Colors as Conceptual Metaphors of Emotions in English and Thai:

A Cognitive Linguistics in Focus

Chatchawadee Saralamba

Abstract

Traditionally, metaphor has been perceived linguistically as a figure of speech in which one thing is compared to another by saying that one is the other. In cognitive linguistics' takes the perspective of metaphor introduced by Lakoff and Johnson (1980) challenging aspects of traditional theory in a coherent and systematic way. They showed convincingly that metaphor is pervasive both in thoughts and everyday language. Metaphor therefore is considered conceptual property not just words. Metaphor functions as a way to understand concepts and it is an inevitable process of human thought and reasoning. In this way, our conceptual system is based on experiences we have gained while interacting with people and things in the world around us.

Emotional concepts that have received attention from scholars have usually included anger, fear, happiness, sadness and love. Kövecses (2003) suggests that the cognitive status of these basic emotions should be regarded as basic-level categories. Cognitive linguistics takes the position those human conceptual systems as emotional concepts are motivated by color terms as conceptual metaphors.

Color is a kind of natural phenomenon, which plays an important role in describing things including expressing human emotions. This paper explores the role of colors in the conceptualization of emotions in English compared to Thai language using framework of cognitive linguistics. It investigates the cognitive similarities and differences of color terms as conceptual metaphors of western and oriental peoples. The findings propose that our conceptual system of emotions is organized metaphorically, carrying within them cognitive characteristics and cultural values, and reflect self-similarity of language and culture.

บทคัดย่อ

ในการศึกษาภาษาที่ใช้ในการเปรียบเทียบหรือเป็นอุปลักษณ์ในอดีตที่ผ่านมา ผู้ที่สนใจศึกษาภาษามักจะศึกษา และอธิบายในรูปแบบของการใช้ภาษาเพื่อให้เกิดภาพพจน์ หรืออธิบายในด้านความสวยงามสละสลวยของภาษา แต่ ในปัจจุบัน แนวการศึกษาภาษาที่เรียกว่า ภาษาศาสตร์ปริชาน โดย จอร์จ เลคอฟฟ์ และมาร์ก จอห์นสัน (1980) ได้ นำเสนอแนวความคิดในการวิเคราะห์อุปลักษณ์ว่า สัมพันธ์กับกระบวนการคิดของผู้ใช้ภาษา ไม่ได้เป็นเพียงแค่เพื่อ เปรียบเทียบจากสิ่งหนึ่งไปเป็นอีกสิ่งหนึ่งเพื่อให้เห็นภาพหรือเพื่อให้เข้าใจความคิดที่เป็นนามธรรมเท่านั้น แต่ยังสัมพันธ์ กับระบบความคิดของผู้ใช้ภาษาในสังคม โดยอธิบายว่า ภาษาที่ใช้กันในชีวิตประจำวันนั้นอยู่ในรูปของการเปรียบเทียบ หรือเป็นอุปลักษณ์และเป็นการเปรียบเทียบโดยที่ผู้ใช้ภาษานั้นไม่รู้ตัว เราสามารถเข้าใจระบบความคิดและกระบวนการ การให้เหตุผลของผู้ใช้ภาษาได้จากอุปลักษณ์ซึ่งเกิดจากประสบการณ์ต่าง ๆ ที่ผู้ใช้ภาษาประสบพบเห็นอยู่เป็นประจำ

ในด้านระบบความคิดของมนุษย์ที่เกี่ยวข้องกับอารมณ์นั้น จากการศึกษาพบว่า อารมณ์พื้นฐานของมนุษย์ ประกอบไปด้วย 5 อารมณ์ ได้แก่ อารมณ์โกรธ, อารมณ์กลัว, อารมณ์สุข, อารมณ์เสียใจ, และอารมณ์รัก อารมณ์ พื้นฐานทั้งห้านี้จัดได้ว่า เป็นการจำแนกประเภทระดับพื้นฐานของระบบความคิด ซึ่งในการศึกษาภาษาศาสตร์ปริชาน พบว่าอารมณ์เหล่านี้ต่างแสดงออกด้วยหน่วยศัพท์ในภาษาที่เป็นคำเรียกสีและอยู่ในรูปของอุปลักษณ์ จัดเป็นอุปลักษณ์ สีที่แสดงมโนทัศน์อารมณ์ในการใช้ภาษาและปรากฏในชีวิตประจำวัน เพราะสี เป็นเรื่องที่มีคุณสมบัติพื้นฐาน ปรากฏ อยู่ในสรรพสิ่งต่าง ๆ เป็นปรากฏการณ์ธรรมชาติ มีบทบาทสำคัญในการอธิบายสรรพสิ่งต่าง ๆ รวมไปถึงแสดงออก ซึ่งอารมณ์ของมนุษย์

บทความนี้ จะนำเสนอเกี่ยวกับบทบาทของสีในกระบวนการสร้างมโนทัศน์อารมณ์ของภาษาอังกฤษเปรียบ เทียบกับภาษาไทยตามแนวคิดของทฤษฎีภาษาศาสตร์ปริชาน โดยแสดงให้เห็นถึงความคล้ายคลึงและความแตกต่าง ของระบบความคิดของผู้ใช้ภาษาทั้งสองที่ใช้สีเป็นอุปลักษณ์เปรียบเทียบกับอารมณ์ของมนุษย์ ผลการศึกษาพบว่า ระบบความคิดของผู้ใช้ภาษาทั้งสองภาษาต่างใช้อุปลักษณ์สีเพื่อแสดงมโนทัศน์อารมณ์พื้นฐานและอิทธิพลของ ภาษาและวัฒนธรรม

1. Introduction

Metaphor has traditionally been viewed as one of the most important forms of figurative language use, described by a host of rhetorical terms including: irony, metonymy, synecdoche, hyperbole and litotes (Goatly, 1997). Metaphor is usually seen as reaching its most sophisticated forms in literary or poetic language – i.e. metaphor is extraordinary when compared to everyday language.

A novel perspective on metaphor was first developed by the cognitive linguists George Lakoff and Mark Johnson whose seminal 1980 book, *Metaphors We Live By*, sparked a revolution of cognitive linguistics with a focus on metaphor that continues to be investigated today. They demonstrated the importance of the language of metaphor for describing our mental states, our way of understanding and conceptualizing things (including emotions). Metaphor is pervasive in everyday life, not just in language but in thought and action (Lakoff & Johnson, 1980). The analysis of metaphor from the perspective of cognitive linguistics indicates that human thought processes are largely metaphorical, and human conceptual systems are structured and defined in metaphorical ways.

Color is a kind of natural phenomenon. Color terms play an important role in describing things, expressing word's meanings, strengthening languages' influence, and color is also rich in cultural associations. Colors in different languages and cultures may convey different associative meanings (Leung, 2008, p. 23). In metaphorical expression, color plays a crucial role in people's lives and may also reflect cultural identities of language users.

Emotion can be defined as feelings in our bodies to include: tingles, hot spots and muscular tension. There are cognitive aspects of emotion, but the physical sensation is what makes emotion really unique. Emotion is extras in Psychology, like perception, thinking and learning. One way to express our emotions is by the process of Metaphor, and color is the key element to show people's emotions.

For cognitive linguistics, metaphor is an indispensable part of human life, involving language, thought and action. It is called Conceptual Metaphor because it is pervasive in everyday life, not just in language but in thought and action (Lakoff & Johnson, 1980). Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. In this paper, I investigate how English and Thai speakers express their emotions through colors differently and how those differences are indicative of not just linguistic but cultural differences as well.

2. Cognitive Linguistics and Conceptual Metaphor

Cognitive linguistics is a relatively new approach to linguistics, and one of the most innovative and exciting approaches to the study of language and thought. Cognitive linguistics has developed into one of the most dynamic and attractive frameworks within theoretical and descriptive linguistics in the past decade. It is a modern school of linguistic thought that originally emerged in the early 1970s out of dissatisfaction with formal approaches to language namely the over-emphasis on transformative generative grammar (Lakoff & Johnson, 1980). Cognitive linguistics is not merely a study of language, for as its name suggests cognitive linguistics is also concerned with thought and as such has been influential in interdisciplinary studies of cognitive science.

Cognitive linguistics is described as a 'movement' or an 'enterprise' because it is not a specific theory. Instead, it is an approach that has adopted a common set of guiding principles, assumptions and perspectives which have led to a diverse range of complementary, overlapping theories. It focuses on language as an instrument for organizing, processing and conveying information.

Since Cognitive Linguistics sees language as embedded in the overall cognitive capacities of human beings, its main focus is on the structural characteristics of language categorization and organization, the human cognitive conceptual system, and the

relationship between language and thought such as cognitive models and metaphor.

The study of metaphor has a history of more than two thousand years. Since Aristotle, metaphor has been viewed as a deviated use of words and expressions outside their normal, conventional meanings (Lakoff, 1980). Metaphor is a main feature of all human languages. In fact, no language exists that does not contain metaphorical traits (Goatly, 1997).

Metaphor has been studied for many years especially in cognitive linguistics. The importance of metaphor in cognitive linguistics is in part to the nature of metaphor. If cognitive linguistics is the study of ways in which features of language reflect other aspects of human cognition, metaphors provide one of the clearest illustrations of this relationship. It runs through all veins of human everyday life including language, thought and action.

Cognitive linguistics provides a framework within which metaphors can be described and understood such that metaphor is not merely a figure of speech, but it is a specific mental and neural mapping that influences how people think, reason and imagine in everyday life. As proposed by Lakoff and Johnson (1980), Conceptual Metaphor Theory indicates that human thought processes are largely metaphorical, and human conceptual systems are structured and defined in a metaphorical way. A conceptual domain is any coherent organization of experience. Therefore, metaphor is defined as cross-domain mapping between a source and its target domain. Typically, target domains are more abstract while source domains are more concrete. In other words, a conceptual metaphor is defined as understanding a more abstract conceptual domain in terms of a less abstract and more concrete domain. Conceptual metaphors thus use knowledge structures of a less abstract aspect of experience to reason about a more abstract aspect of experience (Kövecses, 2003). Mapping is the systematic correspondence between constituent elements of the source and target domains. Thus, for example, we have coherently organized knowledge about journeys that we rely on in understanding our experience in everyday life, this organization is known as the correspondence model among cognitive linguists. The correspondence model has been accepted by metaphor scholars from its inception (Lakoff, 1993). The relationships are in the form of 'TARGET DOMAIN IS SOURCE DOMAIN' and these relationships are stored together in the mind (Lan & McGregor, 2009). It has been used for describing metaphors, although some different variations of it were suggested. However, among different cultures, cultural considerations play a crucial part when conceptual mapping is carried out.

Investigating conceptual metaphor systems across cultures is enlightening in more than one aspect. It tells us whether the metaphoric concepts that shape our life are similar to, or different from, other cultures. Maalej (1999) stated that if the same conceptual metaphors are used to structure our lives, despite our belonging to different cultures, then we are conceptualizing these concepts in the same way; and in the case of different conceptual metaphors that structure our lives, the study of our respective metaphoric systems will highlight how we model our reality, and how the understanding of these systems may contribute to further intercultural understanding. In the analysis presented here on Thai and English metaphors I will further explore Maalej's finding.

3. Metaphor and culture

Lakoff and Johnson describe the relationship between culture and metaphor as follows: "The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in culture." (Lakoff & Johnson, 2003; 1980, p. 22). Metaphors as a part of language reflect society and have strong cultural characteristics. They also reflect the relationship between language and culture. Human beings' environment and the things that they use and experience are in many aspects similar; therefore, English and Thai metaphoric expressions are not exceptional and may have some similarities and differences in their cognitive mappings.

Culture is the reflection and pattern of thinking and understanding. Thinking and understanding can be metaphorical, and as such culture and metaphor can also fall into a relation of mutual promotion or restraint, depending on how this relation is interpreted. That is, culture plays a role in shaping metaphor and in return, metaphor plays a role in constituting culture, hence the relation between metaphor and culture is a largely dialectical one. Metaphor is common to all languages and cultures yet despite its universal presence, the choice of metaphor for interpreting the world may be culture-specific (Liu, 2002, cf. Leung, 2008).

In a nutshell, metaphor plays an important role in everyday life and is grounded in culture. Hence, conceptual metaphors expressed in language can serve as an indicator of culture and a good resource for investigating cultural beliefs expressed in language. The application of metaphorical concepts shows that the presence of metaphor in cognition is

universal across cultures, but, at the same time, it has some differences in application because of variation in social and cultural backgrounds.

4. Colors, Emotions and Conceptual Metaphors

We know everything in our natural environment has a color, and every language in the world has its own color terminology. Color terms play an important role in describing things, expressing words' meanings and strengthening languages' influence, in addition color terms are also rich in cultural associations. That is to say, they can be used either literally to refer to different colors or metaphorically to convey their associative meanings. Colors in different languages and cultures may convey different associative meanings.

Among these color terms, there is a special subset known as basic color terms. According to Berlin and Kay (1969), who carried out landmark research on color terms, English has eleven basic color terms: black, white, red, green, yellow, blue, brown, purple, pink, orange and gray. The study of color terms has been the subject of much linguistic analysis and debate beginning with the linguistic relativism/linguistic determinism proposed by Sapir (1921) and later Whorf (1956), hence the Sapir-Whorf hypothesis. In 1969, the ethnologist Brent Berlin and Paul Kay coauthored a book *Basic Color Terms: Their Universality and Evolution* in that volume they found evidence that people rely on some focal colors for categorization. Correspondingly, these focal colors form basic color words in languages. Berlin and Kay analyzed 98 languages and found that nearly all basic color word expressions come from 11 basic colors, and the following figure shows the order:
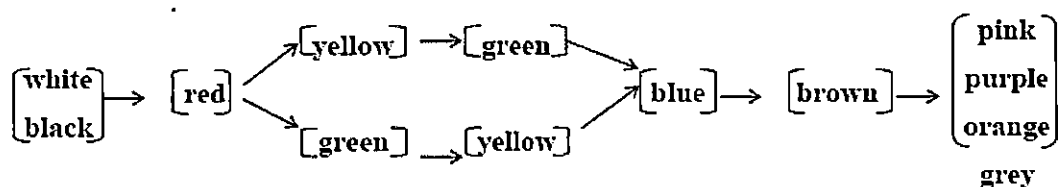

Figure 1: Order of appearance of the basic color terms (Berlin/Kay 1969:4).

Figure 1 tells us that, if a language only has two color words, they must be black and white; if the language has a third color word, it must be red; if it has a fourth one, it must be green or yellow, and the rest may be deduced by analogy.

Influenced by Berlin and Kay's publication, basic color terms theory has resulted in great achievements in cross-discipline researches. Since then, many scholars have studied color terms from different perspectives.

As mentioned, metaphor involves the "mapping of the logic of one domain (usually, but not always a concrete domain) onto another (usually more abstract) domain" (Taylor, 2004). As a universal phenomenon, color is an important part of human experience and plays a vital part in our daily life. People always use color words to express their understandings and thought.

As a very important part of human experience, colors have attracted many scholars' attention. Such research has revealed that a possible reason for the similarities of color metaphor in any two languages can be attributed to common perceptual and cultural experience, while the dissimilarities originated from the different living environments, religions, customs, and philosophy etc. In this respect, let us consider emotion within cultural metaphors. There are several emotion subtypes within the EMOTION IS COLOR metaphor (Apresjan, 1997). For instance in English 'green ' is associated with envy and jealousy as in 'He was green with envy when he saw their expensive new car' (OID, p. 147) but in Russian 'yellow ' is associated with envy as in ' pozeletet' ot zavisti '(cf. Apresjan, 1997) that means' to turn yellow with envy ', but envy and jealousy are not reflective of color metaphors in Thai. Green is for anger, not envy.

What are Emotions?

According to Oatley and Johnson-Laird "Emotions have traditionally been regarded as extras in psychology, not as serious mental functions like perception, language, thinking and learning" (1987, p. 45). Emotions are our feelings; we literally feel them in our bodies as tingles, hot spots and muscular tension. There are cognitive aspects, but the physical sensation is what makes them really different.

In cognitive linguistics recent research in cognitive science, however, has paid particular attention to the study of emotional concepts, particularly the language of emotion. According to Shaver et al (2001), there are six basic emotions that can be categorized into a short tree structure, as follows:

Primary emotion	Secondary emotion	Tertiary emotions
Love	Affection	Adoration, affection, love, fondness, liking, attraction, caring, tenderness, compassion, sentimentality
	Lust	Arousal, desire, lust, passion, infatuation
	Longing	Longing
Joy	Cheerfulness	Amusement, bliss, cheerfulness, gaiety, glee, jolliness, joviality, joy, delight, enjoyment, gladness, happiness, jubilation, elation, satisfaction, ecstasy, euphoria
	Zest	Enthusiasm, zeal, zest, excitement, thrill, exhilaration
	Contentment	Contentment, pleasure
	Pride	Pride, triumph
	Optimism	Eagerness, hope, optimism
	Enthrallment	Enthrallment, rapture
	Relief	Relief
Surprise	Surprise	Amazement, surprise, astonishment
Anger	Irritation	Aggravation, irritation, agitation, annoyance, grouchiness, grumpiness
	Exasperation	Exasperation, frustration
	Rage	Anger, rage, outrage, fury, wrath, hostility, ferocity, bitterness, hate, loathing, scorn, spite, vengefulness, dislike, resentment
	Disgust	Disgust, revulsion, contempt
	Envy	Envy, jealousy

Table 1. Six basic emotions (Shaver et al, 2001, p. 36)

Primary emotion	Secondary emotion	Tertiary emotions
Anger	Torment	Torment
Sadness	Suffering	Agony, suffering, hurt, anguish
	Sadness	Depression, despair, hopelessness, gloom, glumness, sadness, unhappiness, grief, sorrow, woe, misery, melancholy
	Disappointment	Dismay, disappointment, displeasure
	Shame	Guilt, shame, regret, remorse
	Neglect	Alienation, isolation, neglect, loneliness, rejection, homesickness, defeat, dejection, insecurity, embarrassment, humiliation, insult
	Sympathy	Pity, sympathy
Fear	Horror	Alarm, shock, fear, fright, horror, terror, panic, hysteria, mortification
	Nervousness	Anxiety, nervousness, tenseness, uneasiness, apprehension, worry, distress, dread

Table 1. Six basic emotions (Shaver et al, 2001, p. 36)

Cognitive linguistics research on emotional concepts, especially in the Conceptual Metaphor Theory tradition, has focused largely on the structure of such concepts within and across cultures. This is often done by analyzing the metaphors structuring such concepts.

Kövecses (2003) explained that emotion is a subjective, conscious experience characterized primarily by psycho physiological expressions. In his work on metaphor and emotion, he suggested that these basic emotions can be shaped by language, in other words, it can be generalized that language is the tool for the conceptualization of emotion.

In this article I investigate how colors are used as conceptual metaphors for emotions and to what extent they can be different across English and Thai. The data of English idioms on colors are collected from English dictionaries (Siefring, 2005; Speake,

2008; Spears, 2006). The Thai data on colors are from Thai national archive (Chulalongkorn University, 2007). In addition, my analysis has also endeavored to put under scrutiny metaphorical mapping in the languages concerned

5. Basic Colors and Emotion Metaphorical Expressions in English and Thai

In this section, I discuss basic color terms and their metaphorical expressions of emotions, that is, how emotions can be expressed through colors in English and Thai. Those emotions are based on Shaver et al (2001) which can be grouped into five emotions including: primary, secondary and tertiary emotions as anger, sadness, joy, love and fear noted in table 1.

5.1 Colors as Emotion Metaphorical Expressions in English

In English, colors for emotions are: red, blue, green, pink, white and brown, as follows:

<u>Anger</u>

"Red" is for anger. It means to become angry, to lose self-control. In a phrase such as "to see red" means to lose one's temper, become suddenly angry, for example:

(1) My boss saw <u>red</u> when I told him that I would not be coming to work today.

(2) Her criticisms were enough to make anyone see <u>red</u>.

The color red has many associations for emotion. It also expresses embarrassment, which is subcategorized in the emotion of nervousness, not anger, on the secondary level of fear emotion, as in the examples below:

(3) I became <u>red</u> in the face when the teacher asked me a question.

(4) My ears were <u>red</u> after hearing what the teacher said about me.

<u>Sadness</u>

"Blue" is for sadness or depression. In English, blue is one of the most popular colors (Siefring, 2005). The word itself is derived from the old French word *bleu*. In English, "blue" often represents the human emotion of sadness, for example:

(5) The man next door seems to have the <u>blues.</u>

"To have the blues" means to be sad or depressed.

(6) The dull cloudy weather has caused me to get the <u>blues.</u>

"To get the blues" means to be sad or depressed

(7) She is feeling <u>blue</u> today.

"To feel blue" means to feel sad or depressed.

"Brown" is used for showing unhappiness; it is subcategorized in sadness. In English, it is used in 'to be browned off' which means 'to be bored, fed up' as in (8):

(8) I'm <u>browned</u> off with this place. There is nothing to do here.

'Browned off' is most widely associated with the British forces, especially the RAF, and is generally dated from around the time of WWII. There's no definitive documentary evidence for that association. Partridge's Dictionary of Slang (1961) states that it was "Regular Army since 1915" but, as is commonplace with Partridge, no evidence is offered (Siefring, 2005).

Envy

"Green" is for envy. It is subcategorized under anger, as in (9) and (10)

(9) I was <u>green</u> with envy when I heard that my cousin would be going to London for a week.

"Green with envy" means to be very jealous, to be full of envy.

(10) The woman was consumed by the <u>green-eyed</u> monster and it was affecting her life.

"Green-eyed monster" means jealousy

Why is green a reference for envy? The ancient Greeks believed that envy and jealousy were accompanied by an overproduction of bile, lending a yellowish-green pallor to the victim's complexion. Also in Hebrew word for envy is *qinah* which referred to the burning color in the face produced by a deep emotion. After that, the word was used freely by other poets to denote jealousy or envy (Siefring, 2005).

Fear

"White" is for fear, as in example (11):

(11) My sister became as <u>white</u> as a ghost when she saw the man at the window.

"White" in as white as a ghost means very pale because of fear or shock of illness.

Joy/Contentment

"Pink" is for Joy emotion, as follows:

(12) My mother was tickled <u>pink</u> that you visited her when you were in town.

"Pink" in (12) means to be very pleased or delighted by someone or something. The concept of pink is reflective of enjoyment great enough to make the recipient glow with pleasure (Siefring, 2005).

	Red	Green	Blue	White	Brown	Pink
Anger	✓					
Envy		✓				
Sadness			✓		✓	
Fear				✓		
Joy						✓

Table 2. English colors and emotions

5.2 Colors as Emotion Metaphorical Expressions in Thai

In Thai, colors for emotions are: red, pink, green, black, and white. The emotions are categorized by the tree structure like in English as: primary, secondary and tertiary emotions.

It is noticeable that the metaphorical expression of emotions by color terms in Thai do not appear as linguistic isolates, rather they always co-occur with terms for body part such as /nâa/ 'face' and /taa/ 'eyes'. Moreover, color terms and emotions are not a one-to-one relationship; one color referent in Thai can express more than one emotion. This structure in Thai depends upon the co-existence of body part terms and colors, for example if face is followed by red color, it can index anger, joy or nervousness. But if this same color follows 'eyes', it indexes sadness. This illustrates one of the main differences between English and Thai in terms of metaphor use, that is, the color referents are stand alone in English but in Thai colors must exist with body part terms, either face, eyes or ears, in order to construct a metaphor for emotion in Thai.

Anger, Joy, Fear and Love

a. *Red* /dææŋ/ is for anger, fear (nervousness) and joy

Red can be an emotional metaphor for three emotions. It depends on the preceding body part terms.

Face /nâa/ and red /dææŋ/ is for anger and joy, meanings are different according to contexts.

(13) kháw kròot con nâa dææŋ

he – angry – until – face – red

"He sees red."

98

/nâa dæææŋ/ means the face turns red which can be either anger or love. But in this (13) we know that it is anger because of the word 'kròot/ means to be angry. The red color on his face shows that he is angry until his face turns red.

(14) /khǎw roong hǎay taa dæææŋ/

he – cry – eye – red

"He cried until his eyes were red."

/taa dæææŋ/ means 'red eyes', it shows the emotion of sadness. Compared between (13) and (14), red is for two emotions, anger and sadness, but this color co-occurs with different human body referents. If it appears with /nâa/ 'face', this will be anger, on the other hand, if it appears with /taa/ 'eyes' it is another emotion, sadness. However, the differences are not only in terms of of body part referents, but also clues from linguistic context.

Red /dæææŋ/ in Thai is located with a variety of body part terms, as with face, eyes, ears and nose, as in (15):

(15) /ʔa-rom dii dii kɔ̂ɔ klaay pen kròot con hǔu dæææŋ/

emotion-good-good-also-become-be-angry-until-ear-red

"His emotion becomes anger, his ears are red."

In this point, English and Thai are not the same. In English, the usage of color alone can express emotions, but in Thai, it always co-occurs with the body part terms as mentioned above. The metaphorical expressions of emotions depend on the contexts, not color itself.

b. *Pink* /chom-phuu/ is for emotion of love

(16) /duang nâa wǎan pen sǐi chom-phuu càak khwaam khɔ̌ɔn ʔaay/

face – sweet – be – color – pink – from – shyness

'Her sweet face turns pink from shyness (because of love)."

c. *Green* /khǐaw/ is for anger, with the body part term /taa/ 'eyes'

(17) khǎw mɔɔŋ taa khǐaw

he – look – eye – green

"He looks (at me) with green eyes."

The reference for the color green in Thai does not express emotion of anger, it must follow a body part term. However, when green contextualized with another human body organ such as face or hand, it doesn't show any emotion.

/nâa khǐaw/ = the face turns green (because of someone is going to be fainted, not of emotion)

/mɯɯ khǐaw/ = green hands. It is an idiom which refers to those who are considerable talent or have ability to grow plants.

Sadness

Black /dam/ is for sadness, with the body part term /nâa/ 'face'

(18) /khǎw khít mâak con nâa dam khrâm-krîat/

he – think – much – until – face – black – serious

'He thought very seriously, his face turned <u>black</u>'.

However, when this color /dam/ 'black' co-occurs with red color /dǽɛŋ / as in /nâa dam nâa <u>dǽɛŋ</u>/, it doesn't show emotion of sadness or worry, rather it means strong dispute. So it shows the emotion of anger as in example (19)

(19) /mɛ̂ɛ-khâa thiang kan nâa dam nâa <u>dǽɛŋ</u> /

seller – dispute – each other – face – black – face – red

"The sellers had a dispute, they were angry with each other very much".

Red / <u>dǽɛŋ</u> / is also for sadness, but must follow /taa/ 'eyes'

(20) /taa khǎw <u>dǽɛŋ</u> kàm/

eye – he – red – much

"His eyes are very red (because of his sadness)."

Fear and Anxiety

White /khǎaw/ is for emotion of fear and anxiety.

(21) /khaw pen khon khîi-khlàat taa khǎaw/

he – be – man – coward – eye – white

"He is a coward guy."

In this example, the color white /khaaw/ is after /taa/ 'eyes', it expresses fear.

(22) /nâa sîit khǎaw/

face – pale – white

"Pale and white face."

In example (22), someone's face is pale and looks white. It can express the emotion of anxiety or sickness.

In conclusion, colors for the metaphorical expression of emotions in Thai are: Red, Pink, Green, Black, and White. In order for them to express metaphors in Thai, they must co-occur with body part terms. Most frequently the body parts that are referenced metaphorically in Thai are face and eyes, and occasionally, the ears. Although those colors can co-occur with other human body referents, they do not express or imply emotions.

	Red	Green	Pink	Black	White
Anger	✓	✓			
Sadness	✓			✓	
Fear					✓
Love			✓		
Joy			✓		

Table 3: Thai colors and Emotions

In conclusion, emotions are expressed by colors in both English and Thai. The metaphorical meanings of emotions are linguistically real in the form of set phrases such as "green with envy" in English, and /kháw kroot con nâa dææŋ/ 'He is angry until his face turns red.' However, there is some difference between the two languages. In Thai, the usage of colors must co-occur with a referent to a human body part; mostly face, eyes, and ears, which is different from English. In addition, one color in Thai can express more than one emotion, depending on body part terms which precedes colors.

The phrases discussed in Thai and English are seen to add appropriateness to the metaphorical expressions of emotions ascribed to colors. In addition, the use of color words in both languages, since colors are a part of culture, may create misunderstanding for foreign language learners, such as 'blue' and 'green' to express sadness and envy. In sum, color words can be considered a common language for people of different languages because different associations of meanings are certainly produced beyond the literal

concept of color words. As such we can see how such variation is effect cultural differences. In other words, due to different cultural backgrounds, English and Thai speakers may vary in their use of metaphorical meanings of colors.

6. The Conceptualization of Emotion Metaphors in English and Thai

There are systematic metaphorical mappings from the source domain as colors to the target domain of emotion (anger, fear, sadness, joy, love). This provides partial proof for Lakoff's idea that the human conceptual system is metaphorically structured (Lakoff & Johnson, 1980, p. 6).

In this section, I present the language-specific construals of the conceptual metaphor EMOTION IS A FLUID IN A CONTAINER in both English and Thai as further evidence to support the notion that the conceptualization of emotions across cultures is grounded in culturally embodied experience.

The conceptualization of emotion metaphors can be characterized as a fluid which is a color held in a container. There are two major reasons why people think of emotions in terms of a color. Firstly, there is a perceived resemblance between color and emotion. The two phenomena have some shared dimensions: vividness and intensity. Secondly, there is a physiological link between color and emotion: the colors we perceive evoke both positive and negative emotions in us. Such a correlation between color and emotion makes it possible for us to map the FLUID and CONTAINER source domain onto the target domain of EMOTION.

The container metaphor is a highly productive metaphor in the case of emotions identified by Kövecses (2005) who found that the container metaphor is shared within all emotions and is considered as a general source domain for them. Emotions can be container or a fluid in container. In the case of colors as referents for emotional conceptual metaphors, containers in describing emotions are body parts including eyes, ears, face in Thai, and the body itself in English. From this conceptual metaphor EMOTION IS A FLUID IN A CONTAINER, it is described as a human body and some body parts are containers for emotion which is filled up with fluid, or colors in the human body. When the fluid, which can be colors, is under pressure, it affects the increase of colors and emotions. The mappings between source and target domain can be as follows:

Source domain   Target domain

Container

Fluid   ⇨   Emotion

Color

Our human body is like a container, when there is any emotion it is like a fluid in a container which can be increased and expressed by color. This is known as the phenomenon of physiological embodiment and non-physiological embodiment, also known as culturally specific embodiment. The quantity of fluid or color increases in a container when there is an emotion, the fluid's color can be increased or decreased. But the difference between English and Thai is about references to human body. English does not specify which part of the container or body contains an emotion or fluid, but Thai it focuses on specific parts of the human body, such as face, eyes or ears. These are culturally specific embodiments where a particular emotion is established through a cultural convention correlation between a body part and a certain conceptualization of an emotion.

Why do Thai use these kinds of body referents for expressing emotions? We can chalk this difference up to Thai culture in part for the importance of face and the areas on the top or front part of the body for Thai. Face is very important and plays a significant role in social interaction. It can imply many different aspects such as: privilege, pride, prejudice etc. So, when expressing our emotions, either positive or negative, it emerges as a co-occurrence with a term for a body part such as the face, or eyes and then followed by colors.
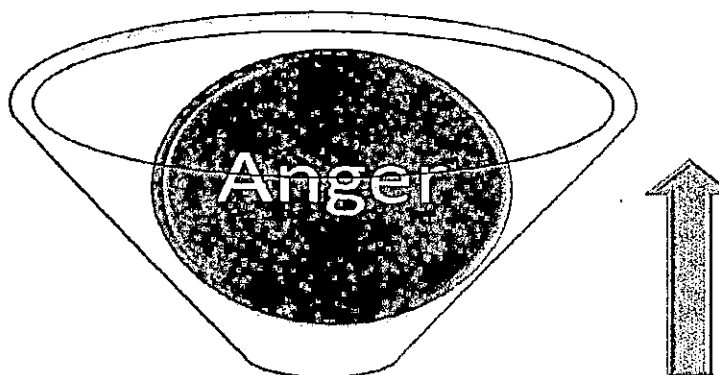

Figure 1: ANGER IS A FLUID IN A CONTAINER

EMOTION IS A FLUID IN A CONTAINER

Human Body is a Container for emotion

Anger is a Fluid in the Container

Increase the level of pressure stands for Anger

Becoming angry is becoming Red

Anger is Red

7. Conclusion

It is worthwhile to mention that the relation between language and culture creates a great effect on emotional concepts. In my analysis I have shown how our conceptual system of emotions is organized metaphorically and carries cognitive characteristics and cultural values, and as such reflects self-similarity of the language and the culture.

Considering the metaphorical expressions of colors in this study, I argue that although colors share common metaphorical ground in Thai and in English, this similar metaphorical ground does not entail the use of similar expressions. Rather they emerge as culturally oriented expressions that are specific to each language. This study also revealed that color-based metaphorical expressions of emotions are interpreted as mental mappings of their colors.

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