传》,选自林书武, 1998)

吉尔宽容地微笑着,而克劳斯则怒火中烧。

宋江见打了两个,怒气填胸……(施耐庵《水浒传》,选自林书武, 1998)

再没有比敞怀大笑更能平息肝火了。

We can find out some human organs involved in those sentences above as the

CONTAINER for “Anger”, such as “心头”, “肚皮”, “中”, “胸”, “肝”.

4.1.3 The Subordinate Conceptual Metaphors of “Anger”

Subordinate conceptual metaphors in English, which do not often take place in everyday language, are looked into as follows.

The first one we should mention here is EXISTENCE IS PRESENCE. Here are some specific examples for this conceptual metaphor:

His anger went away.

My anger lingered on for days.

She couldn’t get rid of her anger.

Those three sentences treat “Anger” as PRESENCE which can disappear and linger. The first sentence means “他的愤怒消失了” as translated literally, which keeps with the speaking habit of the Chinese. However, the second sentence “我的愤怒缠绵不去, 达数日之久” is totally unsuitable for the Chinese speaking and understanding habit. This kind of conceptual metaphor is untypical in English as well as Chinese.

The second one we should mention here is EMOTIONS ARE BOUNDED SPACES. Here are some specific examples for this conceptual metaphor:

She flew into a rage.

She was in an angry mood.

He was in a state of anger.

I am not easily roused to anger.

Pay attention to those prepositions used in the sentences above. “Anger” has become a bounded space into which a person can be put, such as “flew into”, “was in”. The most important mark for this conceptual metaphor is the prepositions which cannot be translated directly into Chinese; otherwise the meaning of the sentences will become strange. So there is no such a conceptual metaphor in Chinese.

Subordinate conceptual metaphors in Chinese, which do not often take place in everyday language too, are looked into as follows.

The first one we should mention here is ANGER IS NATURAL FORCE. Here are some specific examples for this conceptual metaphor:

鲁智深望见,大吼一声,却似嘴边起了个霹雳。(施耐庵《水浒传》,选自林书武, 1998)

……心头火起,口角雷鸣……(施耐庵《水浒传》,选自林书武, 1998)

我记得向我母亲问起过这件事,可他几乎大发雷霆。

人家一批评他,他就暴跳如雷。

他性情暴躁,稍不如意就大发雷霆。

Those words of “霹雳” (thunderbolt), “雷” (thunder), “雷霆” (thunder clap) all describe the natural phenomenon, which is a kind of terrible and mighty natural force to human being. Hence, Chinese people make use of them to describe the emotion of “Anger”.

The second one we should mention here is ANGER IS A DANGEROUS ANIMAL. Here are some specific examples for this conceptual metaphor:

你一定要气得把你的一股牛劲儿都使出来了。

对我父亲来说,看到“朋克”的发式就像斗牛见到了红布。

他气的像疯狗一样,到处咬人。

“牛” (bull) and “疯狗” (crazy dog) are used here to depict an angry man, which is very vivid to express a person’s “Anger”, because those dangerous animal would do harms just like the angry person who would wreak his anger on the others.

To sum up, in Kövecses’ words, “The language expressions for all kinds of emotions is the important way to find out the structure and content of emotion concepts” (Kövecses 1990: 1,3). All those expressions the people use are not arbitrary, but have cognitive basis. For example, in the conceptual metaphor of ANGER IS THE HEAT OF A FLUID IN A CONTAINER, the source domain is HEAT OF A FLUID IN A CONTAINER and the target domain is ANGER.

Ontological Correspondence

CONTAINER is human body

HEAT OF A FLUID is anger

↓

Cognitive Correspondence

Source domain: the effects of HEAT OF A FLUID are the heat of CONTAINER, inner pressure, unstableness

Target domain: the effects of ANGER are heat of human body, inner pressure, uneasiness

↓

Kövecses’ words can be used here to describe the relationship between those idiomatic expressions for “Anger”: We can see why someone who is in a towering rage has not kept his cool, why someone who is stewing may have contained his anger but has not gotten it out of his system, why someone who has suppressed his anger has not yet erupted, and why someone who has channeled his anger into something constructive has not had a cow(Kövecses 1990:58).

No matter in Chinese or English, expressions and conceptual metaphor are a kind of derivation- basis relationship, which proves that differences between English and Chinese idiomatic expressions are caused by the differences in conceptual metaphors. Poetic metaphors and new ones are expanded and transformed from metaphors of everyday language, which is another evidence for the ethnic feature of metaphor.

In Chinese, ANGER IS GAS is the conceptual metaphor of “Anger”, which does not exist in English. Any Chinese expressions for anger with the word *qi*(gas) which is a unique word in Chinese bearing rich cultural and philosophical implications, have relation with each other and the conceptual metaphor. There are also some common conceptual metaphors such as ANGER IS FIRE. The expressions derived from them are more or less the same in two languages. Besides, there are some conceptual metaphors that fall out of the category and are untypical, which counts for the discrepancy of translation.

4.2 The Conceptual Metaphor of “Anger” in Peking Opera and Shakespeare’s Plays

From the above sections, we study the conceptual metaphor of “Anger” in common everyday language and know that literary and artistic language derives from the common everyday language. Because of derivation, there exist some similarities

and differences between them, that is, the basic and main conceptual metaphors keep more or less the same, yet some new and subordinate metaphors would be created. Take Peking Opera and Shakespeare's plays for example. The basic and main conceptual metaphors in Peking Opera are close to those in everyday language; the new and subordinate metaphors in Peking Opera are creative. The same happens to the language in Shakespeare's plays. Let us shift our angle of view and focus on the similarities and differences of the conceptual metaphor of "Anger" between Peking Opera and Shakespeare's plays. We will find out that most of the similarities lie in the basic and main conceptual metaphors, and most of the differences lie in the new and subordinate ones.

4.2.1 The Relationship between Conceptual Metaphors, Culture and Life

The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture. In general, which values are given priority is partly a matter of the subculture one lives in and partly a matter of personal values. The various subcultures of a mainstream culture share basic value but give them different priorities. In addition to subcultures, there are groups whose defining characteristic is that they share certain important values that conflict with those of the mainstream culture, but they observe other mainstream values.

Individuals, like groups, vary in their priorities and in the ways they define what is good or virtuous to them. Relative to what is important for them, their individual value systems are coherent with the major orientational metaphors of the mainstream culture.

Many of our daily activities are metaphorical in nature. The metaphorical concepts that characterize those activities structure our present reality. New metaphor has the power to create a new reality. Much of cultural change arises from the introduction of metaphorical concepts and the loss of old ones. Metaphor is a means of structuring our conceptual system and the kinds of everyday activities we perform. Changes in our conceptual system do change what is real for us and affect how we

perceive the world and act upon those perceptions.

The human aspects of reality are most of what matters to us, and these vary from culture to culture, since different cultures have different conceptual systems. The conceptual systems of various cultures partly depend on the physical environments they have developed in. The social reality defined by a culture affects its conception of physical reality. What is real for an individual as a member of a culture is a product of his social reality and of the way in which that shapes his living experience of the physical world. Since much of our social reality is understood in metaphorical terms, and since the conception of the physical living world is partly metaphorical, metaphor plays a metaphorical role in determining what is real for us.

4.2.2 Similarities of the Conceptual Metaphor of “Anger” between PO and SP

According to my survey of large amount of raw material in Peking Opera(abbreviated as PO) and Shakespeare’s plays(abbreviated as SP), the similarities of the conceptual metaphors of “Anger” between them mostly exist in the basic conceptual metaphors of “Anger” which are systematically stated in the 4.1 section.

4.2.2.1 ANGER IS FIRE

The basic conceptual metaphor of ANGER IS FIRE exists in both Peking Opera and Shakespeare’s plays. Just as what we have found in everyday language, ANGER IS FIRE influence literary language too. Both Chinese and English have such kind of conceptual metaphor of “Anger”, and interestingly, Peking Opera and Shakespeare’s plays do not escape from this conceptual metaphor. Here are some examples from the lines of Peking Opera:

(1) 萧恩 (白) 唉! 老汉幼年之间, 听见“打架”二字, 好象似小孩子盼新年穿新鞋的一般。如今呐, 我老了, 打不动了啊。

大教师 (白) 这呀撇鞋, 你说什么你幼年听说打架如同那小孩子穿新鞋过新年的一般? 教师爷我听说打架, 好有一比!

萧恩 (白) 比作何来?

大教师 (白) 好比那耗子舔猫的鼻梁骨——我要作死!

萧恩 (白) 啊? 听你之言, 敢莫是当真讲打?

大教师 (白) 要打!

萧恩 (白) 果然讲打?

大教师 (白) 果然讲打!

萧恩 (白) 娃娃! 待老汉将衣帽丢在家中, 打个样儿与你们见识见识!

(西皮导板) 听一言气得我七孔冒火!

大教师 (白) 听一言气得你七孔冒火! 今儿教师爷我打你个八处生烟!

萧恩 (西皮摇板) 只气得年迈人咬碎牙窝。

(萧恩打家丁。)

(选自《打渔杀家》)

Xiao En was insulted and threatened by Da Jiashi who didn't know what kind of person Xiao was used to be. Xiao En, as an old hero, bore Da's insult at first because he wanted to live a peaceful life. However, the continuous insults broke his toleration limit, so he became furious and began to fight back and take revenge. Here, in the first sentence, he said "听一言气得我七孔冒火" (translated literally as "flame comes out of the seven holes of my body after hearing the words"). Actually, there is no fire in human body, and the "flame" refers to "Anger" in the lines. "Anger" coming out of Xiao En's body means that he had tolerated enough and would take action. The fire of "Anger" is kindled by Da Jiashi and becomes more and fiercer during the insulting process. Here is another example:

(2) 白素贞 (内西皮导板) 杀出了金山寺, 怒如烈火!

(白素贞上。)

白素贞 (白) 啊! 狠心的官人哪!

(小青追上。白素贞、小青相抱而哭。)

白素贞 (西皮散板) 法海贼无故起风波。

官人不该辜负我,

害得素贞受折磨。

(白素贞跌倒。)

(选自《断桥》)

Bai Suzhen had a fierce battle with Fa Hai and ran out of Jinshan Temple. She

felt terribly sad and angry because she thought her husband Xu Xian had betrayed her, which caused her to suffer a lot. The first sentence “杀出了金山寺，怒如烈火” can be translated as “I’ve fought my way out of the Jinshan Temple, flaming with rage”. Here, “Anger” is compared to the flaming fire, the underlying metaphor of the sentence. The conceptual metaphor of ANGER IS FIRE is applied in the lines.

Here are two more examples from traditional Peking Opera.

(3) 包拯 (白) 嫂娘!

吴妙贞 (白) 好奴才!

(西皮小导板) 见包拯怒火满胸膛!

包拯 (白) 嫂娘!

吴妙贞 (西皮快板) 骂声包拯负义郎!

我命那包勉长亭往，

与你饯行表衷肠。

谁知道你把那良心丧，

害死我儿在异乡。

有何脸面你活在世上？

快与我儿把命偿！

(选自《赤桑镇》)

(4) 【回龙】

跨战马，提银枪，足穿战靴换戎装。

今日里我上战场，

来寻忘恩负义郎。

这苦衷，对谁讲，倒叫我又悲又恨又羞又恼怒火满腔。

(选自《对花枪》)

(5) 【西皮快板】

强忍怒火把话讲，

骂一声罗艺听端详：

自你走后四十载，

历尽艰辛苦度时光。

(选自《对花枪》)

From the above three examples from different Peking Operas, we can see that "Anger" is often compared to the flame in human chest. For example, in (3), "见包拯怒火满胸膛" (translated literally as "angry flame full of my chest at seeing Bao Zheng"); in (4), "又悲又恨又羞又恼怒火满腔" (translated literally as "be sad, regretful, shameful and my chest full of angry flame"); in (5), "强忍怒火把话讲" (translated literally as "impress angry flame forcefully and talk"). All those descriptions have something in common, that is, "Anger" is flame in human chest which may become stronger or weaker. The underlying conceptual metaphor is ANGER IS FIRE for the above examples from lines of Peking Opera.

The following lines are quoted from another Peking Opera named *Shajiabang*:

(6)【快三眼】

战士们要杀敌人，冒险出荡，

你一言，我一语，慷慨激昂。

这样的心情不难体谅，

阶级仇民族恨燃烧在胸膛。

要防止焦躁的情绪蔓延滋长，

要鼓励战士，察全局，观敌情，坚守待命，紧握手中枪。

(选自《沙家浜》)

This is a modern Peking Opera, which relates how an alert and resourceful woman protected the common people and New Fourth Army during the anti-Japan war. The above lines are spoken by the army instructor Guo Jian'guang. "阶级仇民族恨燃烧在胸膛" (translated literally as "hatred of our class and nationality burns in my chest") has a underlying conceptual metaphor of ANGER IS FIRE, since the verb "burn" connects to fire. The act of fire is now happening in Guo's chest, which is actually the "Anger" according the lines in the context of the Peking Opera.

Another example from a modern Peking Opera:

(7) 严伟才(白) 好。同志们，美帝国主义破坏停战谈判，果不出上级所料。毛主席早就教导我们，帝国主义和一切反动派对待人民事业的逻辑就是“捣乱，

失败，再捣乱，再失败，直至灭亡”！

吕佩禄（白） 敌人就是不打不倒！

众战士（白） 要坚决消灭它！

（唱）【西皮散板】

胸中怒火高万丈，

不消灭敌人不下战场！

严伟才（白） 整装出发！

众战士（白） 是！

（选自《奇袭白虎团》）

This Peking Opera tells about Chinese Voluntary Army in Korea for helping Koreans fight against American invaders. Their internationalism spirit makes them sympathize Koreans and hate Americans, so they unite together and determine to drive American invaders out of Korea. They sing “胸中怒火高万丈” (translated literally as “angry fire in chest reaches ten thousand feet high”). Obviously, the “fire” in their chest is the strong “Anger” towards American invaders in Korea who bully and kill Korean people. The underlying conceptual metaphor is also ANGER IS FIRE.

（8）【二黄二六】

党教儿做一个刚强铁汉，

不屈不挠斗敌顽。

儿受刑不怕浑身的筋骨断，

儿坐牢不怕把牢底来坐穿。

山河破碎，儿的心肝碎，

人民受难，儿的怒火燃！

革命的道路再艰险，

前仆后继走向前！

【快板】

不许泪水腮边挂，

流入心田开火花。

万丈怒火燃烧起，

要把黑地昏天来烧塌！

铁梅我，有准备；

不怕抓，不怕放，不怕皮鞭打，不怕监牢押！

(选自《红灯记》)

It is also a story about the Northeast people fighting against the Japanese invaders into China. The hatred towards the Japanese invaders who kill innocent Chinese people is extremely strong. For example, “儿的怒火燃” (translated literally as “my angry flame burning”) and “万丈怒火燃烧起”(translated literally as “lofty flame spreads”) express the abstract emotion of “Anger” with the concrete “flame”. It’s another example for the conceptual metaphor ANGER IS FIRE.

The ontological conceptual metaphor ANGER IS FIRE is widely found in Peking Opera, also in Shakespeare’s plays. However, the number of examples is much less than that in Peking Opera. For example:

(9) Rumble thy bellyful! Spit fire! Spout, rain! (from *King Lear*)

King Lear was abandoned by his daughters and felt deeply painful and angry, so he calls the nature to spit fire which is actually the “fire” (Anger) in his heart that he wanted to abreact. The underlying conceptual metaphor is ANGER IS FIRE too, but it’s a little different from Chinese one, since the FIRE comes from the outside world.

(10) What, ho! You men, you beasts,

To quench the fire of your pernicious rage

With purple fountains issuing from your veins,

On pain of torture those bloody hands

Throw your mistemper’d weapons to the ground. (from *Romeo and Juliet*)

In the second line said by the Prince, “To quench the fire of your pernicious rage” obviously uses the conceptual metaphor of ANGER IS FIRE. The word “quench” means to put out (a fire, for example); “fire of your pernicious rage” refers to fierce anger. The conceptual metaphor used here is the same as the above lines of Peking Opera. However, we can still a little difference between them, FIRE of the English conceptual metaphor tend to be outside of human body, that is, an object in the outer world.

Here are two another examples quoted from the play of *The Winter’s Tale*.

(11) But I have that honorable grief lodged here

Which burns worse than tears drown:

Beseech you all, my lord. (from *The Winter’s Tale*.)

(12) If I prove honey mouth’d let my tongue blister

And never to my red-look’d anger be

The triumph anymore. (from *The Winter’s Tale*.)

(13) And in her eyes, there hath appeared a fire.

(from *Much Ado About Nothing*)

In (11), the thing that “burns” is Hermione’s grievous anger, because she was treated unjustly by her husband and insulted in public. As is known to us, “burn” is the act of “fire”, so the underlying conceptual metaphor is ANGER IS FIRE. In (12), “anger” is “red-look’d” which is the color of fire. The aspect of the conceptual metaphor used here is special, for only acts are paid attention to in the above both Chinese and English examples. The conceptual metaphor of ANGER IS FIRE in this example is the same as the Chinese examples, but the aspect referred to is different. In (13), the underlying metaphor used is even more obvious. “fire” in the sentence refers to “Anger”.

4.2.2.2 ANGER IS THE HEAT OF A FLUID IN A CONTAINER

The basic conceptual metaphor of ANGER IS THE HEAT OF A FLUID IN A CONTAINER exists in both Peking Opera and Shakespeare’s plays. This conceptual metaphor is most widely found in English, including Shakespeare’s plays. In the previous studies of this conceptual metaphor, no scholar finds out that this conceptual metaphor exists in Chinese. However, in my research into Peking Opera, I have found some examples, though the number is rather small. Both in Peking Opera and Shakespeare’s plays, there are underlying conceptual metaphors of or similar to that basic one.

In Shakespeare’s plays, there are many examples with the conceptual metaphor of ANGER IS THE HEAT OF A FLUID IN A CONTAINER. Here are some examples:

(14) Their daggers unmannerly breech'd with gore: who could refrain, that had a heart to love, and in that heart courage to make's love known. (from *Macbeth*)

The lines are about the psychological activities in heart which talks about anger, sadness and love. "who could refrain" means who could refrain the anger, sadness and love in one's heart. Here, "Anger" is something in the container of "heart" which is going out of the container, so the speaker asked "who should refrain it".

(15) Full of vexation come I, with complaint

Against my child, my daughter Hermia.

(from *A Midsummer Night's Dream*)

The man is full of vexation, and wants to complain against his daughter Hermia. The phrase of "be full of" is usually used for describing a container of all things at maximum or highest degree. Here, the man's body is described as a container, which is full of vexation, and "Anger" is the reason for that. Hence, the "fluid" turns to "vapor" which is full of the man's body.

(16) But that he tilts

With piercing steel at bold Mercutio's breast,

Who all as hot, turns deadly point to point,

(from *Romeo and Juliet*)

Mercutio is hot because of the emotion of "Anger", not the weather. When the fluid in a container is heated, it will become hot vapor, so is the "Anger" in this conceptual metaphor. The man becomes "hot" since his "Anger" is heated by another man's provocation. Therefore, he is going to burst out "deadly point to point", that is, fight against another man with extreme determination.

(17) For if I had fear'd death, of all the men i' the world

I would have 'voided thee, but in mere spite,

To be full of quite of those my banishers.

(from *Coriolanus*)

Because Coriolanus is banished by his thankless country, he wants to come back for revenge. He is "in mere spite" for his banishers. "spite" is actually "Anger" in Coriolanus' heart. But here, "I" is put in "Anger" which is overwhelming in the lines.

So, “I” is in the fluid of the container too. Look at a similar example:

(18) With drooping fog as black as Acheron,

And lead these testy rivals so astray

As one come not within another’s way.

Like to Lysander sometime frame thy tongue,

Then stir Demetrius up with bitter wrong.

(from *A Midsummer Night’s Dream*)

If something stirs up dust or stirs up mud in water, it causes it to rise up and move around. So Demetrius is conceptually put in the fluid or water, and as the fluid is heated and becomes unstable, the man is stirred up. Of course, the direct reason to cause Demetrius angry is Lysander. Look at another similar example:

(19) How it did grieve Macbeth! Did he not straight

In pious rage the two delinquents tear,

That were the slaves of drink and thralls of sleep?

(from *Macbeth*)

Obviously, from “in pious rage” we can see that Macbeth is put in a kind of fluid too. Macbeth is furious because of the two delinquents, so he kills them at last. Of course, that’s just an excuse in the whole context. The “rage”(“Anger”) is unstable fluid that contains Macbeth inside. The heat for it is the reason given behind.

(20) Of sulphurous roaring the most mighty Neptune

Seem to besiege and make his bold waves tremble,

Yea, his dread trident shake.

(from *The Tempest*)

In this example, the figure of exaggeration is used in the conceptual metaphor of “Anger”. The bold sea waves are actually referred to “Anger” in a person’s heart which is as furious as sea waves.

(21) My belly is ready to crack with impatience.

(from *The Merry Wives of Windsor*)

“crack” refers to “To break without complete separation of parts”. “belly” is the CONTAINER for the speaker’s “impatience”, which grew “bigger” with “Anger” so

that the belly is going to crack.

In Peking Opera, we can find examples with the similar conceptual examples. The example below is one of them:

(22) 崔大嫂 啊！妈——妈——

(唱)【二黄散板】

见婆母遭惨害痛心绞肠。

你英勇不屈丧敌手，

仇恨在心头如倒海翻江。(选自《奇袭白虎团》)

Because the old granny was killed by enemy, Aunt Cui became very angry and wanted to take revenge. The last sentence means “furious hatred in heart like terrific sea and river”, which also describes “Anger” as overwhelming fluid, but it’s in Aunt Cui’s heart, not outside the entity of the woman. The CONTAINER here is “心头”(heart).

The phrase of “翻江倒海” has nearly become a idiom in Chinese and there are many examples for that. As time and space limit, more examples will not be given.

(23) 陆文龙（二簧导板） 爹娘被害把命丧，

(二簧摇板) 不由本宫怒满膛。

手执宝剑往前闯。(选自《朱仙镇》)

When Lu Wenlong heard the news that his parents had been killed, he was furious and yearned for taking revenge. “怒满膛” can be literally translated as “anger full of chest”. Here, “chest” is the CONTAINER for “Anger”. The following is a similar example:

(24) 众人（同吹腔） 英雄侠义气轩昂，

逞豪强，无人敢挡。

恨凶徒行事张狂，

好叫人，怒满胸膛。(选自《捉拿费德恭》)

Those people hated the villain’s bad behaviors and were full of anger. “怒满胸膛” equals to “怒满膛”(“anger full of chest”). The “chest” is also the CONTAINER for “Anger” in the above example.

- (25) 魏绛 (西皮流水板) 闻言怒发三千丈,
熊熊烈火满胸膛。
一个是献孤贫重赏,
一个是残暴害忠良。(选自《赵氏孤儿》)

After hearing those words, Wei Jiang became very angry about Chen Ying who actually had been misunderstood by all the people. “熊熊烈火满胸膛” (can be literally translated as “strong fire full of my chest”) describes the “Anger” emotion from Wei. “Fire” refers to “Anger” in the example. The CONTAINER is also “chest”.

- (26) 刘备 (二簧摇板) 你、你、你……用他必须要查端的。
观见二弟和三弟,
等等愚兄一路随。
霎时间难接我的咽喉气! (选自《白帝城》)

Liu Bei fell ill after the failure in war against Wu Kingdom. Feeling sad and angry, he was going to leave the world. “咽喉气” means “anger in his throat”. His “Anger” was jamming his throat and he couldn’t breathe normally. Here, the “throat” is the CONTAINER for “Anger”.

- (27) 杨延昭 (念) 山东把阵败, 怒气满胸怀。(选自《白虎堂》)

Yang Yanzhao was full of anger after the failure in war, since he longed to take revenge but couldn’t. “怒气满胸怀” can be literally translated as “angry gas full of my bosom”. Here Yang’s “bosom” is taken as the CONTAINER for his “Anger”.

- (28) 余太君 (西皮摇板) 小孙儿休的要悲声哭坏,
待祖母进帐去把情讲来。
叫焦赞与孟良通禀元帅,
不由人怒冲冲气满胸怀。(选自《白虎堂》)

This example is just the same as the above one. The CONTAINER for “Anger” is She Taijun’s “bosom”.

- (29) 杨宗保 (西皮摇板) 女将休得来欺我,
不由豪杰怒心窝。
提枪催马山坡过。(选自《穆柯寨》)

Yang Zhongbao thought he was bullied and insulted by Mu Guiying, so he

became angry and warned Mu. “怒心窝” means “anger in heart”. Yang’s “Anger” was reserved in heart and he hastened the horse to Muke Fortress. His “heart” was taken as the CONTAINER for his “Anger” in the conceptual metaphor.

(30) 尉迟宝林 (白) 只是孩儿恶气难消!

梅秀英 (白) 暂将恶气屯腹内,

尉迟宝林 (白) 母亲, 今晚且做梦中人! (选自《雌雄鞭》)

Mei Xiuying told her son Yuchi Baolin that he should bear and swallow his anger temporarily and find a chance to take revenge. “暂将恶气屯腹内” can be literally translated as “put your anger in abdomen temporarily”. His “abdomen” is the CONTAINER for his “Anger” in this example.

(31) 尉迟宝林 (西皮摇板) 听说爹爹带了伤,

不由豪杰怒满膛。

爹爹点动兵和将,

儿杀敬德灭唐王。 (选自《雌雄鞭》)

“豪杰怒满膛” can be literally translated as “those heroes are full of anger in their chest”. Their chest is taken as the CONTAINER for “Anger” here. This example is the same as the (21), (22), (23).

(32) 颜良 (白) 非是颜良夸口, 此去白马坡前, 必斩曹操首级, 以散恶气,

方算英雄。

刘备 (白) 哈哈, 将军之言, 真乃威壮也! (选自《斩颜良》)

Yan Liang bore hatred and anger towards Caocao, and only after Cao was chopped head can his anger be appeased. Pay attention to “以散恶气”(can be literally translated as “to give out angry gas”). We know from the sentence that the gas at first was stored in Yan Liang’s “body” and can only be dispelled after Yan took a certain action. His body is the CONTAINER for “Anger”.

(33) 姚期 (唱) 见老贼絮叨叨把邳彤来怪,

不由我姚子匡怒满胸怀。

王莽 (白) 邓先生, 这黑脸大汉他是何人? (选自《白蟒台》)

This is another example which is the same as the (25) and (26) with the “bosom” CONTAINER for “Anger”.

- (34) 邳彤 (唱) 休要提起来交兵，
 提起心中火一盆。
 是好汉一人对一个，
 诡计擒人不算能！(选自《白蟒台》)

“心中火一盆” can be literally translated as “a pot of fire in the heart”. Actually, the “pot of fire” refers to “anger” in Pi Tong’s heart. Here, “heart” is taken as the CONTAINER for “anger”.

- (35) 赵颜 (内白) 走啊！
 (唱) 手捧着鹿脯酒终南山上，
 又只见二仙长分坐两厢。
 我这里将鹿脯暗暗献上，
 吞着气躲着身跌跪一旁。(选自《百寿图》)

“吞着气” can be translated as “swallow the anger”. Here, “anger” is considered as a kind of food that goes through human esophagus. The CONTAINER for “anger” is Zhao Yan’s “esophagus”.

- (36) 李奇 (西皮摇板) 你主仆作此事还说不晓，
 皆因是言语中有些颠倒。
 我劝你将此事实言来招，
 若不然我叫你性命难逃。
 我这里气难下将你来拷。(选自《贩马记》)

Li Qi said that he couldn’t bring down his anger (气难下), so he would examine the two guys by torture. Obviously, if the “anger” is brought down, it would come into his stomach. Therefore, his “stomach” is imagined as the CONTAINER in the example.

- (37) 杨三春 (白) 你这半天，吃饭了吗？
 田旺 (白) 我饿了一天。气就气饱了。(选自《贩马记》)

“气就气饱了” means “anger makes me full”. A person is full only after he has eaten enough. We know from the context that Tian Wang didn’t eat anything and he was just full of anger. Then “anger” is in his stomach which is taken as the CONTAINER.

- (38) 王允（西皮慢板） 小奴才说此话全然不想，
不由得年迈人怒满胸膛。
你大姐配苏龙户部执掌，
你二姐配魏虎兵部侍郎。
惟有你小冤家性情倔强，
千金女配花郎怎度时光？（选自《三击掌》）

“怒满胸膛” can be literally translated as “chest are full of anger”. The chest is taken as the CONTAINER for “Anger” here. This example is the same as the (21), (22), (23) and (29).

- (39) 高旺（西皮摇板）战败一合又一合，
城楼上站定一个小鞑婆。
新黄旗上写大字，
宋将到此脱也脱不脱。
缩只缩只心头火。（选自《黑风帕》）

“缩只缩只心头火” in Chinese can be translated into “weaken the fire in the heart” in English. Here, “fire” refers to “anger” in Gao Wang’s heart and “heart” is the CONTAINER for it. It is the same as (27) and (32).

- (40) 顾媒婆（白）哟！这脑门子气真不小！

张瑞华（白）快将借碧玉簪之事，此实讲来；如若不然，打折尔的狗腿！
（选自《碧玉簪》）

Zhang Ruihua was angry about Matchmaker Gu’s plot of entailing the young couple. Seeing his angry face, Matchmaker Gu knew her plot uncovered and became frightened. So she said “这脑门子气真不小” (can be literally translated as “big gas in your brain”) which really means that “you are furious”. Here, “gas” refers to Zhang’s “Anger” and “brain” is the CONTAINER for it.

- (41) 俞伯牙（二簧摇板）听说是二渔樵琴律不晓，
不由我俞伯牙心似火烧。
我只得将瑶琴摔碎不要。（选自《抚琴访友》）

The fisherman and the woodsman didn’t comprehend Yu Boya’s music, making Yu miss Zhong Ziqi even more. Yu was sad and angry at the fisherman and the

woodsman's ignorance. Under such a kind of strong emotion, he threw his Guqin to pieces on the ground. "心似火烧" means "my heart is burned by fire", in which "fire" refers to his "Anger" and his "heart" is the CONTAINER for it.

For the conceptual metaphor of ANGER IS THE HEAT OF A FLUID IN A CONTAINER, there are many examples given whose metaphors are more or less same with the basic one, in some of which the fluid is inside or outside the human body. And exaggeration is used in some metaphors. The CONTAINER in PO is more concrete than the one in SP, including specific and different human organs such as heart, chest, bosom, throat, brain, stomach and esophagus. Although I summarize them as similarities of the Conceptual Metaphor of "Anger", there are still some tiny differences.

4.2.3 Differences of the Conceptual Metaphor of "Anger" between PO and SP

Before discussing those differences, the concept of new metaphor must be explained specifically. We have mentioned "new metaphor" in the classification of metaphor in the above context. Now the concept must be discussed again, because the differences of the conceptual metaphors of "Anger" between Peking Opera and Shakespeare's plays mostly lie in new and subordinate metaphors.

New metaphors are outside of our conventional conceptual system. They are imaginative, creative and capable of giving us new meaning to the pasts, to our daily life and to what we know and believe. Just like conventional metaphors, new metaphors provide coherent structure, highlighting something and hiding others, and have entailments which include other metaphors and literal statements.

4.2.3.1 Differences in the Basic Conceptual Metaphors

The conventional or basic conceptual metaphors are first paid attention to. Although the differences of the conceptual metaphors of "Anger" between Peking Opera and Shakespeare's plays mostly lie in new and subordinate metaphors, there are examples in the conventional or basic metaphors. The Chinese basic conceptual metaphor of ANGER IS GAS, which is discussed in the part of 4.1.1, is seldomly seen

in English, but we can find many examples of it in Peking Opera. For example:

- (42) 许仙 (西皮慢板) 见青儿吓得我两鬓汗流。
 见娘子我只得哀哀叩首，
 (白) 娘子，噯呀，噯呀娘子吓！
 (西皮原板) 尊娘子放开怀莫结冤仇。
 小青 (白) 哇！
 (西皮快板) 见许仙不由人气冲牛斗，
 细思想你本是惹祸根由。
 我在这断桥亭招你头首。 (选自《断桥》)

Xiao Qing is angry with Xu Xian who is considered as a betrayer and makes his wife suffer a lot in the battle against Fa Hai, so Xiao Qing becomes very angry at seeing Xu Xian. “气冲牛斗” can be translated literally into “gas bursts into sky” in which “gas” actually means “Anger” of Xiao Qing for Xu Xian’s bad and ungrateful behavior.

- (43) (西皮散板) 却见她花憔柳悴断桥边！
 小青儿腰悬三尺剑，
 圆睁杏眼怒冲天。
 怪不得她把许仙怨，
 我害得她姐妹不周全。 (选自《断桥》)

The quotation above is spoken by Xu Xian when he sees his wife haggard beside the bridge. He is regretful and frightened, because Xiao Qing looks very angry and he is afraid the girl would kill him. Here, the description of Xiao Qing can be literally translated as “wide-opened eyes with anger bursting into sky”. Just as the metaphor above in (21), “Anger” is compared conceptually to GAS, because “Anger” is something unseeable and mentally existing, only gas can burst into sky. Hence, the underlying conceptual metaphor is also ANGER IS GAS.

- (44) 项羽 (二簧摇板) 听一言来怒气生，
 骂声韩信休逞能！
 人来带过乌骓马，

虞姬 （二簧摇板） 大王息怒且稍停。（选自《霸王别姬》）

Han Xin has written a letter to insult Xiang Yu in order to make Xiang angry. As Han expected, Xiang becomes very angry and wants to take revenge. Here, in the first sentence “听一言来怒气生”(literally translated into “angry gas is born after hearing that”), the conceptual metaphor and the phrase of “怒气生” after being converted to “生气” is commonly seen in contemporary everyday Chinese. Angry GAS cannot come into being in human body, but the emotion of “Anger” can. It is a new metaphor at the ancient times, however, it has turned into a conventional metaphor nowadays.

(45) 项羽（西皮摇板） 听一言来怒气生，
胆大小儿休逞能！
项羽威名天下震，
猛虎岂怕羊一群！ （选自《霸王别姬》）

The above lines are another example for the conceptual metaphor, and there is no need to repeat.

(46) （禁婆打窦娥。）

禁婆 （二簧散板） 贱人说话不思量，
气得老身发了狂。
咬牙切齿将你打。（选自《六月雪》）

Dou E has no money to bribe the prison wardress and the wardress considers her impolite, so she becomes very angry and beats Dou E. The second sentence “气得老身发了狂”(literally translated into “blow me into madness”) means that “I am too angry to keep normal”. GAS is actually “Anger” in Dou E’s heart which makes her uneasy and finally bursts out into violence towards Dou E. Here, the underlying conceptual metaphor is also ANGER IS GAS, too.

(47) 蔡母 （白） 媳妇醒来。
窦娥 （二簧导板） 一口气噎得我咽喉哽尽，
（三叫头） 婆婆！大娘！哎呀！
（二簧摇板） 险些儿婆媳们两下离分。

蔡母 (白) 禁妈妈, 我儿吞吃不下, 取碗凉水来。

(选自《六月雪》)

Dou E was treated unjustly and sentenced to death, so she felt angry and desperate towards life. When her mother-in-law came to see her and asked her to eat some food, she was too angry to eat anything. In the second sentence, she said “一口气噎得我咽喉哑尽” (literally translated into “a gas choked me and I cannot speak any more”). GAS cannot choke a person, but “Anger” can, because when a person becomes angry, his heart beats faster than normal, which causes a person’s body in abnormal state, even choked. It’s actually strong “Anger” in Dou E’s heart that makes her cannot eat and say anything.

(48) 苏三(西皮流水板) 一句话儿错出唇,

爹爹一旁把气生。

走向前来我把好言奉敬。(选自《苏三起解》)

As is known to us, the innocent Su san was judged unjustly and put into prison. When she was saying bad words to curse the world, the old guard was offended and became angry. So Su San apologized to him, because he was actually a good man. In the second sentence, she said “爹爹一旁把气生” (literally translated into “gas is born in the Dad beside). It is absolutely the same as (42) and (43), so the reason will not be explained here. The underlying conceptual metaphor is also ANGER IS GAS. Converting the word order of “气生”, the phrase “生气” has become one of the most popular oral usages in everyday life nowadays.

(49) 吴妙贞 (白) 住口!

(西皮快板) 长大成人习文章。

龙虎之年开科场,

高榜得中伴君王。

到如今做高官国法执掌,

你不该铡死包勉丧尽天良。

我越思越想气往上撞!(选自《赤桑镇》)

Wu Miaozhen was Bao zheng’s sister-in-law, who takes care of Bao whole-heartedly when Bao was a little child. Her son offended the law and was

sentenced to death by Bao, she was so angry and sad that she came to condemn Bao that he was ungrateful. In the last sentence, she said “我越思越想气往上撞” (literally translated into “gas bumps upward as I’m thinking”). GAS can move around when it is pushed by something, but in the normal human body this cannot happen. Actually, it’s the emotion of “Anger” bumps upward into Wu’s head and she wants to erupt and curses Bao for his ungratefulness.

(50) [鲍玉禄与二战士从坑道内急出。]

鲍玉禄 班长，同志们听到敌人杀害朝鲜阶级弟兄和阿妈妮牺牲的消息，心都气炸了，大家实在憋不住了。

[坑道内众战士高喊：“吕佩禄！吕佩禄！”] （选自《奇袭白虎团》）

After hearing the news of colleagues and brothers being killed, all the soldiers became very angry and wanted to fight back. In the third line, we see “心都气炸了” (literally translated into “the heart is blown up”). Of course, the heart can never be blown up, otherwise, the owner will die and cannot fight back. So actually it’s the emotion of “Anger” that is blown up, which cause the soldiers not bear anymore. The underlying conceptual metaphor is also ANGER IS GAS.

(51) 铁梅：（唱）【西皮导板】

提起敌寇心肺炸！ （选自《红灯记》）

This example is the same as the last one. “心肺炸” can be translated literally as “both heart and lung are blown up”. The underlying conceptual metaphor is ANGER IS GAS with a flavor of exaggeration added in it.

(52) 韩擒虎（西皮摇板）听罢言来怒气起，

骂一声杨广无道理。

自从盘古分天地，

哪有君占臣子妻！ （选自《临潼山》）

After hearing the news, Han became very angry as a husband and wanted to take revenge on Yang Guang, the Emperor. “听罢言来怒气起” can be translated literally as “angry gas is born after hearing the words”, that is, “I’m in wrath at the news”. “gas” can never born suddenly in a human body, but the emotion of “Anger” can. “Anger” is conceptually metaphorized as GAS.

- (53) 秦琼（白） 如此闪开了！
 （唱） 豪杰生来真可夸，
 手提双锏一百八。
 一声怒气冲牛斗，
 打出潼关不犯王法。（选自《临潼山》）

This example is the same as (40). “气冲牛斗” can be translated literally into “gas bursts into sky” in which “gas” actually refers to “Anger” of Qin Qiong for he was provoked by another guy. The rhetoric device of exaggeration is used here to describe one’s “Anger” which is usually up to the sky.

- (54) 费德恭（西皮摇板）听一言来怒气发，
 胆大贱人敢骂咱。
 人来与我乱棍打。（选自《捉拿费德恭》）

“怒气发” equals to “怒气生” in the above (42), (43), (46), which can be literally translated into “angry gas is born after hearing that”. Obviously, the underlying conceptual metaphor is ANGER IS GAS.

The following quotations are some similar examples:

- (55) 杨延顺（白） 呀吓！
 （西皮摇板） 贤公主她那里把脸变了，
 拿太后压本宫怒气难消。（选自《八郎探母》）
(56) 杨延顺（白） 唉吓！
 （西皮摇板） 这贱人说此话心如刀绞，
 不由吾一阵阵怒气难消！
 我这里执宝剑将儿杀了！（选自《八郎探母》）
(57) 赵盾（西皮散板） 奸贼他把良心丧，
 苦害百姓乱朝纲；
 怒气不息桃园闯，
 拼着一死谏君王！（选自《赵氏孤儿》）
(58) 赵武（白） 怎奈孩儿恶气难消！（选自《赵氏孤儿》）
(59) 尉迟恭（西皮快板） 哪有那个妻室孩儿流落在北番！

怒气不息我就跨雕鞍。(选自《雌雄鞭》)

- (60) 邳彤 (唱) 怒气不息把帐进,
看他把我怎样行。(选自《白蟒台》)

- (61) 郭暖 (西皮快板) 爹爹休要怒不息,
孩儿言来听端的。(选自《打金枝》)

- (62) 春花 (白) 员外吓。
(西皮摇板) 望员外你那里怒气息了,
细听我小春花细说根苗。(选自《贩马记》)

- (63) 张夫人 (白) 啊? 老爷你看, 这奴才已死, 你呀也该息怒吧!
张瑞华 (白) 哼, 便宜了这畜牲! 歇息数日, 进京复命便了!
(选自《碧玉簪》)

- (64) 兀术 (白) 呸! 你来到吾营打听消息, 来, 看打!
陆文龙 (白) 请父王息怒, 容他讲明来历。(选自《朱仙镇》)

In the above three examples, "气难消" and "气不息" both literally means "it's hard to dispel gas". "gas" refers to "Anger" from the speakers. They were so angry that they cannot get rid of the strong emotion and tolerate any longer. They would take some actions. The underlying conceptual metaphor for all the above is ANGER IS GAS.

Here are many other examples:

- (65) 屠岸贾 (西皮散板) 赵盾老儿太狂妄,
恶言恶语他把某伤。
怒气冲冲把马上。(选自《赵氏孤儿》)

- (66) 庄姬 (西皮快板) 奸贼说话太欺人,
不由本宫怒气生。
先王无道宠奸佞,
害死多少忠良臣。(选自《赵氏孤儿》)

- (67) 尉迟宝林 (二簧摇板) 老将休要怒气生,
我是你孩儿认……
尉迟恭 (白) 认什么?

尉迟宝林 (二簧摇板) 认爹尊! (选自《雌雄鞭》)

(68) 李七 哇呀呀, 两旁衙役赛鬼判。

太爷堂上发了怒,

李七堂下打转转。 (选自《审李七》)

(69) 王莽(唱) 见一将怒冲冲坐在台外,

(白) 邓先生!

(唱) 这员将是何人对孤说来。

(白) 邓先生, 这员将官怒气不息, 他是何人? (选自《白蟒台》)

(70) 杨延顺(西皮摇板) 老母不必怒生嗔,

儿是八顺转回营! (选自《八郎探母》)

(71) 吕布(白) 不好了!

(扑灯蛾牌) 闻言怒气发, 怒气发。 (选自《白门楼》)

(72) 严伟才(唱)【回龙】

见敌营, 灯光闪,

贼在咫尺不能歼, 万丈怒火冲云天。 (选自《白门楼》)

(73) 金玉奴(西皮散板) 老爹爹因甚事气冲斗牛? (选自《红鸾禧》)

(74) 王允 (西皮摇板) 宝钏说话太无情,

到叫老夫怒生嗔。 (选自《三击掌》)

(75) 公主(白) 陡!

(西皮摇板) 贱人说话太欺心,

不由哀家怒气生。 (选自《铡美案》)

(76) 包拯(西皮摇板) 国太铜铡来护抱,

不由包拯怒冲霄。 (选自《铡美案》)

(77) 周遇吉(尾声) 腾腾怒气飞千丈,

绝却家庭内顾伤。 (选自《别母乱箭》)

Those expressions of “怒气生”, “怒气发”, “怒气冲”, “怒气飞” all refer to “become angry”. Although there are different verbs to describe how the “gas” comes into existence, the basic meaning keeps the same, that is, “anger comes into existence”. The underlying conceptual metaphor for all the above is also ANGER IS GAS.

There is a large amount of expressions with the conceptual metaphor of ANGER IS GAS in Peking Opera, while there is few found in Shakespeare’s plays.

4.2.3.2 Differences in the Main Conceptual Metaphors

The main conceptual metaphors are explored in our next step of studying the differences of the conceptual metaphors of “Anger” between Peking Opera and Shakespeare’s plays. In my research based upon a large quantity of examples, I find the human organs that English and Chinese people make use of are different in Peking Opera and Shakespeare’s plays.

1. The underlying main conceptual metaphor for Chinese is ANGER IS THE IRREGULARITY OUTSIDE HUMAN BODY, and for English, a new metaphor in a sense. Here are some examples as evidence for specific explanation. Let’s see examples from Peking Opera first:

(78) (西皮散板) 西子湖依旧是当时一样,
看断桥, 桥未断, 却寸断了柔肠。
鱼水情, 山海誓, 他全然不想,
不由人咬银牙埋怨许郎。 (选自《断桥》)

The passage above is sung by Bai Suzhen after escaping from Jinshan Temple and she impeached her husband Xu Xian for her suffering. Pay attention to the last sentence “不由人咬银牙埋怨许郎” (literally translated into “blow off my husband while clenching my teeth”). At the time, she hurt from the battle and became very sad and angry, so she clenched her teeth while complaining, which is THE IRREGULARITY OUTSIDE HUMAN BODY.

(79) (禁婆打窦娥。)
禁婆 (二簧散板) 贱人说话不思量,
气得老身发了狂。
咬牙切齿将你打。 (选自《六月雪》)

We have mentioned the example in the above context from another aspect, now the attention should be focused on the last sentence “咬牙切齿将你打” (literally translated into “beat you while clenching my teeth”). The prison wardress flew into anger and beat Dou E. Outside her body, we can see her teeth clenched, which is

As is known to us, Xiang Yu was insulted by a letter from Han Xin, so he became very angry and defamed Han's name with teeth clenched. In Chinese, “咬定牙关骂韩信，拿住贼子万刀分” means “clenching my teeth, I swear I will defame Han Xin's name. If I catch him, I will cut his body into pieces”. That's a terrible swear which can only be made when a person is extremely angry. Xiang also appeared differently from the normal state with the irregular action of clenching teeth. It's another example for the organ of “teeth” used in the conceptual metaphor.

After Tie Mei's granny and daddy were killed, she was full of hatred and wrath towards Japanese enemy. “强忍仇恨咬碎牙” can be translated literally as “bite teeth into pieces while struggling with hatred and wrath”. Here the human organ of “teeth” is used to express anger again. Of course, her teeth can never be bit into pieces and that a kind of exaggeration in the conceptual metaphor of ANGER IS THE IRREGULARITY OUTSIDE HUMAN BODY.

“面帶杀气” means “face with murderous look”. Wu Ji was angry and wanted to kill the enemy, but when his face was seen by an old fisherman, the fisherman predicted that Wu would meet terrible matter. We can get from the above example that

a person in wrath looks different from the normal state.

- (83) 赵武 (白) 好好贼!
 (二簧散板) 听一言气得我浑身打颤,
 这真是千古恨万载奇冤。(选自《赵氏孤儿》)

After hearing the words, Zhao Wu was so angry that he shivered all over (浑身打颤), for he was misunderstood deeply. The shivering body is the irregularity of human body. It happens when a person is extremely angry.

- (84) 程婴 (二簧散板) 大堂好似鬼门关!
 暂忍怒容换笑脸,
 好与奸贼做周旋。(选自《赵氏孤儿》)

“暂忍怒容换笑脸” means “hide the angry face and look happy”. Chen Ying tended to look angry because of the hatred towards his enemy, but he couldn't. For protecting the offspring of the royal family, he must bear all the hatred and pretend to be friendly towards his enemy. The angry face is the irregularity outside human body, but in this example, it was masked by Chen Ying.

- (85) 魏绛 (西皮流水板) 闻言怒发三千丈,
 熊熊烈火满胸膛。
 一个是献孤贪重赏,
 一个是残暴害忠良。(选自《赵氏孤儿》)

The first sentence of “闻言怒发三千丈” can be translated literally into “my angry hair grows thirty thousand feet long after hearing the words”. Of course, that's imaginable. The rhetoric device of overstatement is applied in the sentence. However, the abnormality of the hair appears when a person becomes angry.

- (86) 适八贤王赵德芳至, 又代杨宗保说情, 杨延昭亦不允, 甚至反颜怒争。
(选自《白虎堂》)

“反颜怒争” means “looks very unfriendly and argue angrily with the opponent”. This phrase often appears in Chinese. When a person becomes angry, he would look different.

- (87) 杨延昭 (西皮原板) 老娘亲怒不息愁锁眉黛,

莫不是为宗保不肖奴才？（选自《白虎堂》）

Because Yang Yanzhao's mother was angry and frowned, Yang asked her the reason that makes her unhappy. “锁眉黛” is translated as “frown”, which is facial expression of his angry mother and the IRREGULARITY OUTSIDE HUMAN BODY.

(88) 赵德芳（西皮快板） 我叔王龙颜怒降旨一道，

将你的一满门绑赴法标。（选自《白虎堂》）

“龙颜怒”，literally translated as “dragon's face turns angry”, means “the emperor is angry”. When the emperor looks angry, things would become very bad, since the emperor can sentence anyone to death.

(89) 杨延昭（西皮原板） 适才间与贤爷帐中叙话，

只气得杨延昭咬碎银牙。（选自《白虎堂》）

This example is the same as (78), (79), (80), (81). “咬碎银牙” means “gnaw the silver teeth to pieces”. A person can never do that, which is just imaginable. Because Yang Yanzhao was extremely angry, he imagined he could do that. “gnaw the teeth to pieces” is just an act that a furious person wanted to do. It is the IRREGULARITY OUTSIDE HUMAN BODY.

(90) 吕布（扑灯蛾牌） 闻言怒气发，怒气发，

不由人咬碎钢牙。（选自《白门楼》）

“咬碎钢牙” means “gnaw the silver teeth to pieces”. It is the same as the example in (89). Lv Bu became very angry after hearing Diao Chan had cheated him, so he nearly gnawed his teeth.

(91) 关羽（西皮二六板） 闻言怒发三千丈，

一言怒恼关云长。

这荆州原本是关某执掌，

你们哪一个大胆敢来夺荆襄？（选自《走麦城》）

The first sentence of “闻言怒发三千丈” can be translated literally into “my angry hair grows thirty thousand feet long after hearing the words”. It is just the same as the sentence in (85).

(92) 张玉贞(念) 红烛有情都下泪, 一腔幽恨诉谁知!

(白) 昨晚公子不肯进房安歇, 今日在婆婆面前又是怒容相向。

(选自《碧玉簪》)

Zhang Yuzhen's husband wronged her because of the green jade hairpin, so he treated her rudely with an angry look(怒容相向). "angry look" is the facial expression of a person under the emotion of "Anger".

(93) 公主(西皮摇板) 贱人与我分大小,

因此哀家怒眉稍。(选自《铡美案》)

Qin Xianglian satirized the princess as the second wife of Chen Shimei, so the princess became very angry and called the servant girls to beat Qin. "怒眉稍" is literally translated as "angry brow". When a person is angry, his brow looks different. Here, "angry brow" is the IRREGULARITY OUTSIDE HUMAN BODY.

Those metaphors are now relatively widespread in contemporary Chinese, so they can be categorized as the main conceptual metaphors. However, the English conceptual metaphors that will be discussed next are rarely seen and the number is rather small. They are subordinate and new metaphors, which sometimes appear in literary works. The human organs involved in those examples from Peking Opera are teeth, face, body, hair and brow. All those organs are outside human body which can be seen obviously, while in Shakespeare's plays it's usually the uneasiness in human body.

2. The underlying main conceptual metaphor for Chinese is ANGER IS THE IRREGULARITY INSIDE HUMAN BODY, The following two examples are from Shakespeare's plays and "blood" is used in the metaphor of "Anger".

(94) From isles of Greece

The princes orgulous, their high blood chafed,

Have to the port of Athens sent their ships,

fraught with the ministers and instruments

Of cruel war.

(from *Troilus and Cressida*)

The war of Troy is well known to us and those "princes" went to fight because

of Helen’s adultery with Paris, a prince of Troy. Those princes were very angry and wanted to take revenge on Troy for their queen’s adultery. “their high blood chafed” means “they are full of anger”. They are “chafed”(feel extreme irritation or anger) for that adultery event and the irregularity happens to their body is that their “blood chafed”. The organ of “blood” is involved in the underlying conceptual metaphor of ANGER IS THE IRREGULARITY INSIDE HUMAN BODY. This metaphor is not common in English, which sometimes appears in literary works, such as Shakespeare’s plays. It is imaginative and creative, causing us to think in another way. Hence, it’s a kind of new metaphor in English.

(95) What, ho! You men, you beasts,

To quench the fire of your pernicious rage

With purple fountains issuing from your veins,

On pain of torture those bloody hands

Throw your mistemper’d weapons to the ground.

(from *Romeo and Juliet*)

Those words were said by the Prince to stop the fight between Capulet and Montague. The Prince asked them to “To quench the fire of your pernicious rage with purple fountains issuing from your veins” and throw weapons. Here, we must pay attention to “rage with purple fountains issuing from your veins” and “purple fountains” actually means “blood”. We know that both men were very angry and fought against each other. In describing those angry men, “blood” is used again which breaks out from their veins. In fact, it can never happen, otherwise, both men were dead, so it’s “Anger” which makes two men bursts out. This irregular phenomenon happens in human body and actually a new metaphor just as (94) which is a new vehicle of describing “Anger”.

(96) My mind is heavy. (from *The Merry Wives of Windsor*)

“my mind” is something mental inside “me” which cannot be seen by anyone else. It is “heavy” because “I” am angry, that is, something irregular happens in “my” body.

(97) As strongly as the conscience does within,

To the madding of her lord. (from *Cymbeline*)

“madding” is also something that happens mentally in the nerves of human body. Just like the above example, it is irregularity inside the angry “lord”, the woman’s husband who suspect his wife’s loyalty.

(98) His glassy essence, like an angry ape,

Plays such fantastic tricks before high heaven.

(from *Measure for Measure*)

“essence” refers to “the intrinsic or indispensable properties that serve to characterize or identify something. It is something inside and invisible, but now “like an angry ape”. In fact, it is the person whose angry behaviors are like an ape. His “glassy essence” becomes irregular because of “Anger”. The underlying conceptual metaphor in this example is also ANGER IS THE IRREGULARITY INSIDE HUMAN BODY.

From the comparison of examples from PO and SP, we can find that Chinese people tend to be sensory while English people tend to be perceptive. The Chinese usually pay attention to something visible or tactile, and the English looks into things deeper and think in a more abstract way.

4.2.3.3 Differences in the Subordinate Conceptual Metaphors

The new and subordinate conceptual metaphors are discussed finally. In my analysis of those metaphors in Peking Opera and Shakespeare’s plays, I have found that English people tend to put “Anger” in the action of other things, while Chinese people tend to put “Anger” in “my” action.

1. it’s “his” action in Shakespeare’s plays. For example:

(99) To bear it tamely; touch me with noble anger,

And let not women’s weapons, water-drops,

Stain my man’s cheeks!

(from *King Lear*)

King Lear was angry because his two daughters’ betrayal and abandonment. In the sentence, we can see that he said “touch me with noble anger” instead of “I’m angry”, which is the terrific artistic device by Shakespeare and makes the lines more

vivid and touching. In fact, it’s King Lear who was angry, but here “Anger” is put into the action of the person who had made King Lear angry. It’s absolutely a new metaphor.

(100) To bait fish withal: if it will feed nothing else, it will feed my revenge.

(from *The Merchant of Venice*)

“feed” means “give food to” and the object of the verb is something alive. In the sentence, “revenge” is something which can never be fed because it’s an abstract thing. The words were said by Shylock who was a Jew and bullied by Christians, so he was furious and wanted to take revenge. “it” referred to Antonio’s flesh and would feed “my revenge”. Here, “revenge” is taken as something objective. If it is fed, Shylock’s “Anger” will be satisfied and appeased. “Anger” is put into the action of something objective.

(101) O, she misused me past the endurance of a block!

(from *Much Ado About Nothing*)

In this sentence, the metaphor used here is rather interesting and even the figure of personification is applied to the “block”. The speaker could not bear wrath anymore and wanted to burst out, but he transferred his “anger” to the “block”. “she misused me past the endurance of a block” can be paraphrased as “even a block cannot endure her misuse”. The metaphor used is rather rare and vivid, making the lines alive and attracting. “Anger” is not the speaker’s emotion anymore, which is put in “the endurance of a block”.

(102) Blow, winds, and crack your cheeks! Rage! Blow! (from *King Lear*)

The verb of “blow” is the action of wind and human “rage” can never blow. However, King Lear was so angry that he imagined his “Anger” blowing with strong winds together. Although he was full of “Anger”, the “Anger” is put into the action of “wind”.

(103) Both my revenge and hate

Loosing upon thee, in the name of justice,

Without all terms of pity. (from *All’s Well That Ends Well*)

The speaker’s “revenge and hate loosing upon thee” actually means that the

speaker would take revenge and wreak his anger on “thee”. In the sentence, the speaker’s action is transferred to “revenge and hate”.

(104) But kindness, nobler ever than revenge,

And nature, stronger than his just occasion. (from *As you like it*)

“his just occasion” refers to revenge and anger in Orlando’s heart. He hated his older brother who had mistreated him, so when his sleeping brother in danger of being eaten by a hungry lion, he could just let it go. However, his kind nature didn’t make that happen. He conquered the anger and hatred in his heart and saved his brother. Hence, it is not “nature stronger than his just occasion”. Actually, it’s him who conquered “his just occasion”. The action is transferred in this example too.

(105) Neither disturbed with the effect of wine,

Nor heady-rash, provoked with raging ire,

Albeit our wrongs might take one wiser mad.

(from *The Comedy of Errors*)

“raging ire” is “Anger” of the speaker, but here it is considered as something beyond the speaker, provoking the speaker and making him “heady-rash”. Certainly, it is the human being who becomes angry. Now the action is transferred to “raging ire” which makes human being angry.

2. Now let’s see some new metaphors from Peking Opera, which put “Anger” in “my” specific actions.

(106) 如若不完，大街之上撞着於俺，我要剥他的皮，抽他的筋，哟，剜他的眼睛烧酒喝。（选自《打渔杀家》）

Because Xiao En was insulted by those guys, Xiao’s friend felt very angry towards the master of those guys and swore that “he would skin him, pull out his tendons and remove his eyes to be eaten with wine”. Those terrible words were certainly said as a curse under the emotion of “Anger”. The consistent cruel actions, which are used to describe how angry his friend was, are the symptom of “Anger” in inner heart. And “Anger” is now put into the speaker’s action. It’s a new metaphor in literary works, but now it has become rather popular in Chinese language usage.

- (107) 咬住仇，咬住恨，
嚼碎仇恨强咽下，仇恨入心要发芽！
不低头，不后退。（选自《红灯记》）

Those words above are said by Tie Mei whose granny and daddy were killed by Japanese enemy. Her extreme hatred and wrath is described as “咬住仇，咬住恨，嚼碎仇恨强咽下”(can be translated as “bite, chew and swallow the hatred”). In it, “hatred” is something edible like solid food, Tie bites, chews and swallows it, that is, she tried her best to tolerate hatred and waited for an opportunity to take revenge on the Japanese enemy. “Anger” is put into her consistent actions.

- (108) 窦氏（西皮摇板）娘娘回宫冲冲怒，
差下姐已灭纣王。（选自《临潼山》）

“冲冲怒” means “wash away anger”. The emotion of “Anger” can never be washed away and it can only disappear gradually by itself. Madam Dou asked the empress to wash away “Anger” after returning to the palace. The action is transferred to the human being in this sentence.

- (109) 卞机（白） 哎呀小姐呀！请息雷霆之怒。听小生道来。
周玉楼（白） 你要与我从实道来。如有半句虚言，我定要将你杀死。
（选自《花田错》）

Dressing up and pretending to be girl, Bian Ji made Zhou Yulou angry after Zhou discovered the fact that Bian was a guy. “息雷霆之怒” is literally translated into “stop the anger like thunderbolt”. Bian pleaded Zhou not to be angry at him, even the “Anger” is as strong as thunderbolt. The action of “stop being angry” should be taken by Zhou.

There are many other examples to prove the above opinion. As time is limited, those examples will not be cited here.

Since we define reality in terms of metaphor and acts on basis of it and it’s the way we think and act, we find some patterns in English and Chinese people’s thinking and culture model. After the specific analysis, we find that Chinese language is more subjective than English, so are the Chinese people who are more “self-perspective”. Objectiveness and rationality are always welcomed by westerners; therefore, even the

emotion of "Anger" is put into the action of other objective things.

To sum up, because we cannot get directly the cognition of abstract human emotion, we search help from more perceptive things, using and creating metaphors. Different nationalities have different understanding of an emotion, but they are all trying to a direct way to help themselves and others understand it, which is applied in language. Just as those examples above, both PO and SP express the emotion of "Anger" through human body. What is different between them is: in PO, ANGER IS THE IRREGULARITY OUTSIDE HUMAN BODY; in SP, ANGER IS THE IRREGULARITY INSIDE HUMAN BODY. This kind of bodily experience can describe people's inner state most directly and clearly. By the bodily experience, we show our emotion and understand others' emotion, so people can communicate with and understand each other. The conceptual metaphors of "Anger" in PO and SP are substantial and through them we can feel and understand different people, nationalities and language custom.

Sapir and his student Whorf propose SAPIR-WHORF HYPOTHESES. What this hypothesis suggests is like this: our language help mould our way of thinking and, consequently, different languages may probably express our unique ways of understanding the world. That means language is not only a way of expressing experience, but also a way of defining experience. We express the conceptual metaphors of "Anger" in PO and SP through our bodily experience and language. Those linguistic expressions are repeatedly used by many generations and accumulated in language. Though different peoples have different expressions and understanding towards "Anger", the most general in PO and SP is ANGER IS FIRE and ANGER IS THE HEAT OF FLUID IN A CONTAINER. The linguistic expressions with the conceptual metaphors are the basis for us to understand a nationality's thinking pattern and culture. Language refracts a nation's culture and the culture sees the creation and use of language.

To learn a language, we should not only pay attention to its phonetics, vocabulary and grammar, but also the culture loaded in the language, for we can find

out the source and production of a language. The production of a language is never arbitrary but based on experience. For example, the exclusive conceptual metaphor of “Anger” in PO —ANGER IS GAS, comes from “yingyang” theory in Chinese medicine and Daoism and has become an idiomatic expression. And because of the objectiveness in English and subjectiveness in Chinese, there are differences of “his” action and “my” action in metaphors of “Anger” between PO and SP. We can find the similarities and differences among different nationalities’ thinking patterns from their corresponding language. Besides, the nationalities’ faith and social values are discovered from the language. Understanding the nationalities’ culture will become much easier.

Chapter Five Conclusion

This thesis attempts to investigate the similarities and differences of the Conceptual Metaphor of “Anger” between Peking Opera and Shakespeare’s plays in a cognitive approach on the basis of Conceptual Metaphor Theory. The study has been found beneficial to our understanding and appreciation of conceptual metaphor used in the lines of Peking Opera.

5.1 Major Findings

The major findings drawn from the present research could be concluded as follows:

Literary language in Peking Opera and Shakespeare’s plays is different from everyday language, but it derived from everyday language. The thesis begins from analyzing the Conceptual Metaphor of “Anger” in the everyday language and finds that although many differences exist, there are still some common conceptual metaphors such as ANGER IS FIRE that exist in the two languages. Besides, there are some conceptual metaphors that fall out of the category and are untypical, which counts for the discrepancy of translation. The thesis studies the Conceptual Metaphor of “Anger” in the everyday language from three subdivisions: the basic category, the main category and the subordinate category. The research of PO and SP follows the suit.

We know that conceptual metaphors are closely related to culture and life. The differences of conceptual metaphor affect people’s living and thinking pattern. Therefore, this thesis explores into the different manifestations of conceptual metaphors in Peking Opera and Shakespeare’s plays according to a certain classification standard.

In the study of their similarities, we find out: The basic conceptual metaphor of ANGER IS FIRE and ANGER IS THE HEAT OF A FLUID IN A CONTAINER exist in both Peking Opera and Shakespeare’s plays. What should be paid attention is that similarities are relative and there are still some tiny differences. In different occasions, the human body will be put inside or outside the FLUID in Shakespeare’s plays. It is

proved that there are some common laws existing between the two different nationalities' thinking patterns.

In studying their differences, we find out that the basic conceptual metaphor of ANGER IS GAS in Peking Opera never exists in Shakespeare's plays. Besides, the human organs that English and Chinese people make use of are different from those used in Shakespeare's plays. Chinese people pay attention to irregularities outside human body while English people care more about what's happening inside. And in those new and subordinate conceptual metaphors, English people tend to put "Anger" in the action of other things, while Chinese people tend to put "Anger" in "my" action. Those differences result from different English and Chinese cultures and thinking patterns. Through those linguistic differences in the conceptual metaphors of PO and SP, we can see different faith, culture and social values. In turn, those differences can help us understand PO and SP better.

5.2 Implications

In the thesis of researching into the Conceptual Metaphor of "Anger" in Peking Opera and Shakespeare's plays and trying to dig out their similarities and differences, we can find the patters of how people think in ancient times, what the differences of thinking patterns and in which way they influence us today. Those findings can not only construct a bridge between different cultures and help foreigners understand Peking Opera better, but also help Chinese people nowadays understand Peking Opera, for modern mandarin is different from ancient Chinese language.

The thesis explores into the Conceptual Metaphor of "Anger" in Peking Opera and Shakespeare's plays, which reflects people's thinking pattern. That will be resulted in cultural differences and similarities on the surface, which hinder peoples from different cultures to understand each other better. Looking into the differences in conceptual basis first will be helpful for their mutual-understanding.

5.3 Limitations and Suggestions for Further Research

The author just makes an attempt to analyze the conceptual metaphor in Peking Opera and Shakespeare's plays, but there still exist some deficiencies.

Because the author's limited knowledge about Peking Opera, there are some good plays that are neglected. If the author has more time to explore all the plays of Peking Opera, there might be more findings about the different and similar conceptual metaphors in Peking Opera from Shakespeare's plays.

The research from the aspect of the emotion of "Anger" is limited in a narrow scale. For human beings, there are a lot of other emotions, such as "sadness" and "gladness". If the research is done from other aspects, conflicting and different results may be found. Besides, the research will be more substantial and deeper.

Peking Opera and Shakespeare's plays are human treasures in art and literature. There are profound, abundant, vivid and beautiful words and phrases in the lines of them, which are valuable for linguists in doing research. Except for the conceptual metaphor of "Anger", there are other conceptual metaphors which can be explored for the purpose of unearthing Chinese and English thinking patterns.

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Appendix

The title catalogs of Peking Opera and Shakespeare's plays quoted in the thesis are given below.

Most of PO are cited from the internet site of <http://www.xikao.com>. There are thirty-seven plays involved: 《临潼山》, 《渭水河》, 《花田错》, 《朱仙镇》, 《捉拿费德恭》, 《八郎探母》, 《赵氏孤儿》, 《白帝城》, 《白虎堂》, 《穆柯寨》, 《雌雄鞭》, 《审李七》, 《斩颜良》, 《白蟒台》, 《白门楼》, 《走麦城》, 《百寿图》, 《打金枝》, 《红鸾禧》, 《贩马记》, 《三击掌》, 《黑风帕》, 《碧玉簪》, 《别母乱箭》, 《虹霓关》, 《抚琴访友》, 《铡美案》, 《打渔杀家》, 《断桥》, 《赤桑镇》, 《对花枪》, 《沙家浜》, 《奇袭白虎团》, 《红灯记》, 《霸王别姬》, 《六月雪》, 《苏三起解》.

Most of the SPs are cited from the book of “莎士比亚悲喜剧著名独白欣赏”. There are sixteen plays involved: *King Lear*, *Romeo and Juliet*, *The Winter's Tale*, *Macbeth*, *A Midsummer Night's Dream*, *Coriolanus*, *The Tempest*, *Troilus and Cressida*, *The Merchant of Venice*, *Much Ado About Nothing*, *The Comedy of Errors*, *As you like it*, *All's Well That Ends Well*, *Measure for Measure*, *Cymbeline*, *The Merry Wives of Windsor*.