February 2023
Doctorate Degree Dissertation

The Multimodal Representation of Emotion Metaphors in Henan Opera
Hua Mu-Lan

Graduate School of Chosun University

Department of English Language and Literature

Bing Liu

The Multimodal Representation of Emotion Metaphors in Henan Opera *Hua Mu-Lan*

허난 오페라 화목란에서 감정적 은유의 다중 모드 표현

February 24th, 2023

Graduate School of Chosun University

Department of English Language and Literature

Bing Liu

The Multimodal Representation of Emotion Metaphors in Henan Opera *Hua Mu-Lan*

Advisor Youngju Choi

This thesis is submitted to Chosun University in partial fulfillment of the requirements for the degree of Doctor of Philosophy

October, 2022

Graduate School of Chosun University

Department of English Language and Literature

Bing Liu

유빙의 박사학위논문을 인준함

위원장 전남대학교 교 수   최 문 홍 (인)

위 원 전남대학교 교 수   조 영 순 (인)

위 원 조선대학교 연구교수   황보현진 (인)

위 원 조선대학교 연구교수   조 진 우 (인)

위 원 조선대학교 교 수   최 영 주 (인)

2023년 1월

조선대학교 대학원

Table of Contents

List of Figures

List of Abbreviations

CMT   Conceptual Metaphor Theory

CE   Common Era

DAMCA   Decompositional Approach to Metaphorical Compound Analysis

ICM   Idealized Cognitive Model

TCM   Traditional Chinese Medicine

ABSTRACT

The Multimodal Representation of Emotion Metaphors

in Henan Opera *Hua Mu-Lan*

Bing Liu

Advisor: Prof. Youngju Choi, Ph. D.

Department of English Language and Literature

Graduate School of Chosun University

Lakoff and Johnson's seminal book *Metaphors We Live By*, published in 1980, has transformed people's understanding of metaphor from a rhetorical figure in language to a conceptual tool pervasive in human thought, and ever since then, studies on the construe and interpretation of metaphors surfaced in language have been a research focus of cognitive linguists. With the rapid development of information technology in the past few decades, the dominant place of language in communication has been challenged and resources such as image, sound, and gesture, to name just a few, have been playing an increasingly significant role in meaning-making. Subsequently, scholars headed by Charles Forceville have made unremitting efforts to explore the multimodal manifestation of metaphors in diverse media. While quite a number of research results have been achieved, there are still more genres to be explored so as to substantiate the cognitive nature of metaphor.

In light of the research status of multimodal metaphor, this study intends to analyze the multimodal manifestation of how emotions are conceptualized in the Henan Opera *Hua Mu-Lan* within the paradigm of Conceptual Metaphor Theory (CMT) theorized by Lakoff and Johnson (1980). Lakoff (1987) and Kövecses (1986, 1990, 2000b) proposed a model of studying the Idealized Cognitive Model (ICM) of emotions in terms of their metonymy,

metaphor, and prototypical scenarios, which provides a theoretical framework for this present study. To be specific, based on the generic metonymy PHYSIOLOGICAL RESPONSES / BEHAVIORAL REACTIONS OF THE EMOTION STAND FOR THE EMOTION, we first examined the multimodal metonymies of JOY, ANGER, WORRY, and FEAR in *Hua Mu-Lan*; guided by the methods of identifying multimodal metaphors proposed by Forceville (2009b), we also investigated the multimodal representations of JOY, ANGER, WORRY, and FEAR metaphors in *Hua Mu-Lan*; the prototypical scenarios of each emotion in *Hua Mu-Lan* are also summarized. Then, manifestations of these emotion metonymies, metaphors, and prototypical scenarios in *Hua Mu-Lan* are compared with their counterparts in language discovered by previous researchers respectively.

Through careful investigation, our major findings are: (1) in the Henan Opera *Hua Mu-Lan*, multimodal resources such as, props in the mise-en-scene, performers' makeup, costume, facial expressions, gestures, and body movements in the visual mode, nonverbal sounds, background music, and instrumental accompaniment in the aural mode, as well as performers' words of singing, soliloquies, and dialogues in the verbal mode, are all drawn on to manifest emotions; (2) emotion metonymies, metaphors, and prototypical scenarios manifested through multimodal resources in *Hua Mu-Lan* are by and large commensurate with those pure verbal ones found in previous research; (3) emotions manifested in *Hua Mu-Lan* also display unique features of the genre － opera: subtle features of emotion concepts are revealed due to the alignment of resources in both visual and aural modes in the opera and emotions are manifested in a dynamic manner with their different stages presented in succession. These findings provide robust proof to confirm that such nonverbal resources as visual images and aural music all have an affordance, at least no less than verbal ones, in manifesting the ICM of emotions, and the parallel structure between multimodal metaphors discovered in the Henan Opera *Hua Mu-Lan* and pure verbal ones found by previous scholars further strengthens the claim that metaphor is a matter of thought in nature, which can be surfaced either in pure

language or multimodal texts.

초록

허난 오페라 화목란에서 감정적 은유의 다중 모드 표현

유빙

지도교수: 최영주

영어영문학과

조선대학교 대학원

　라코프와 존슨의 선구적인 저서 Metaphors We Live By (1980)을 통해 은유에 대한 사람들의 이해를 언어학적 수사 형태에서 인간사상에 만연한 개념적 도구로 변화시켰고, 이를 계기로 언어에서 표면화된 은유의 구조와 해석에 대한 연구는 인지언어학자들의 연구 초점이 되었다. 지난 수십 년간 정보기술이 급속하게 발전하면서 언어는 의사소통 도구로서의 절대적인 위상에 대해 도전을 받게 되었다. 즉, 이미지, 목소리, 제스처와 같은 자원은 의미 창조에 점점 더 중요한 역할을 하게 되었다. 그 이후에 포스빌(Charles Forceville)을 필두로 한 학자들은 다양한 매체에서 다양한 방식의 은유적 표현을 탐구하기 위해 끊임없는 노력을 기울였다. 그럼에도 불구하고 은유의 인지적 성격을 확인하기 위해 탐구해야 할 장르가 여전히 더 많다.

　본 연구에서는 은유가 표출되는 다양한 형태에 대한 연구현황을 감안하여, 개념적 은유이론을 패러다임으로 삼아 허난 오페라 <화목란>에서 감정이 어떻게 개념화되는지에 대한 다양한 형태로서의 발현을 분석하고자 한다. 본 연구는 Lakoff(1987)와 Kövecses(1986, 1990, 2000b)는 감정의 이상화된 인지 모델(ICM)을 환유, 은유, 그리고 원형 시나리오 측면에서 연구하는 모델을 제안했는데, 이는 본 연구의 이론적 틀을 제공한다. 구체적으로 감정의 생리적 반응/행동적 반응이 감정을

나타낸다는 포괄적인 환유를 바탕으로 먼저 화목란의 기쁨, 분노, 걱정, 공포의 복합적 환유를 살펴보았다. 포스빌(2009b)이 제시한 다양한 형태의 은유에 대한 식별 방법을 지침으로 하여,<화목란>에서의 시각적, 청각적, 언어적 방식에 있는 다양한 표출방식에서 오는 기쁨, 분노, 우려, 두려움에 대한 은유의 특성을 연구했다. <화목란>의 각 감정에 대한 전형적인 시나리오를 정리했다. 그런 다음 이러한 감정의 환유, 은유, 전형적 시나리오를 <화목란>에서의 표징을 각각 언어 속의 표현 형태와 비교하였다.

세밀하게 조사한 결과 다음과 같은 결과를 발견하였다. (1)오페라 <화목란>에서 다양한 형태로 표출된 감정의 환유, 은유, 그리고 전형적인 시나리오가 언어에서의 표징과 기본적으로 일치한다. (2)<화목란>에서 표현되는 감정은 드라마 장르의 독특한 특징을 보여준다. 시각적 방식으로는 연기자들의 얼굴 표정, 손짓, 신체 동작, 청각 적 방식의 기악 반주, 무대 세트와 소품 등이 감정을 표현하는데 사용되며 감정의 여러 단계가 역동적으로 연속적으로 표현된다. (3)감정적 은유의 언어 특성화에서 발견되는 문화적 요인도 이 오페라의 다양한 방식의 표출적 특성에 동일하게 나타난다. 이러한 발견은 시각적 이미지와 음악 소리와 같은 비언어적 자원이 언어 자원에서처럼 은유를 표징할 수 있음을 강력하게 증명한다. 오페라 <화목란>에서 발견된 다양한 형태의 감정은유와 언어 데이터 속의 언어 은유 사이의 평행 구조는 언어에 국한되지 않고 당한 방식의 출처에서 표징할 수 있는 '은유는 본질적으로 사고 인지'라는 관점을 더욱 강하게 지지한다.

키워드: 다양한 방식의 표현, 감정, 개념적 은유 이론, 환유, 은유, 전형적 시나리오, 허난 오페라 <화목란>

Chapter 1 Introduction

1.1 Research Background

1.1.1 Studies on Emotions from the Cognitive Perspective

Emotion, as "one of the most central and pervasive aspects of human experiences" (Ortony et a1., 1988, p. 3), has attracted the interests of scholars in diverse subjects. While the research of emotions has a long history in psychology with regard to the categorization, causes, possible effects, and strategies to cope with them, etc., studies on emotion concepts from the perspective of cognitive linguistics can be traced to the two monumental works by Kövecses (1986) and Lakoff (1987), which analyzed how emotions are conceptualized through metaphor — the most fundamental cognitive tool as Lakoff and Johnson claim in *Metaphors We Live By* — and thereby set a significant precedent for discovering folk models of emotions in linguistic expressions, with those of anger being the most well-recognized one.

Following their footsteps, a multitude of studies have been conducted pertaining to such emotions as anger, joy, pride, love, fear, respect, depression, and so forth, to reveal to what extent the emotion metaphors surfaced in language are grounded in human bodily experience, for instance, the central conceptual metaphor of anger ANGER IS HEAT is largely motivated by the universal human experience of the rising temperature when the subject is getting angry (Kövecses, 1988, 1990, 1995a, 1995b, 1995c, 2000a, 2000b, 2004, 2005, 2010, 2020; Geeraerts & Grondelaers, 2010). Apart from the research exclusively focused on emotion metaphors in English, an array of scholars subsequently carried out comparative studies: comparing the conceptualization of emotions in the contexts of different languages, both Indo-European and non-Indo-European languages, with that in English: Chinese (King, 1989; Yu, 1995, 1998; Sun, 2013, 2015), Japanese (Matsuki, 1995), Zulu (Taylor & Mbense, 1998), Polish (Mikolajczuk, 1998), Wolof (Munro, 1991), Hungarian (Kövecses, 1990, 2000), Spanish

(Soriano, 2003, 2013), Tunisian Arabic (Maalej, 2004), Akan (Agyekum, 2015), etc., all of which are conducted with the intention of discovering the role of social and cultural factors in motivating metaphors at the linguistic level. For instance, scholars compared the conceptualization of ANGER between Chinese and English and found that while ANGER IS A HOT FLUID IN THE CONTAINER is the central metaphor in English, Chinese tends to draw on the source A HOT GAS to understand ANGER (Yu, 1995, 1998; Sun, 2013). ANGER conceptualized as such in Chinese indicates that metaphors are though grounded in bodily experience (human being's universal experience of body heat when being angry), they also have to pass the filter of culture (the theory of *qi* in Traditional Chinese medicine), which is interpreted by Yu (2008) as "metaphors are embodied in their cultural environment" (p. 247). And scholars in the cognitive field reach a consensus pertaining to the motivation of metaphor: metaphor is the result of the interplay between body and culture (Kövecses, 2000; Yu, 2008). While the emotion metaphors motivated by bodily experience interpret the universal conceptualization of emotions in all languages, those rooted in cultural experiences account for the specificity in one particular language (Yu, 1998; Kövecses, 2005).

Besides explorations of the motivation of emotion metaphor, previous studies further underpinned Kövecses's (1986, 1990, 2000) claim that the Idealized Cognitive Model (ICM) or Folk Model of an emotion concept can be summarized by studying its conceptual metonymy, conceptual metaphor, as well as the prototypical scenarios. Among the three components of emotion concepts, conceptual metonymy, suggesting the presence of an emotion, can be examined through the subjects' psychological, behavioral, and expressive responses governed by the generic metonymic principle: EFFECTS STAND FOR CAUSE. Conceptual metonymy functions as the basis of and further motivates conceptual metaphor. Conceptual metaphor provides a potential to advance people's understanding of the emotion concept in terms of some other more concrete and easier-to-perceive concepts (for instance, understanding ANGER in terms of A HOT FLUID IN THE CONTAINER and understanding HAPPINIESS in terms of

the orientation UP). The prototypical scenarios connect the seemingly isolated and unrelated metonymies and metaphors into one well-regulated system and facilitate to reveal how an emotion is prototypically conceptualized in a certain context (Emanatian, 1995; Shore, 1996; Yu, 1998; Gibbs, 1999). Such a model provides a possible channel to access the emotion, one of the most abstract and elusive concepts, and therefore have been widely acknowledged and adopted in later studies. However, it is also worth noting that in real practice, the Idealized Cognitive Model (ICM) is often referred to as metaphor, which is used in its broad sense and includes metonymy, metaphor (in its narrow sense), as well as prototypical scenarios.

1.1.2 Studies on Multimodal Metaphor

While it is well acknowledged that the ICM of emotions provides a possibility for people to access human emotions, it also receives criticisms due to its predominant and exclusive focus on linguistic examples, which violates the central tenet of the Conceptual Metaphor Theory (hereinafter referred to as CMT).

Lakoff and Johnson, ever since their embark on CMT, have claimed that metaphors are "primarily a matter of thought and action and only derivatively a matter of language" (1980, p.5). If Lakoff and Johnson's argument that metaphors are a matter of concept and cognition is right, they should not only come into play in language, but also play a role in pictures, either static or dynamic, as well as in gestures, sounds, music, and even in touch and smell (Forceville, 2018). It is apparent that those studies on metaphors exclusively based on linguistic expressions run counter to the central tenet of CMT in that "metaphor is pervasive in everyday life, not just in language but in thought and action" (Lakoff & Johnson, 1980, p. 3). Therefore, Forceville (2009b) proposes "to further validate the idea that metaphors *are expressed by languages*, as opposed to the idea that they are *necessarily linguistic* in nature, it is imperative to demonstrate that, and how, they can occur non-verbally and multimodally as well as purely verbally" (p. 21). And Forceville (2009b) further points out the possible risks lurking in the predominant

concentration on the verbal manifestations of metaphors: "blinding researchers to aspects of metaphor that may typically occur in non-verbal and multimodal representations only" (p. 21). Therefore, Forceville (2018) suggests that the new generation of metaphor scholars should bring to bear multimodal perspectives on topics that are much studied by previous language-oriented metaphor researchers, emotions being one of them.

Thanks to the contributions made by Whittock (1990), Kennedy (1982, 1993), Carroll (1996), Forceville (1996, 2002, 2005, 2007, 2009a, 2009b, 2009c, 2013, 2018), Tan (2006, 2009), Yu (2009, 2011a, 2011b, 2016, 2017), Urios-Aparisi (2009, 2010, 2020), Fahlenbrach (2007, 2008, 2014, 2015, 2016, 2017, 2018), and so forth, the research of visual and multimodal metaphors in the cognitive paradigm has already taken shape over the past few decades. The genres that have been charted from the CMT perspective cover pictorial and video advertisements, comics, animation videos, and films, all of which have made more or fewer contributions to underpinning the status of multimodal metaphor in cognitive studies and establishing the fundamental methods to approach it, such as the recognition of source domain and target domain, the identification of potential mappings enabled by the unique properties of nonverbal resources, discovering the affordance of multimodal resources in structuring human cognition and conceptualization of abstract concepts, proposing Decompositional Approach to Metaphorical Compound Analysis (DAMCA) to interpret complex metaphors in multimodal texts, analyzing how multimodal metaphors are built upon a general cognitive foundation and culture's role in manifesting metaphors, and interpreting in what way multimodal metaphors contribute to the theme conveying. And accordingly, research on multimodal metaphor has gained substantial development, which at the same time well attests to the argument that metaphors are conceptual by their very nature and thereby in no way surfaced merely in language.

Inspired and influenced by the trend of multimodal research in the entire cognitive community, scholars also began to make their attempts to analyze the multimodal

representation of emotion metaphors. Forceville (2005) and Eerden (2009) deal with pictorial metaphors of anger in French comic books, which set quite an example for later research on pictorial manifestations of emotions by virtue of indexical signs and pictorial runes; Shinohara & Matsunaka (2009) reveals the visual representations of anger, love, and surprise in Japanese comic books (manga); Vera (2013) shows how such emotions as anger, fear, and grief are manifested in Anglo-Norman Bayeux Tapestry. Fahlenbrach (2017) conducted a study on the audiovisual metaphors and metonymies of depression in "moving films" and reached a conclusion that metaphors used in audiovisual films can "intensify emotions on the screen and provides evaluative cues for the viewers by interpreting the invisible aspects of the emotional states in pictures, sound, and movements" (p. 99).

While these studies are meaningful and worthwhile attempts at multimodal representations of emotions in the cognitive paradigm, it should also be noted that the most and intensively studied emotions are anger and depression probably due to the fact that they are more often explicitly manifested with an intensified form and thus easily recognized, whereas some other significant and primary emotions such as happiness, fear, and anxiety are rarely touched upon. In addition, even though scholars have conducted significant research on visual and aural representations of emotion metaphors and expanded genres from purely linguistic discourses to comics and even animation videos and films, we should still realize that more genres require and deserve coming into researchers' attention and focus. As McLuhan (1964) claims that the medium per se is the message, the medium has a great effect on the content of message. In light of this, the same underlying mappings between conceptual domains in emotion metaphors are likewise manifested in a quite different manner due to the different media they occur in. Therefore, Forceville (2000, 2005, 2009b, 2018) recurrently states that research into multimodal metaphor needs to branch out in various genres and suggests that all possible manifestations of metaphor should be studied besides the linguistic ones. Hence, the representations of more emotions in more genres are worthy of in-depth study. And cognitive

research, on the one hand, is bound to expand its scope of investigation to cover the possible whole inventory of emotions, and on the other, explore more multimodal genres of emotion manifestations, so as to discover the genre-specific features of emotion metaphors and thereby attests to the applicability of CMT, which will further enrich the theory of cognitive linguistics.

1.2 Research Motivations

After we have reviewed the previous studies on emotion concepts within the cognitive paradigm and developments of multimodal metaphor study, it might be safe for us to come to the conclusion that the fusion of CMT and multimodal research can provide an unprecedented opportunity for both. On the one hand, in view that the increasing development of information technology has fundamentally revolutionized human communication, the dominant position of language has consequently been challenged by various semiotic resources (such as, pictures, sounds, music, gestures, and body language, to name just a few). Therefore, it is the inevitable demand of the times to explore the manifestation of emotion metaphors in multimodal media, which may shed insights into both the affordance of multimodal resources in representing emotion metaphors and also their advantages in giving prominence to metaphorical mappings. This will for fair further attest to the applicability of CMT in a broader scope of genres and provide proof for the argument that metaphor is conceptual in nature and can be well represented, if not better, through resources in diverse modes as well as in the verbal mode. In this way, the integration of CMT and multimodal research will enrich the cognitive theory in general as a whole.

On the other hand, the multimodal research, at its initial stage, applies Michael Halliday's (1978, 2004) social semiotic approach to language system to investigate the meaning potential of diverse semiotics, such as words, images, and sounds as a set of interrelated system and structure ― multimodal discourse as being called. Following this line of research, Kress &

van Leeuwen (1996, 2006) proposed the "Visual Grammar" to explore images and visual design and O'Toole (1994, 2004) expanded the model to analyses of painting, displayed art, sculpture, and architecture. Despite having the tradition of conducting research in the framework of semiotics and Systemic Functional Linguistics (O'Halloran, 2008, 2011; Feng & O'Halloran, 2012, 2013), multimodal research still requires a new theory to expand the perspectives to approach the "multimodal discourses". CMT offers an opportunity just in time to interpret the alignment of various resources in diverse modes in terms of their contribution to cueing different cognitive domains and bettering human understanding of a certain concept. Then it makes sense that scholars from both the fields of cognitive linguistics and multimodal research discover the demand for interdisciplinary studies.

In light of the mutual demand of both CMT and multimodal research, scholars from various fields have conducted extensive studies on the fusion of these two in the past decades. Some fruitful achievements have been made on the multimodal manifestation of emotions in the framework of CMT, for instance, in such genres as pictorial and video advertisements, comics, animation videos, and films (Forceville 1996, 2002, 2009, 2013, 2018; Urios-Aparisi 2009, 2010, 2020; Yu, 2009, 2011a, 2011b, 2016, 2017; Fahlenbrach 2008, 2014, 2017, 2018). Yet, more genres in which emotion metaphors are represented need to be studied.

To expand the scope of multimodal metaphor research, this present dissertation is to conduct on a rarely-touched-upon genre: opera[1], with the Henan Opera, one of the most influential operas in China, as an example. The motivation for why we decide to carry out a study on Henan Opera is twofold. For one, Henan Opera, as a representative of traditional Chinese culture, enjoys great popularity both at home and abroad. Henan Opera has formed a

---

[1] Even though Yu (2011a) analyzed how the elements of Beijing Opera contribute to the central metaphor in a CCTV educational commercial of the Beijing 2008 Olympic Games, his major focus is on the role of culture in manifestations of a complex metaphor in a multimodal manner. And Yu (2011b, 2016, 2017) investigated manifestations of the metaphor LIFE IS A SHOW in Chinese culture. In all these studies, opera is studied merely as an element to illustrate culture's role in conveying the theme rather than as a genre of multimodal text to be closely examined as in this current research.

unique style in its theme, stage performance, character portraying, emotion expression, and manners of music singing, and consequently becomes a precious treasure in the repertoire of Chinese opera and thereby being hailed by Westerners as "Oriental Aria" and "Chinese Opera". Henan Opera encompasses diverse modalities to convey meaning which makes it a perfect sample of multimodal texts and significant to study. For the other, most popular repertoires of Henan Opera are rich in manifestations of diverse emotions and do well in evoking similar ad hoc emotion in the audience through resources in various modes. And to be specific, if the theme is to arouse sympathy for the vulnerable, the performers' performance in the opera will surely make the audience shed tears; if the theme is to praise virtue and punish vice, the opera will not fail to make the audience angry at the evildoer; if the theme is to publicize the brave, the fighting scenes in the opera will be successfully presented to take the audience's breath away in watching scenes of fighting (Ma, et al., 2015). Nevertheless, due to their abstract and elusive nature, emotions are manifested, more frequently than one could imagine, in terms of some other more concrete and tangible concepts, which are instantiated through performers' facial expressions, gestures, costume, stage properties, or background music and instrumental accompaniment in Henan Opera. In a word, rich emotions in Henan Opera are expressed as mentioned above by resorting to various elements in diverse modes, which makes it an unexceptionable sample of multimodal texts to study from the perspective of cognitive metaphor.

In view of this, a study on the multimodal manifestations of emotion metaphors in Henan Opera will hopefully complement and enrich the previous studies on emotions, throwing new light on concrete aspects of human conceptualizations of emotional states, and thereby attesting to the universality of cognitive metaphors. On the other hand, this current study expands the scope of multimodal research to the genre of opera in the framework of CMT, which will further enrich multimodal research.

1.3 Research Objectives

The present dissertation builds upon the previous achievements of both CMT and multimodal research, especially the ones by Lakoff & Johnson (1980) and Lakoff (1987), which have transformed the status of metaphor from being a figure of speech only existing in language into a way of thinking pervasive in all human activities. This study is also greatly indebted to Kövecses's (1986, 1988, 1990, 2000a, 2008, 2020) model of approaching various human emotions from the perspective of their metaphorical realizations, which provides a theoretical framework for our research. In addition, Forceville's (1996, 2002, 2005, 2007, 2009a, 2009b, 2009c, 2014, 2018) explorations pertaining to such essential issues as the definition of multimodal metaphor, ways to recognize the source domain and target domain, and the identification of potential mappings, provide us a practical methodological guide for this current research. To be specific, keeping to Lakoffian view of metaphor, this study is to further attest to the ubiquity of metaphor and its role in shaping human activities, emotions in this specific case. Following Kövecses's view that emotions, which belong to an abstract domain of human psychological experience, can be accessed through their ICM constructed based on metonymy, metaphor, and prototypical scenarios, this present study is to apply Kövecses's model to the types of primary emotions in the context of Chinese culture. And inspired by Forceville's proposition that some manifestations of metaphors discovered in the visual mode are at least no less than those in language and his claim that the genre can have a significant impact on the production and interpretation of metaphors, this study is designed to expand the genre of investigation to opera, a rarely studied one if not being never-been-touched-upon, in the framework of CMT and thereby discovering the genre-specific features of metaphor. In this current section, the major objectives of this research are to be presented in detail as follows.

In light that Henan Opera is rich in expressions of emotions, we take *Hua Mu-Lan,* one of

the most influential and representative ones in Henan Opera, as an example to analyze manifestations of emotions in it. As recurrently mentioned previously, emotions are approached mainly via their ICM, namely metonymy, metaphor, and prototypical scenarios in this study. Therefore, the first objective of this research is to investigate the multimodal manifestations of emotion metonymies, metaphors, and prototypical scenarios in *Hua Mu-Lan*. To be more specific, a careful investigation is to be conducted to discover whether the emotion metonymies and metaphors manifested in *Hua Mu-Lan* are creative ones or essentially the conventionalized ones as instantiated in language. In other words, one major aim of this research is to find out to what extent the ICM of emotions built based on emotion metonymies, metaphors, and prototypical scenarios in *Hua Mu-Lan* are commensurate with their folk models found in language. And our hypothesis is that there is no essential difference between emotion metonymies, metaphors, and prototypical scenarios manifested in *Hua Mu-Lan* and those in pure language, since the ICM of emotions realized in both pure linguistic texts and multimodal texts are the surface expressions of the underlying human being's conceptualization of the ad hoc emotion.

The Henan Opera *Hua Mu-Lan*, being a typical multimodal text, relies on resources in various modes to convey meaning. According to Forceville (2009b), "a mode is a sign system interpretable because of a specific perception process". Though an exhaustive list of modes has not been able to make in the academic circle till now, it is safe to postulate that the list of modes drawn on in this opera under study includes: visual mode (all elements that can be perceived visually, such as props in the mise-en-scene, performers' makeup, costume, facial expressions, gestures, and body movements), aural mode (sound, background music and instrumental accompaniment), as well as verbal mode (characters' words of singing, soliloquies, and dialogues). The second objective of this research is to investigate in what way each mode contributes to the manifestations of a specific emotion metaphor and how the alignment of various elements in different modes facilitates to realize the ad hoc emotion ICM. To put it

differently, one of our major tasks is to study how various resources in different modes are utilized and aligned to realize emotion metonymies, metaphors, and prototypical scenarios. In addition, we are also obliged to discover in what way the conceptualizations of emotions manifested as such by resorting to multimodal resources in the opera differ from those in verbal language and conclude the unique features of manifesting emotions in the genre of opera.

To conclude, the major objective of conducting this research is to attest that nonverbal resources (such as visual and aural ones) have an affordance, at least no less than verbal language, to realize emotion metaphors[2] and thereby further substantiate the cognitive nature of metaphor. This major objective can be further broken up into the following specific goals: (1) to discover how emotions are conceptualized by virtue of multimodal resources in the Henan Opera *Hua Mu-Lan*; (2) to discover whether the multimodal representations of emotion metaphors in *Hua Mu-Lan* share the same fundamental motivation as their counterparts in verbal language discovered by previous researchers; (3) to find out the genre-specific features of emotion metaphors in the Henan Opera *Hua Mu-Lan*.

1.4 Significance of the Research

Compared with previous studies on the conceptualization of emotion and multimodal metaphor, the significance of conducting this current research may reside in the following aspects.

Theoretically, this present study confirms Lakoff & Johnson's (1980) claim that metaphors are conceptual in nature and Kövecses's (1986, 1990, 2000, 2008) views on the metaphorical conceptualization of emotions, both the bodily and cultural grounding of emotion metaphors and their prototypical five-stage scenarios. Following the research tradition of CMT, our study

---

[2] Here, the term metaphor is used in its broad sense and equal to the ICM, which includes metonymy, metaphor (in its narrow sense), and prototypical scenarios in this research. And in this dissertation, metaphor, both in its broad sense and narrow sense, is used in the following parts.

is to discover the multimodal manifestations of emotion metaphors and check whether Kövecses's (1986, 1990, 1995a, 1995b, 1995c, 2000a, 2000b, 2004, 2005, 2010, 2020) findings of emotion metaphors based on linguistic expressions will be equally applicable to the multimodal text, Henan Opera in this specific case. If our hypothesis that the multimodal manifestations of emotion metaphors are essentially commensurate with those in language is proved true, the conduction of this study can provide examples to show the applicability of conceptual metaphor in multimodal texts, thereby further justifying the conceptual nature of metaphor.

In addition, this study follows Forceville's (2007, 2008, 2009b) argument that the manifestation of metaphors varies with the genres of the text they are in and is conducted by adopting the research methodologies of multimodal metaphor proposed by Forceville (1996, 2005, 2007, 2008, 2009b, 2015, 2018), Urios-Aparisi (2009, 2020), and Yu (2009, 2011a). However, opera, taking Henan Opera as an example in this research, is a rarely studied genre, the study of which will discover some features of the multimodal manifestation of emotion metaphors unique in the genre of opera and also explore some practical methods to carry out multimodal research of this type, ranging from the identification of both source and target, interpretation of mappings, to the role of each modality's contribution and the alignment of resources in multimodal texts. Therefore, the findings of this study will hopefully further provide insight for future studies on multimodal metaphors.

Last but not least, different from previous studies on Henan Opera from the perspectives of the performance or artistic features per se, this study attempts to analyze the expression of emotions in the opera and find out how the manifestations of emotions as such in *Hua Mu-Lan* contribute to the plot development and theme conveying, which may provide a new perspective for opera studies. And the interpretation of emotion metaphors in terms of their cultural grounding will facilitate more people from diverse cultures to understand Chinese culture better and further promote the transmission of both Henan Opera and Chinese culture on a global

scale.

1.5 Structure of the Dissertation

This dissertation consists of eight chapters including the ongoing introduction chapter which gives a general introduction to the study, namely, the research background, research motivations, research objectives, significance of the research, and the overall structure of the dissertation. Chapter 1 is to provide readers with an overview of the whole study and prepare for further in-depth explanation in the following chapters.

Chapter 2 expounds on the theoretical foundations of this current study and the design of the whole study. In the first part of Chapter 2, the theories on which this research is based will be presented. Since the core issue of this study is focused on the multimodal manifestations of emotion metaphors in the Henan Opera *Hua Mu-Lan*, the particular emphasis will be attached to emotion studies in the framework of CMT, multimodal research, and the fusion of the two in recent studies. To be specific, we will first review the central tenet of CMT and its research tradition, which is followed by a summary of previous studies on how emotions are approached from the cognitive perspective. The studies of Kövecses (1986, 1990, 2000a, 2008), Lakoff (1987), King (1989), Yu (1995, 1998, 2008), Sun (2011, 2013), etc. will be cited and commented with the aim to sort out the conceptualization of emotions in language and both bodily and culturally experiential motivations for emotion metaphors, which are to provide a theoretical foundation for the design of this ongoing study and serve as the theoretical guidance of the whole research. After that, the recent developments of multimodal research, the part associated with metaphor, in particular, are critically reviewed. Forceville's works will be our main focus due to his significant contribution to the definition of multimodal metaphor, identification of both source domain and target domain and interpretation of potential mappings from the source to the target in multimodal texts, the alignment and interaction of various resources in different modes, and the influence of genres on the manifestation of metaphor,

which are quite enlightening and will provide practical method instruction for our present study. In the second half of Chapter 2, we will present the design of our study, with respect to the categories of emotions involved, research questions, research methods, and major work to be done, which serves as technical support for the whole study.

Chapter 3 will present an overview of Henan Opera and the story of Hua Mu-Lan. The history of Henan Opera and its specific features, as regards the overall cultural characteristics, major roles, vocal singing, performances on the stage, instrumental accompaniment, as well as performers' costume, make-up, and props in the mise-en-scene, all of which are to prepare readers for understanding the reason why emotions are expressed in a specific way in Henan Opera. The introduction to the story of Hua Mu-Lan will provide readers with a general picture of the social and cultural background in which it was created, a synopsis of the story, its social influence after having been handed down from generation to generation in China and even adapted to diverse versions, ranging from opera, song, animated cartoon, to movie. The specific version, the Henan Opera *Hua Mu-Lan*, is definitely worthy of a detailed introduction, in particular with respect to the plot, theme, main characters, performance characteristics, and instrumental accompaniment as well. All of the introduction to Henan Opera, the story of Hua Mu-Lan, and the specific Henan Opera *Hua Mu-Lan* is to lay the groundwork for further analyzing how emotions are manifested by drawing on multimodal resources and explain the reason why they are realized in such a unique way in this present opera under study in the following chapters.

The four chapters following Chapter 3 are the main parts of the dissertation with Chapter 4 dealing with JOY, Chapter 5 with ANGER, Chapter 6 with WORRY, and Chapter 7 with FEAR respectively. In each chapter, we will first summarize the previous studies on how each emotion is conceptualized in language, which is to be checked in their multimodal manifestations in *Hua Mu-Lan*. In the second section of each chapter, we will list the metonymic ways to indicate the presence of emotions in the opera based on the metonymy

PHYSIOLOGICAL RESPONSES / BEHAVIORAL REACTIONS TO THE EMOTION STAND FOR THE EMOTION. Following section 2 is to discuss in detail how each emotion is manifested through a series of metaphors and the main focus will be on how the source and target are cued and in what way the resources in various modes (visual, aural, and verbal) contribute to the specific metaphor. Then, the prototypical scenarios of each emotion realized in the opera will be generalized. Each chapter ends with a conclusion of to what extent the unique features of conceptualizations of each emotion through multimodal resources in the opera are commensurate with those manifested in language. The four chapters with regard to JOY, ANGER, WORRY, and FEAR will work together to uncover how the conceptualizations of these four emotions in the Henan Opera *Hua Mu-Lan* are compatible with those in pure linguistic texts and how the genre, opera to be specific, influences their multimodal manifestations by taking the features of Henan Opera and general Chinese culture into consideration.

The dissertation ends in Chapter 8 with conclusions drawing back to the research findings, major contributions, and implications both theoretically and practically. The limitations of the present study and suggestions for future research will also be proposed in this chapter.

Chapter 2 Theoretical Background and Research Design

In this chapter, we will start with the definition and categorizations of emotions, both in general psychology and traditional Chinese culture. Following that, we will have a review of the CMT and its central tenet as well as previous studies on emotions in the framework of CMT. Then, the definition and identification of multimodal metaphor will also be reviewed, all of which will provide a theoretical foundation and methodological guidance for this present study. Chapter 2 will end with the design of our research, namely the objects of the research, research questions and major work to be done.

2.1 Emotion Concepts

2.1.1 The Perspective of General Psychology

Emotion can be said to be one of the most elusive and unfathomable concepts and is hence defined in various ways depending on who gives the definition (Gendron, 2010). If one looks up the word in the dictionary, one may find that emotion is either defined as "an affective state of consciousness", "a feeling", "a conscious mental reaction", "a series of certain physiological changes with overt manifestations", or "something causing such a reaction" (Merriam-Webster, 2022). From the diverse definitions of emotion, we can see that there have been a lot of debates among people about the nature of emotion: whether it is a perception, a mental state, a cognitive judgment, or physiological reactions. In the book *Discovering Psychology*, Hockenbury D. & Hockenbury S. (2010) propose that "an emotion is a complex psychological state that involves three distinct components: a subjective experience, a physiological response, and a behavioral or expressive response". These three components are instantiated in different stages of emotions and jointly define what emotions are, according to the American Psychological Association (APA). To be specific, a subjective experience, also known as a

stimulus, is the event that provokes an emotion; physiological responses are "the result of the autonomic nervous system's reaction to the emotion" (UWA, 2019); behavioral responses are the actual expression of an emotion, which includes such universal facial expressions as frown, smile, sigh, or grin, together with many other behavioral reactions relying on sociocultural norms and individual habits.

While some researchers have made unremitting efforts to define what emotions are, others have also been interested in identifying and classifying the various types of emotions. Researchers who applied experimental techniques in the study of folk emotion concepts have revealed that "emotion concepts, like most ordinary concepts, are prototypically organized" and there are a number of "basic universal emotions" that are experienced by people all over the world regardless of their background or culture (Fehr & Russell, 1984). With respect to what the basic emotions specifically are, researchers' descriptions and insights have been changing over time. It is the psychologist Paul Ekman who first proposed six basic emotions in all human cultures, namely, fear, disgust, anger, surprise, happiness, and sadness (Ekman, 1973). In the 1980s, Robert Plutchik proposed the emotion classification model "Wheel of Emotions" (Plutchik, 1980, 1984), which describes emotions in a system and has been one of the most influential models for emotion studies to this day (see Figure 2-1).
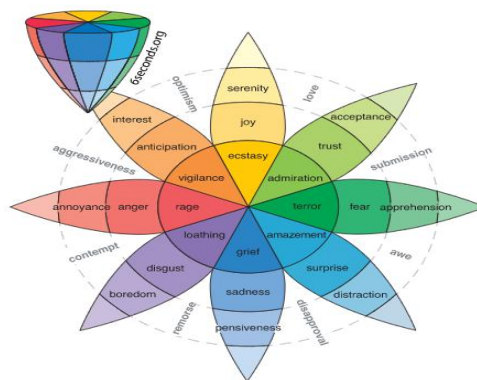
Figure 2-1 Plutchik's Wheel of Emotions

Plutchik's model of emotions is similar to a little ice-cream cone which can be unfolded to a wheel, with the eight primary emotions, namely joy, trust, fear, surprise, sadness, anticipation, anger, and disgust, in the middle circle. Different from other models of emotions, according to Plutchik's Wheel of Emotions, emotions are not regarded as discrete items and each emotion is not isolated from one another, namely, the eight primary emotions can be grouped into four pairs of polar opposites (anger-fear, joy-sadness, trust-distrust, surprise-anticipation) (Plutchik, 1990). Besides, two primary emotions can be combined into a new one, which is called secondary emotion. For instance, joy and trust can be combined into love, trust and fear are combined into submission, and the combination of sadness and surprise is disapproval, to name just a few. And there can be also tertiary emotions, which are a combination of three primary ones. Except for showing the complex relations between different emotions, Plutchik's model also demonstrates its advantage in revealing the intensity of each emotion through the cone's vertical dimension accompanied with changes of colors: "emotions intensify as they move from the outside to the center of the wheel" (Plutchik, 2001). For example, as Figure 2-1 shows, joy at its least level of intensity is serenity, while at its highest level of intensity, joy becomes ecstasy; sadness can be manifested as pensiveness as its version of the least intensity while grief as its highly-intensified version. Plutchik's Wheel of Emotions provides a broader lens to look at human emotions and thereby has been widely recognized.

As suggested from the review above, scholars' views on the definition and categorization of emotion may vary from person to person in the psychological field, which therefore further illustrates the abstract nature of emotion. Besides, a consensus seems to have been made that emotion is a complex category that can be approached from the perspectives of its subtypes and intensity.

2.1.2 Emotion in Chinese Culture

As one might expect after reading about the definition and categorization of emotion in

general psychology, people tend to share the primary emotions universally since emotions seem to be a biological attribute of human beings. Nevertheless, psychologists also found that emotions are cultural phenomena as well (Ekman & Friesen, 1971; Ekman et al., 1987; Ekman, 1997; Engelmann & Pogosyan, 2013). That is to say, a specific culture shapes emotions in such a way that it may affect how individuals in that culture express their emotions, evaluate and regulate them, and respond to them both physiologically and behaviorally.

As regards "*qing*" (emotion) in Chinese culture, we turn to Chinese classics for illustrations. According to the Confucian philosophy, the most influential philosophy in traditional Chinese culture, the category of emotion comprises quite rich contents. The Confucian school believes that emotions can not only express the essence of human nature and are the source of social morals as well. *Xuncius* claims that "emotions are inherent in human nature". In *The Analects of Confucius*, it is argued that "people who are resolute and ineloquent tend to have a kind heart" (Pan, 2011). According to *Mencius*, "compassion is the origin of benevolence, the sense of shame and evil is the birth of righteousness, humility is the beginning of etiquette, and the sense of right and wrong is the bud of wisdom". In addition, emotion is also the reflection of loyalty and integrity. *The Analects of Confucius* argues that "people's emotion can be revealed from their faithful words and honest behaviors". Confucianism holds that human emotions are the cornerstone of "benevolence" and advocates that a benevolent person must not only maintain a true disposition, but also have a heart to care for others and the world. On this basis, Confucianism emphasizes the benevolence of filial piety, as can be seen from the quote from *Mencius* "people should be filial to their parents at home and obey their teachers when outside, that is benevolence".

In a word, the meanings contained in "*qing*" (emotion) are extremely rich, ranging from human's natural and biological emotions to loyalty and integrity, and even to social morals, such as benevolence and sense of righteous and justice. That is to say, "*qing*" (emotion) in Chinese culture can be either the nature and disposition of an individual or a collective term:

social morality, with the former being a natural emotion and the latter social moral one. Different from an individual's natural emotion, the social moral emotion contains social, historical, and cultural elements, which are the precipitation of the development of society in different periods and bear the imprint of a specific nation's history and culture. Social moral emotion is formed on the basis of individuals' natural emotion, which in turn affects and even restricts the expression of natural emotion. On the other hand, natural emotion contains social emotion and the change of natural emotion reflects the connotation of social emotion. As can be seen, traditional Chinese culture emphasizes the dialectical unification between individuals' natural emotion and social moral emotion.

Regarding the classification of emotions, we also find diverse views in ancient Chinese classics. Some claim that there are four basic emotions: "joy, anger, sorrow, and gladness" in *The Book of Rites* and *Chuang-Tzu*, "liking, disliking, joy, and anger" in *Rich Dew of Spring and Autumn Annals*, and "joy, anger, sorrow, and worry" in *Guan-zi*. Some hold that there are five basic emotions in Chinese culture: "joy, anger, gladness, grief, and love" in *Mo-tse*, "joy, anger, worry, fear, and sorrow" in *Lü's Commentaries of History*, and "joy, anger, sorrow, worry, and fear" in *Inner Canon of Yellow Emperor*. Some also propose that six major emotions exist: "liking, disliking, joy, anger, sorrow, and gladness" in *Xuncius* and *The Commentary of Zuo*, "joy, anger, sorrow, gladness, love, and dislike" in *Huai Nan-zi*. There are even some who argue for seven basic emotions: "joy, anger, sorrow, fear, love, liking, and disliking" in *The Book of Rites* and "joy, anger, worry, contemplation, sorrow, fear, and shock" in the theory of traditional Chinese medicine. We compared the classifications of basic emotions in Chinese culture with the primary emotions in general psychology and found that the former overlaps with the latter in such emotion concepts as joy, anger, sorrow, worry, disliking, and fear. Even so, we should also point out that the basic emotions in Chinese culture and general psychology are not completely equivalent. For one thing, in Chinese culture, emotions are not only the biological attribute of an individual person, and also contain the elements of social morality. In

this sense, emotions in Chinese culture are a combination of the individual disposition of a person and the collective morality of a social group. For instance, anger, according to King (1989), can either be the personal feeling of hatred or a collective indignation. For the other, some Chinese emotions encompass a broader range than their counterparts in general psychology. Worry includes both worry and contemplation and is oftentimes mentioned as "*you-si*" or "*you-lü*" and fear includes both shock and fear in Chinese culture.

2.2 Studies on Emotions in Linguistics

Emotion, one of the most central and pervasive aspects of human experience, has for a long time been relegated to psychological analysis and taken for a privileged topic of psychology. This situation has undergone a dramatic change thanks to the efforts of linguistic philosophers, anthropologists, and linguists, to mention just a few, Bedford (1956, 1957), Rorty (1980), and Wierzbicka (1995). Since then, the language of emotion constitutes a significant research domain in its own right. However, we should also admit that emotions themselves are not purely a linguistic issue, since they also involve a wide range of other aspects, such as bodily perception, cognition, behavioral reactions, etc. It is the CMT established by Lakoff and Johnson in their seminal book *Metaphors We Live By* that provides a new perspective to approach emotions. Therefore, in this current section, we will first summarize the main claims of CMT and its research tradition, which are to be followed by previous research on emotions in the framework of CMT.

2.2.1 Conceptual Metaphor Theory

The research on metaphor can be traced back to Aristotle more than 2,000 years ago. In his two classic works, *Poetics* and *Rhetoric*, Aristotle explained the nature and function of metaphor. "Metaphor consists in giving the thing a name that belongs to something else ... Metaphor is the application of a strange term either transferred from the genus and applied to

the species or from the species and applied to the genus, or from one species to another or else by analogy" (Poetics, 1457b.7, Loeb trans.). And in *Rhetoric*, Aristotle states that metaphor especially has clarity, sweetness, and strangeness in prose (Cope & Sandys, 2010). As can be seen, Aristotle regards metaphor as a figure of speech that describes one thing in the way of comparison or analogy so as to add some color to the ordinary language in prose. In other words, according to Aristotle, metaphor is primarily a decorative and ornamental device in nature. And ever since the time of Aristotle, scholars believe that metaphor is simply a matter of language. It was not until the middle of the 20th century that Richards and Black proposes the Interaction Theory, in which metaphor is interpreted as the result of interaction between gist (meaning expressed by metaphor) and approach (an analogy that contains the gist). In *The Philosophy of Rhetoric*, Richards (1936) states that metaphor is not only a language phenomenon but also a human thinking paradigm, since a metaphorical expression may appear in every three sentences of everyday conversation and even in rigorous scientific essays. On the basis of Richards' argument, Black (1962, 1979) further modifies the interaction view of metaphor and proposes that the two terms involved in a metaphor are not plain vocabulary, but two powerful systems, the similarities between which are highlighted in the process of metaphorization. Richards and Black's major contribution lies in that they discovered the pervasiveness and cognitive function of metaphor for the first time.

It is the publication of *Metaphors We Live By* in 1980 that marks the foundation of the cognitive approach to metaphor and ever since then metaphor has become the focus of cognitive linguistic research, thereby initiating a wave of metaphor craze. In the book *Metaphors We Live By*, Lakoff and Johnson transformed the fundamental understanding of metaphor from being a rhetorical device in language to a cognitive one in human thought. It is claimed that "metaphor is pervasive in everyday life, not just in language but in thought and action, ... our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff & Johnson, 1980, p.3). They argue that

concepts that structure people's everyday thinking and acting are largely metaphorical (ibid.). In other words, metaphors reside in the deep level of human beings' cognition and structure people's everyday thinking unconsciously, which consequently generates the argument that the metaphor in language is merely one, but not necessarily the exclusive one, manifestation of the cognitive metaphor. Lakoff and Johnson's view as such further substantiates the cognitive nature of metaphor and subsequently provides theoretical foundations for the establishment of CMT.

2.2.1.1 What is a Conceptual Metaphor?

CMT claims that the way people understand the world is all derived from metaphorical concepts. Metaphors provide people with an experiential framework to form appropriate concepts and expressions and thereby help people understand abstract concepts. Based on the analysis of such metaphors as LOVE IS A JOURNEY and ARGUMENT IS WAR, Lakoff (1987) strongly argues that metaphor is not a decorative device borrowed from language representation, but an essential cognitive tool in human thought and behavior. In the article "Cognitive semantics", Lakoff (1988) uses the term "cognitive typology" to explain the cognitive images formed by metaphor networks at the bottom of human mind and argues that metaphor functions as a bridge that establishes complex connections between human and the outside world, between people's previous experience with new items, and thus facilitates people to build a cognitive system of the world.

Borrowing the viewpoint of Kant's schema theory, Lakoff defines metaphor as the systematic mapping between two different conceptual domains (Lakoff & Johnson, 1980; Lakoff, 1989). And to be specific, the concept from the source domain (a domain that illustrates the literal meaning of an expression) is drawn on to understand a concept in the target domain (a domain that the expression implies). It is commonplace that the concept in the source domain is a concrete and easy-to-understand one, whereas the concept in the target domain is a

relatively more abstract one. A mapping is a systematic set of correspondences between the constituent elements of the source domain and the target domain.

The concepts serving as source domains are usually those concrete, relatively easier-to-understand, and more familiar ones, such as human body, spatial orientation, time, physical entities, etc. Admittedly, this does not imply that all concepts in the source domain are concrete ones. In the metaphor POLITICS IS WAR, the source WAR is also an abstract concept; however, its semantic meaning is more apparent compared with the target POLITICS and thereby utilized to understand a more abstract concept POLITICS. The source plays a vital role in a metaphor in that its conceptual and structural characteristics determine those of the target to be understood. However, not all the knowledge of the source is utilized to understand the target. The aspects being utilized are called highlights while others are hidden (Lakoff & Johnson, 1980; Kövecses, 2002). As regards which aspects of the source will be highlighted, it is largely decided by the communication purposes and contexts. For instance, in the metaphor POLITICS IS WAR and ARGUMENT IS WAR, the intricate while interconnected system of the source WAR is highlighted in the former and the attacking aspect is highlighted in the latter.

Mainly based his research on examples in Alice Deignan's *Collins Cobuild English Guides 7: Metaphor*, Kövecses (2002) summarized the most common source domains and target domains respectively. According to Kövecses (2002), the frequent sources are such concepts as human body, health, animals, plants, buildings, constructions, games, sports, money, food, machine, light, force, and movement, to name just a few. And the most frequent targets are concepts like emotion, desire, morality, thought, society, politics, economy, human relations, communication, time, life, religion, events, action, etc. The target domain is the concept to be explained and understood by the two sides of the communication. And researchers have generally reached a consensus that concepts of the target domain are those abstract, complicated, and difficult-to-understand ones.

What connects the source domain with the target domain in metaphor is metaphorical

mapping. During the process of mapping from source to target, features of the source are subsequently utilized to understand the target and thus facilitate people to have a clearer cognitive idea of the target concept. For instance, to illustrate the metaphor LOVE IS NUTRIENT, Kövecses (2002) lists correspondences of the aspects of nutrient and love via detailed mappings, as shown in figure 2-2. Through these mappings, people's knowledge about source NUTRIENT

<div style="text-align:center">

NUTRIENT   LOVE
the hungry person $\Rightarrow$ the person who desires love
food $\Rightarrow$ love
hunger $\Rightarrow$ the desire for love
physical nourishment $\Rightarrow$ psychological strength
the effects of nourishment $\Rightarrow$ the consequences of love

</div>

Figure 2-2 Mappings of LOVE IS NUTRIENT

is carried over to understand the target LOVE structurally. And in so doing, the positive effects of the abstract concept LOVE on the subject, namely, providing power and strength, are understood. Kövecses (2002) also argues that mappings from the source to the target in metaphor are unidirectional and can not be reversed, which corresponds with Lakoff and Johnson's definition of metaphor: understanding the abstract concept in terms of the concrete one.

To conclude, a metaphor, from the perspective of cognitive linguistics, is defined as "the main mechanism through which we comprehend abstract concepts" (Lakoff, 1993, p. 39) and hence gaining the name conceptual metaphor. The realization of a conceptual metaphor is through the structural mapping from the concept in the source domain to the concept in the target domain. The function of a conceptual metaphor is "allow[ing] us to understand a relatively abstract or inherently unstructured subject matter in terms of a more concrete, or at least a more highly structured subject matter" (Lakoff, 1993, p. 39). In light of the essential role

of source domain, target domain, and mapping between the two in metaphor, the major tasks of studies on conceptual metaphor are to identify which concept is a source, which concept is a target, which aspects of the source are mapped onto the target, and how mappings from the source to the target are rendered, all of which have been the focus of previous research in cognitive linguistics.

2.2.1.2 What Motivates a Conceptual Metaphor?

Different from the traditional view that metaphors are grounded on pre-existing similarities between two items involved, cognitive linguists hold that metaphorical thought is derived from people's interaction with the physical environment and more exactly human bodily experiences (Lakoff, 1987, 1993; Kövecses, 2002, 2005; Gibbs, 1999, 2008). The embodiment view of metaphor attributes conventional pairings of the source and target to people's experience of the correlation between the two concepts in the physical world. As illustrated by Lakoff (1993), in real life, it is a common experience that when people pour more fluid into a container, the level of fluid in the container will go up; such a real-life experience forms a basis for the correspondence between the conceptual domain of quantity and the conceptual domain of verticality in thought and subsequently yields the metaphor MORE IS UP and LESS IS DOWN. And another entrenched metaphor LIFE IS A JOURNEY is motivated by the human experience of the correlation between achieving a purpose and moving to a certain destination. Kövecses (2002) explains the basis of metaphor as:

> The cognitive linguistic view maintains that — in addition to objective, pre-existing similarity — conceptual metaphors are based on a variety of human experience, including correlations in experience, various kinds of nonobjective similarity, biological and cultural roots shared by the two concepts, and possibly others. All of these may provide sufficient motivation for the selection of source b1 over b2 or b3 for the comprehension of a target. (Kövecses, 2002, p.79)

As can be seen, cognitive linguists hold that metaphors are grounded in human experience, which can be either perceptual, biological, or cultural instead of "objective" pre-existing similarities. Such a groundedness for conceptual metaphors is often mentioned as the experiential basis or motivation of the conceptual metaphor.

Apart from the correlation of experiences, Kövecses (2002) further illustrates another two common motivations of metaphor: perceived structural similarity and perceived structural similarity induced by basic metaphors. To be specific, when people perceive a similarity between the structure of one domain and that of another, such a structural similarity, by no means the traditional objective and pre-existing similarity, will provide a basis to motivate a conceptual metaphor. To illustrate this kind of motivation, Kövecses (2002) cited the metaphor LIFE IS A GAMBLING GAME, which is motivated by people's perception of the "similarity between the relationship of gambles and winning or losing and people's actions and their consequences in life" (p. 82). As regards the motivation of perceived structural similarity induced by basic metaphors, Kövecses (2002) states that ontological metaphors may provide two concepts with the same status or shape, which further induces a perceived similarity between them and subsequently motivates a metaphor. He illustrates this motivation with the metaphor IDEAS ARE FOOD, in which the similarities between idea and food are based on the ontological metaphors: HUMAN MIND IS A CONTAINER V.S. HUMAN BODY IS A CONTAINER and IDEAS ARE OBJECTS V.S. FOOD CONSISTS OF OBJECTS. All in all, these motivations are basically grounded in human bodily experiences.

It is thanks to the universal human bodily experience that some metaphors are shared by diverse languages or cultures and hence the universality of metaphors. A large number of previous studies demonstrate that HAPPINESS is understood in terms of such concepts as UP, LIGHT, and A FLUID IN THE CONTAINER in many languages, such as English, Chinese, Japanese, etc (Lakoff 1988, 1993, 2018; Kövecses, 1986, 1990, 2002, 2005, 2008, 2020; Liu, 2002; Yu, 1995, 1998; Matsuki, 1995; Shinohara & Matsunaka 2009); and it may be also not a

coincidence that ANGER is conceptualized as THE HEAT OF A FLUID IN THE CONTAINER in English, Hungarian, Chinese, Japanese, Wolof, Polish, Zulu, and Tahitian (Lakoff, 1987; Kövecses, 1986, 1990, 2000, 2002; King, 1989; Yu, 1995, 1998; Sun, 2013, 2015; Matsuki, 1995; Taylor & Mbense, 1998; Mikolajczuk, 1998; Munro, 1991). These near-universal metaphors are attributed to the universal human body structure and experience of the physical world.

Nevertheless, some conceptual metaphors seem to be unique to a specific language or culture. For instance, even though most metaphors of HAPPINESS are shared by both English and Chinese, Yu (1995) points out that the Chinese also understands HAPPINESS in terms of FLOWERS IN THE HEART and shows an overt preference for utilizing specific body parts, which are unique to Chinese. In addition, ANGER in Chinese is more frequently understood as A HOT GAS IN THE CONTAINER instead of A HOT FLUID IN THE CONTAINER. Variations as such are largely due to the influence of a specific language and culture. Therefore, Yu (2008) argues:

> While the body is a potentially universal source for emerging metaphors, culture functions as a filter that selects aspects of sensori-motor experience and connects them with subjective experiences and judgments for metaphorical mappings. That is, metaphors are grounded in bodily experience but shaped by cultural understanding. (Yu, 2008, p. 247)

As can be seen, culture plays an equally vital role in motivating metaphors. Yu (2008) proposes that while primary metaphors are motivated by universal human bodily experiences and tend to be universal and widespread, complex metaphors are derived from the interplay of both universal bodily experience and a specific culture they are grounded in and are often likely to be culturally specific. This view on the motivations of metaphors is increasingly recognized by cognitive linguists. Gibbs (2008) also puts forward his idea that "metaphors are typically

grounded in bodily experiences that are shaped by cultural understandings" (p. 9).

2.2.2 Studies on Emotion Metaphors

2.2.2.1 Studies on Emotion Metaphors in English

The study of emotions in linguistics has gone through a fairly long way before it converges with cognitive metaphor. In their milestone work *Metaphors We Live By*, Lakoff and Johnson suggest the application of conceptual metaphor in the study of emotions. After that, a multitude of linguists in the cognitive field carried out studies regards the convergence of conceptual metaphor and emotion study and conducted a series of interface studies (Kövecses, 1986, 1989, 1990, 2000, 2008; Lakoff & Kövecses, 1987; King, 1989; Yu, 1995, 1998).

Inspired by the claim of Darwin (1890) and Ekman et al. (1983) that emotions give rise to physiological responses that are universally similar in all cultures, Lakoff & Kövecses (1987) postulated that the verbal expressions of emotions can be universally physiologically based and a series of their later research well proved this argument. Kövecses (1989, 1990, 2000) made introspective studies of the metaphorical expressions of emotions in American English and found that the conceptualizations of major emotions, such as joy, anger, love, pride, and fear, depend on human beings' physiologically based embodiment. Taking anger for instance, its conceptual metaphors are based on such embodied experiences: BODY HEAT, INTERNAL PRESSURE, AGITATION, SKIN REDNESS, and IMPAIRED VISUAL ACCURATENESS, among which, the folk theory of physiological effects concerning HEAT in particular forms the basis of the most general metaphor for anger: ANGER IS HEAT, which is instantiated into two specific versions with one applied to fluids (ANGER IS THE HEAT OF A FLUID IN A CONTAINER) and the other one to solids (ANGER IS FIRE). Since the former version is more productive, ANGER IS THE HEAT OF A FLUID IN A CONTAINER is taken as the principal or prototypical metaphor of ANGER and its other metaphors as minor ones in American English. Based on this principal metaphor, Lakoff & Kövecses (1987) also proposed a

prototypical five-stage scenario model for the cognitive understanding of anger. They held that the prototypical scenarios of the emotion ANGER, together with its metonymies and metaphors, work together to present a full picture of how ANGER is conceptualized, i.e. the ICM of anger or the metaphor of anger in its broad sense.

This model of emotion metaphor offers an explanation for why such abstract semantic fields as emotions can be talked about using words and expressions in concrete domains such as object and space: these words and expressions can be seen as the realization of a conceptual metaphor that connects the two domains at the level of thought. Although Lakoff and Kövecses mainly used linguistic examples in English in their studies, their research is quite suggestive since they claimed that most central metaphors are embodied, i.e. grounded in universal human physical experiences. Lakoff (1987) also believed that the scenario view of anger in American English must have made sense to all languages, strongly suggesting a universal status for physiology in emotion concepts. Furthermore, Kövecses (2000) claimed that people of different languages around the world share most metaphors and metonymies for the same emotion which is in line with the physiological results that the Ekman group found (Ekman et al., 1983).

Besides the universally embodied basis of emotions, Kövecses has made groundbreaking contributions to studies on emotions from the cognitive perspective in claiming that a large number of emotion concepts have a great deal of conceptual content that forms into a complex system. Such a system comprises of at least the following parts:

1. a system of conceptual metonymies associated with the emotion concept in question;

2. a system of conceptual metaphors associated with the emotion concept in question;

3. a set of concepts linked to the emotion concept in question;

4. a category of cognitive models, one or some of which are prototypical.

(Kövecses, 1989, p. 40)

Kövecses (1986, 1989, 2000) studied such emotions as anger, pride, respect, love, and fear based on linguistic examples in English, which sets a good example for later studies of emotion concepts in language: starting from the conceptual metonymies associated with the specific emotion to discover how the emotion is realized through physiological responses and behavioral reactions based on the generic metonymy: PHYSIOLOGICAL RESPONSES / BEHAVIORAL REACTIONS OF THE EMOTION STAND FOR THE EMOTION; coming up with a series of metaphors adopted to understand the emotion and further singling out the central one or prototypical metaphor on the basis of their meaning focus; analyzing some other related concepts of the emotion and discovering how these concepts contribute to the understanding of this specific emotion; summarizing the prototypical scenarios of the emotion; discovering how these metonymies, metaphors and related concepts of the emotion associate with each other and further building an ICM of the emotion under study. Kövecses' major contribution to emotion studies is that the approach to studying an emotion in terms of its ICM provides a probability to organize a great multitude of seemingly unrelated or isolated metonymies, metaphors, and prototypical scenarios of the emotion into an orderly system, which jointly conceptualizes the emotion. And in real research practice, the ICM of emotions is referred to as emotion metaphors in a general way.

2.2.2.2 Studies on Emotion Metaphors in Chinese

After Lakoff and Kövecses' pioneer work on emotion concepts in English, a group of researchers followed their examples and conducted similar introspective studies to analyze the semantic structures of emotions, with anger as the most studied one, in both Indo-European and non-Indo-European languages: emotions in Chinese (King, 1989; Yu, 1995, 1998, 2008), Japanese (Matsuki, 1995), Zulu (Taylor & Mbense, 1998), Polish (Mikolajczuk, 1998), Wolof (Munro, 1991), Hungarian (Kövecses, 1990, 2000), Spanish (Soriano, 2003), Tunisian Arabic (Maalej, 2004), etc. Like Lakoff and Kövecses, these studies lay their research interests mainly

on the domain-level conceptual mappings from the source to the target based on paradigmatic analysis of the linguistic expressions. And these intuitive studies on emotions collectively prove that the conceptual structure of emotion is universally physiologically embodied. However, at the same time, these studies also show that specific culture has an influence on the conceptualization of emotion.

As for the studies on the conceptualization of emotions in Chinese, King (1989) and Yu (1995, 1998) deserve to be reviewed in detail as they are milestone comparative studies of emotions between Chinese and English. A detailed review of these studies will provide insight and reference for this present study.

King (1989) investigated the conceptual structures of common emotion concepts in Chinese, such as worry, grief, fear, joy, and anger, from the following three perspectives: physiological reactions, mental states, and social relationships. He discovered the expressions of emotions in Chinese are physiologically embodied on the basis of the metonymy: THE EFFECTS OF AN EMOTION STAND FOR THE EMOTION, organized the various metaphors adopted to understand emotions, and further formulated the prototypical scenarios of each emotion. It is true that King's (1989) study followed almost exactly the same methodology of Kövecses. Nevertheless, while his study proved the universal physiological embodiment of emotional metaphors, it also proved their variants in the specific Chinese culture. The major difference of conceptualization of emotions between Chinese and English lies in that Chinese people prefer to draw on more metonymies to express emotions in the language while English has more metaphorical expressions. Taking the emotion fear as an example, most expressions in Chinese are found to be the metonymical manifestations of fear and very few are metaphorical ones; the cognitive models of emotions in Chinese display a distinct Chinese feature, such as in the prototypical scenarios of anger, instead of seeking retribution, Chinese people more often than not tend to seek compensatory behaviors to offset the offense or divert the emotion to other things, which results in a restoration of equilibrium as

a terminating event; Chinese utilizes a mass of terms in TCM in the metaphorical conceptualization of emotions, such as *qi* in anger metaphors and internal organs in all emotional metaphors. While King's (1989) research made great progress in pointing out how the unique Chinese culture influences the conceptualization of emotions, King's introspected data are not always reliable in view of the fact that he himself is a non-native Chinese speaker and he might base his research on some improper linguistic examples.

Yu's (1995, 1998, 2008) studies mainly argued for the interplay of universal bodily experience and specific cultural factors in giving rise to the emergence of emotional metaphors. Yu (2008) put forward the following statements:

> While the body is a potentially universal source for emerging metaphors, culture functions as a filter that selects aspects of sensori-motor experience and connects them with subjective experiences and judgments for metaphorical mappings. That is, metaphors are grounded in bodily experience but shaped by cultural understanding. Put differently, metaphors are embodied in their cultural environment. (p. 247)

To demonstrate how human body and culture interact in motivating emotion metaphors, Yu conducted comparative studies on joy and anger in English and Chinese in 1995. Different from King (1989) whose focus is on the prototypical cognitive model of emotions, Yu attached his emphasis on the central conceptual metaphors and explanation of the differences based on folk knowledge of emotions. He found that Chinese and English share some metaphorical expressions of emotions that are quite conventionalized ones which are deeply grounded in human beings' universally physiologically embodied experience; however, Chinese does display cultural variations of emotion metaphors, for example, the central metaphor of anger in Chinese is ANGER IS A HOT GAS IN THE CONTAINER rather than ANGER IS A FIRE IN THE CONTAINER as in English; though joy is also conceptualized in terms of UP as in English, "the upward orientation has its upper limit" and "sustainedly off the ground" is

absolutely undesirable in Chinese.

In addition, Yu (1995, 1998) also claimed that the Chinese tends to specify more body parts, the internal organs, in particular, to metaphorically express emotions than English does. He concluded that in English the body parts are oftentimes implied whereas in Chinese they are expressed explicitly. Yu's explanation was mainly based on the theory of *qi* movement, the theory of *yin-yang,* and the thought of "*wu-xing*" (Five-elements Theory) in TCM, which are employed by Chinese people to account for the relations between human and nation, between the internal organs inside the body, and between the internal organs and the external body parts. According to TCM, the internal organs *zang*, including heart, liver, spleen, lungs, and kidneys, which are closely related to the internal organs of secondary importance *fu*, including the gall, small intestine, stomach, large intestine, and bladder. Both *zang* and *fu* are subject to the influence of emotions. Therefore:

> The underlying cognitive model based on the fundamental theories of Chinese medicine has led to a cultural emphasis in China of sensitivity to the physiological effects of emotions on the internal organs. This, in turn, has influenced the way Chinese people talk about emotions. (Yu, 1995, p. 85)

Yu (1995, 1998) is given credit to by Wu (2008) as "...the great steps forward in the studies of Chinese emotion metaphors" (p.107). At the same time, they also receive criticism from later researchers that Yu's study is merely limited to the two emotion concepts: joy and anger, whereas other emotions are not touched upon; in addition, the linguistic examples listed in Yu's study are mainly based on the researcher's own introspection rather than authentic linguistic data in people's everyday life.

Despite some defects, King (1989) and Yu (1995, 1998) set a good example for studies on the conceptualization of emotions in the Chinese context. And after that, the metaphorical conceptualization of emotions has been a hot research topic among Chinese scholars. The

major contributors include Lin (1998), Chen (2007, 2008), Qu (2008), Sun (2010, 2011, 2013), Wu (2013), Li and Chen (2017), Li and Xie (2018), and Li (2020). These studies expand the research focus to include more emotions such as fear, pride, and worry on one hand, and on the other, they are conducted on the basis of not only introspected linguistic examples and authentic data with the aid of corpus as well, both of which made up for the defects of King (1989) and Yu (1995, 1998). Besides all those mentioned, another major contribution of them is they all, based on the comparison between English and Chinese, acknowledge that the similarities of emotion metaphors in both languages are deeply grounded in human beings' universal physiological experiences regardless of their cultures, whereas the differences are attributed to Chinese people's specific history, culture, customs, and standard of values. However, the deficiencies of these studies mainly lie in the following two aspects: while these studies followed Kövecses' (1986, 1990) and King's (1989) methodology of building an ICM for emotions in Chinese and Yu's (1995, 1998) interpretation of emotion metaphors by resorting to the TCM and traditional Chinese culture, yet they have been frequently criticized for repetition of Yu's (1995, 1998) studies; most of them are conducted exclusively based on linguistic examples, whereas manifestations of emotion metaphors in other modes, such as visual mode and aural mode, are rarely studied, which, therefore, motivates the author of this dissertation to conduct a study on the multimodal representations of emotion metaphors.

2.3 Definition and Identification of Multimodal Metaphor

Despite that studies on multimodal resources were conducted a lot from perspectives of either functional grammar or visual grammar (Kress & van Leeuwen, 1996, 2006; O'Halloran, 2008, 2011; Feng & O'Halloran, 2012, 2013), it is Forceville in his milestone book *Pictorial Metaphor in Advertising,* published in 1996, that embarked the research on manifestations of metaphor in the visual mode rather than pure language for the first time. After then, Carroll

(1996), Forceville (2002), Whittock (1990), and Kennedy (1993) conducted studies on multimodal metaphors successively. Nevertheless, most of these studies focus on creative metaphors rather than structural ones in the CMT paradigm launched by Lakoff and Johnson. While these studies made considerable contributions in that they expanded the research on metaphor to their multimodal realizations, studies on the manifestations of structural metaphors through multimodal resources are to be explored so as to assess the validity of CMT, since the central tenet of CMT is that human beings conceive the physical world metaphorically and the surface manifestations of metaphor is by no means restricted to language.

Thanks to the studies of Forceville (2005, 2006, 2008, 2009a, 2009b, 2009c, 2017, 2020), Eerden (2009), Shinohara & Matsunaka (2009), Urios-Aparisi (2010), Yu (2007, 2009, 2011a, 2011b, 2016), research on multimodal manifestations of metaphors have basically taken shape. According to Forceville (2009b), the term "mode" in communication is defined as a sign system utilized to transmit information, which can at least include "pictorial signs, written signs, spoken signs, gestures, non-verbal sounds, music, smells, tastes, and touch" (p.23). Based on the categorization of mode as such, monomodal metaphors are metaphors "whose source and target are exclusively or predominantly rendered in one mode" (ibid.), whereas multimodal metaphors are those metaphors "whose source and target are each represented exclusively or predominantly in different modes" (Forceville, 2008, 2009b, 2009c). According to this definition, both verbal metaphors in the traditional sense and pure pictorial metaphors are monomodal metaphors. However, in her research on political cartoons, Refaie (2009) modified the definition of multimodal metaphor by extending it to cases in which "target and source are partially represented in different modes" (p. 181) in that verbal information may offer additional while essential cues to identify the exact source and target in a specific metaphor. Guided by its definition as such, researchers conducted a considerable number of studies on diverse types of multimodal metaphors: metaphors involving language and static images (Forceville, 2005, 2006; Teng, 2009), involving moving images and music (Forceville,

2009c; Fahlenbrach 2007, 2008, 2014, 2015, 2016, 2017, 2018), involving language and gestures (Müller & Cienki, 2008a, 2008b, 2009; Cienki, 1998, 2009, 2013). These studies underpin Forceville's claim that images (both static and dynamic), music, non-verbal sound, and gestures all have affordances in the construal and interpretation of metaphors and bear out how resources of at least two modes are integrated and contribute to the overall meaning.

No less than studies on verbal metaphors where identification of the source domain and the target domain is a major approach to a metaphor, the significant tasks of conducting research on multimodal metaphor, according to Forceville (1996, 2006, 2008, 2009b, 2009c) are to answer the following questions:

(1) What are its two domains?

(2) What is its target domain, and what its source domain?

(3) Which feature or (structured) cluster of features can/must be mapped from source to

target?   (Forceville, 2009c, p. 384)

That is to say, the major tasks of multimodal metaphor study are to identify the source domain and target domain and figure out in what way the elements of the source are mapped onto the target. Apart from these questions listed above, scholars also made unremitting efforts to explore the contribution of resources in different modes to the manifestation of metaphors. To be specific, issues being focused on in previous studies also involve: how the source concept and the target concept are cued respectively, how the two are associated, how a specific feature of the source is mapped onto the target, and in what way manifestations of the nonverbal metaphors differ from those of the verbal ones (Forceville & Urios-Aparisi, 2009; Fahlenbrach, 2008, 2016; Yu, 2009, 2011a, 2016; Urios-Aparisi, 2010, 2020). All these questions addressed in previous studies facilitate to unveil manifestations of nonverbal metaphors and provide valuable reference for the studies afterward.

In verbal metaphor, whether it is motivated by the correlation of experiences and perceived similarities, the source and the target are connected in the formula "A IS B". Nevertheless, a signal as such is hardly found in nonverbal or multimodal metaphors. Therefore, how the "similarity" between the source and the target in multimodal texts is triggered is a crucial issue to settle, since the identification of the similarity between the two determines whether the multimodal metaphor can be recognized or not. Forceville (2009b) summarized several methods to trigger the mapping between the source and the target. The first one is the perceptual resemblance in monomodal metaphors: "a visual representation perceptually resembles another visual representation; a sound perceptually resembles another sound in volume, timbre, or pitch" (2009b, p. 31). It is worth noting that this type of resemblance is not necessarily restricted to the exact items of the source and target per se, and instead, it can be implied from the ways they are manifested, for instance: the similar camera angle of shooting them, or similar rhythm and sound effect, etc. The second type is filling a schematic slot unexpectedly: the appearance of one item in a context that is a typical gestalt or schema of another, which may well stimulate the audience or readers to associate the two items in the mind and thereby provides a cognitive basis for the activation of the metaphor. The third type is simultaneous cueing: when two items are simultaneously cued either in the same mode or different modes, an association is naturally built between these two items, which further renders the understanding of one item in terms of another. These methods proposed by Forceville (2009b) illustrated above provide practical guidance for identifying multimodal metaphors[3] in this current research.

2.4 Interpretation of Multimodal Metaphor

Previous researchers have conducted a series of studies on the interpretation of

---

[3] Here, metaphor is used in its narrow sense.

multimodal metaphor, among which, the model of decompositional approach to metaphorical compound analysis (DAMCA) proposed by Yu (2008, 2009, 2011a, 2011b) is one of the most acknowledged approaches in the academic circle and therefore deserves our special review in this current section. For one thing, Yu's model argues that the unique features of Chinese culture play a crucial role in analyzing the underlying metaphor and should be consequently integrated into the interpretation of metaphors. Yu's later studies (2016, 2017) on multimodal metaphors all follow this line of research tradition and bear out his claim that the seemingly universal metaphors may have their specific manifestations within the special Chinese cultural context. For instance, the metaphor LIFE IS AN OPERA is more salient in Chinese culture and can be regarded as a subversion of a more general metaphor LIFE IS A SHOW. Yu's studies further substantiate his claim that metaphors are generated from the interplay of both universal human experience and the specific cultural context (Yu, 2008). Given the major focus of our study is on the manifestation of emotions in Chinese culture, Yu's model will facilitate the researchers to interpret emotion metaphors in the Chinese cultural context.

For another, Yu's model of DAMCA focuses on the category of "real-world metaphor", the sample of which is drawn from the authentic discourse that occurs naturally in human real-life communication (Yu, 2011a). Studies of this kind are conducted with the objective to suggest how metaphors can influence people's thoughts and actions in real life, thereby further demonstrating Lakoff & Johnson's argument that people think and act metaphorically (1980, p.3). For instance, Yu (2009) investigated how the two metaphors LIFE IS A JOURNEY and LIFE IS A STAGE are manifested in an educational advertisement for the purpose of persuading the audiences with the theme that China has undergone "the process of modernization and globalization while retaining her Chinese characteristics and cultural identity [in the international community]" (p.138). Yu (2011a) examined the metaphor PEOPLES OF THE WORLD MAKING CONTRIBUTIONS TO THE BEIJING OLYMPICS ARE BIRDS FLYING FROM VARIOUS COUNTRIES TO BEIJING WITH TWIGS TO

BUILD A BIRD'S NEST in a piece of Olympic commercial and analyzed how this main metaphor is constructed to impress the viewers with the 2008 Beijing Olympic motto "One World, One Dream". As can be seen, both Yu (2009) and Yu (2011a) revealed that metaphor can be utilized to convey the main theme of TV commercials and further exert an influence on the audiences to act in the manner that the commercials promoted. That is to say, metaphors in real-life communication can perform a certain function, which is determined by the exact purpose of the discourse that metaphors appear in. Yu's findings provide a reference for the researchers of this study to discover how emotion metaphors are drawn on to promote plot development in the Henan Opera *Hua Mu-Lan* and influence the audiences to follow Hua Mu-Lan's example to love both the country and family in their own life.

Last but not least, Yu applied DAMCA to metaphor research in multimodal discourses and investigated how visual, aural, and verbal resources interact with and depend on each other to combine into a "metaphorical compound" (Yu, 2011b). Yu's studies on multimodal metaphor exemplified how metaphors can be manifested visually, aurally, as well as verbally, which therefore testifies that metaphors are not restricted to language and instead they can also surface in both visual images and aural sounds. For instance, Yu (2011a) examined how the concept PEOPLE ALL OVER THE WORLD is manifested in terms of BIRDS OF ALL KINDS and BEIJING OLYMPICS is enacted in terms of A BIRD'S NEST in the visual mode. Yu (2011b) demonstrated how *danpigu* and *jinghu*, two major accompaniment instruments in Beijing Opera, anchor the source BEIJING OPERA and thus enact the metaphor HOSTING BEIJING OLYMPIC GAMES IS PERFORMING BEIJING OPERA. Yu's studies prove that both visual and aural resources have the potential, at least no less than verbal resources, to manifest metaphors in multimodal discourses, which may further attest to the conceptual nature of metaphor. In view that our study is also about multimodal metaphors, Yu's model provides us an insight into the methods to discover and interpret how resources in various modes contribute to the construction of multimodal metaphors.

In view of the above-mentioned contributions to multimodal metaphor research, we will make a brief review of Yu's model of DAMCA in this current section. DAMCA is first proposed by Yu (2008, 2009) to analyze complex metaphors in language by (1) regarding a complex metaphor as a metaphorical compound which comprises multi-level components; (2) postulating that the elements, such as a complex metaphor, a primary metaphor, a metonymy, and a proposition (including both the common knowledge and a specific cultural belief), can all be component parts that constitute a link of the multi-level structure; (3) arguing that all the component parts play a certain role at some level of the conceptual built-up and form "an intricate network of cognitive mechanisms" in alignment with others; (4) claiming that the components at the bottom level are either primary metaphors or fundamental propositions, with the former falling into the two basic metaphor systems: the Great Chain Metaphor system and the Event Structure Metaphor system (Lakoff & Turner, 1989; Lakoff, 1993; Kövecses, 2002) to explain how metaphors are grounded in the nearly universal human bodily experience, and the latter demonstrating how a specific culture motivates and influences human conceptual activities. Yu (2009) illustrates DAMCA by analyzing the metaphor BEING MORAL IS HAVING A CLEAN HEART as shown in Figure 2-3:

BEING MORAL IS HAVING A CLEAN HEART
a.	MORAL IS CLEAN	(a complex metaphor)
b.	MORAL IS GOOD	(a proposition)
c.	GOOD IS CLEAN	(a primary metaphor)
d.	HEART FOR MORALITY IS AN OBJECT	(a complex metaphor)
e.	HEART IS THE SEAT OF MORALITY	(a proposition)
f.	HEART STANDS FOR MORALITY	(a metonymy)
g.	MORALITY IS A QUALITY	(a proposition)
h.	A QUALITY IS AN OBJECT	(a primary metaphor)

Figure 2-3 Analysis of BEING MORAL IS HAVING A CLEAN HEART

As is shown in Figure 2-3, the metaphorical compound at the highest level can be decomposed into two intermediate level metaphors: (a) MORAL IS CLEAN and (d) HEART FOR MORALITY IS AN OBJECT, both of which are still complex metaphors and can be

further analyzed by being decomposed into lower-level elements (b-c and e-h respectively, all of which are either a primary metaphor or a proposition). As can be seen, DAMCA is applied to interpret complex metaphors like peeling an onion layer by layer until the fundamental components: human sensorimotor experiences or properties and attributes of physical things. Yu (2011a) refers to the approach of DAMCA as a sort of "deep analysis" to interpret complex metaphorical enactments (p.255). Yu (2011a) further argues:

> In essence, DAMCA attempts to be more specific about "What", "Why", and "How" of complex conceptual metaphors: (a) What elements are involved in mappings from source to target? (b) Why are these elements chosen in the context (i.e., the motivational factors)? (c) How are the mappings related to one another and embedded within larger frames to form complex metaphors or metaphorical compounds? (p.255)

Therefore, DAMCA, as an analytical tool, holds much more explanatory power in demonstrating in what manner a metaphorical compound, no matter how culture-specific or occasion-specific it may be, is built with relatively general building blocks upon a nearly universal cognitive foundation that passed through the filter of a certain culture.

Given its explanatory power in analyzing complex metaphors, Yu (2011a, 2011b) further expands the application of DAMCA from language to multimodal discourses: two Olympic commercials made by China Central Television to welcome 2008 Beijing Olympic Games. Yu (2011a) examined how the central metaphor PEOPLES OF THE WORLD MAKING CONTRIBUTIONS TO THE BEIJING OLYMPICS ARE BIRDS FLYING FROM VARIOUS COUNTRIES TO BEIJING WITH TWIGS TO BUILD A BIRD'S NEST is built upon general cognitive foundations, such as PEOPLES ARE BIRDS in the Great Chain Metaphor system, ACTIONS ARE SELF-PROPELLED MOVEMENTS in the Event Structure system, LOCATION FOR EVENT metonymy, location-object duality in Event Structure Metaphor

system, and the resemblance metaphor BEIJING NATIONAL STADIUM IS A BIRD'S NEST. And all of those aforementioned components converge on the main theme of the commercial: the motto of the 2008 Beijing Olympics "One World, One Dream". Different from the analysis of linguistic metaphors, Yu (2011a) focuses on multimodal manifestations, i.e., how metaphors and metonymies are enacted by utilizing resources in both visual and aural modes. For instance, birds of various varieties are anchored by moving images of the flying birds in the visual mode, and different places of the world are cued by images of landmarks all over the world in the visual mode; the chirping sounds of birds in the aural mode contributes to the source domain BIRDS BUILDING A BIRD'S NEST. Besides, the caption "One World, One Dream" (slogan of the 2008 Beijing Olympics) in the verbal mode "sends a strong message that not only cues but also restricts possible interpretations of the moving images and aural sounds" to the target domain in the theme of Beijing Olympics (Yu, 2011a, p.257). In a word, the central metaphor is manifested through the alignment of various resources in the visual, aural, and verbal modes and the metaphor realized as such is more appealing and inviting.

Yu (2011b) investigated another TV commercial made in preparation for the 2008 Beijing Olympic Games and analyzed in detail how the central metaphor HOSTING THE BEIJING OLYMPICS IS PERFORMING BEIJING OPERA ON THE INTERNATIONAL STAGE is multimodally constructed to express the theme that China takes the opportunity of hosting Beijing Olympics to perform a "show" of China on the international "stage". This central metaphor is a metaphorical compound, which can be first broken down into two propositions: (a) BEIJING OLYMPICS IS AN INTERNATIONAL EVENT IN LIFE and (b) BEIJING OPERA IS A SHOW ON THE STAGE, and a complex metaphor (c) HOSTING AN INTERNATIONAL EVENT IN LIFE IS PERFORMING A SHOW ON AN INTERNATIONAL STAGE at the intermediate level. The core of the last complex metaphor is the primary metaphor (d) ACTIONS ARE SELF-PROPELLED MOVEMENTS and another complex metaphor (e) AN EVENT IN LIFE IS A SHOW ON A STAGE, the latter of which are

further decomposed until we get the primary metaphors (i) CHANGES (OF STATES) ARE MOVEMENTS and (m) A STATE IS A LOCATION. The two primary metaphors (i) and (m) fall into one of the two fundamental metaphor systems: the Event Structure Metaphor system. The analysis process by adopting the approach DAMCA is illustrated in Figure 2-4:

HOSTING BEIJING OLYMPICS IS PERFORMING BEIJING OPERA ON AN INTERNA-
TIONAL STAGE   (CM)
a.   BEIJING OLYMPICS IS AN INTERNATIONAL EVENT IN LIFE   (PR)
b.   BEIJING OPERA IS A SHOW ON A STAGE   (PR)
c.   HOSTING AN INTERNATIONAL EVENT IN LIFE IS
     PERFORMING A SHOW ON AN INTERNATIONAL STAGE   (CM)
d.   ACTIONS ARE SELF-PROPELLED MOVEMENTS   (PM)
e.   AN EVENT IN LIFE IS A SHOW ON A STAGE   (CM)
f.   AN EVENT IS A SHOW   (CM)
g.   AN EVENT IS A SERIES OF CHANGES OF STATES   (PR)
h.   A SHOW IS A SERIES OF MOVEMENTS   (PR)
i.   CHANGES (OF STATES) ARE MOVEMENTS   (PM)
j.   LIFE IS A STAGE   (CM)
k.   LIFE IS A STATE   (PR)
l.   A STAGE IS A LOCATION   (PR)
m.   A STATE IS A LOCATION   (PM)

Figure 2-4 Analysis of HOSTING BEIJING OLYMPICS IS PERFORMING BEIJING OPERA ON THE INTERNATIONAL STAGE

As can be seen, Yu (2011b) analyzed the central metaphor in the television commercial by decomposing it layer by layer until several propositions and primary metaphors that are lying at the bottom level. In general, the analytical instrument DAMCA is a top-down approach to interpreting complex metaphors, which facilitates researchers to conduct a deep analysis of a metaphorical compound by breaking it down until the general cognitive foundation at the bottom level. Besides all that, the culture-specific metaphor LIFE IS AN OPERA plays a crucial role in enacting this central metaphor and therefore demonstrated that metaphor is not only motivated from universal bodily experience, and grounded in culture as well. Yu (2011b) further illustrates the explanatory power of DAMCA in television commercials, a type of multimodal discourse and highlighted the significant role of culture in the construe and

interpretation of metaphor.

Given the fact that the TV commercial is a typical multimodal discourse, Yu (2011b) attached its focus on the multimodal manifestations of the central metaphor. To be specific, in the visual mode, the moving images of Beijing Opera performers, typical instruments, and stages cue the source Beijing Opera performance in the source, and the moving pictures of Beijing bidding for the Olympics, celebration activities, and athletes getting ready to start in a competition anchor 2008 Beijing Olympics in the target. In the aural mode, a piece of typical Beijing Opera music made by *jinghu* and *danpigu,* prototypical instruments in Beijing Opera, perfectly cues the source. In the verbal mode, Beijing Opera performers' speeches and the caption on the screen cue both the source and target of the central metaphor and thereby guide the viewers to narrow the interpretation to the central one under discussion. As such, the central metaphor in this TV commercial is realized through the alignment of resources in the visual, aural, as well as verbal modes.

It is also worth noting that Yu (2011b) systematically analyzed how the elements of Beijing Opera in the source domain are mapped onto the target sports event, Beijing Olympics in this specific case (see Figure 2-5).

SOURCE		TARGET
Beijing Opera	→	Beijing Olympics
Beijing Opera as a Chinese Folk Art	→	Beijing as the Chinese Host City
Beijing Opera Performers	→	People of Beijing and China
Audience	→	People of the World (excluding China)
Performing Beijing Opera on an International Stage	→	Hosting the Beijing 2008 Olympic Games
Performing the Best Chinese Show to the Audience	→	Showing the Best of China to the World

Figure 2-5 Mappings from Beijing Opera to Beijing Olympics

As discussed above, the mappings from Beijing Opera to Beijing Olympics serve as the core of the central metaphor in the commercial, which is motivated by a more conventionalized while

culture-specific metaphor LIFE IS OPERA. Therefore, how the elements of Beijing Opera are manifested and how they are utilized to enact the mappings from the source OPERA onto the target OLYMPIC GAMES, a specific constituent part of the conceptual domain LIFE, is of vital importance to realize the central metaphor. Admittedly, visual resources, such as the shots of performers in typical Beijing Opera costumes, the theatre stage, the spectator area in the theatre, and the opening of stage curtains, are all apparent to cue the source Beijing Opera. However, as Yu (2011b) pointed out that the aural resources in the commercial play a more crucial role in guiding the audiences to associate putting on the Beijing Opera performance with holding Beijing Olympics. For instance, the increasingly rapid pace of beats of *danpigu,* followed by a series of cymbal and gong beats, is a representative type of accompaniment music at the very beginning of Beijing Opera, which is thus drawn on to understand the busy preparation for the opening of Beijing Olympics. How the unique elements of Beijing Opera, both in the visual and aural modes, are utilized to enact metaphorical mappings discovered by Yu (2011b) is indeed extremely instructive for this current research, since our main focus is also on the genre of opera.

To conclude, as Yu (2011b) claimed, DAMCA is a useful analytical instrument to demonstrate how a metaphorical compound, both linguistic and multimodal, comprises lower-level components that are "systematically related to one another in a hierarchical system" (p.616). And most important of all, DAMCA displays its potential to enable researchers to discover a metaphorical compound, no matter how complex it might be with its internal components and structures, is built upon the underlying general cognitive foundation: the Great Chain Metaphor and the Event Structure Metaphor, and hence potentially universal. It is also worth noting that the cultural model also plays a crucial role in displaying the culture-specific aspects of the metaphor. In addition, Yu (2011a, 2011b) also applied DAMCA to interpret metaphors in multimodal discourses and analyzed how visual, aural, and verbal resources work together to enact multimodal metaphors. Therefore, Yu's studies and the

application of the approach DAMCA in multimodal discourses provide the researchers in this study an insight into what possible angels can be adopted to interpret multimodal metaphors, how resources in different modes are aligned to one another to manifest a certain multimodal metaphor, and in what manner multimodal metaphors contribute to the theme conveying in multimodal discourses. Yu (2011b), in particular, analyzed the crucial role of Beijing Opera elements (both visual and aural) in realizing multimodal metaphors and how a cultural model (the culture-specific metaphor LIFE IS AN OPERA in Chinese) contributes to the interpretation of the central metaphor, which inspired the researchers in this current study to reflect upon which elements in Chinese opera can be utilized to manifest metaphors and how to interpret metaphors within the Chinese cultural context. However, we should also point out that different from Yu's (2011) study, in which Beijing Opera is merely a particular element to manifest the metaphor in a TV commercial, our study will focus on the genre of opera, Chinese opera to be specific, to discover the genre-specific features of emotion metaphors in this dissertation.

2.5 Design of the Present Research

In previous sections of this chapter, we have reviewed the definition and categorization of emotion, both in general psychology and specific Chinese culture, CMT and its research tradition, studies on emotion concepts in the paradigm of CMT, as well as the definition and identification of multimodal metaphor, and interpretation of multimodal metaphor, all of which offer a theoretical framework and methodological guidance for our research conducted in the present dissertation. Subsequently, in this section, we are to introduce briefly the design of this current research in the paradigm of CMT.

2.5.1 Major Focus of the Research

The major focus of this research is on how emotions are manifested multimodally in the Henan Opera *Hua Mu-Lan* within the paradigm of CMT. Therefore, the major objects to be

investigated in our research are emotions. As analyzed in section 2.1, emotion comprises both biological constituents and social elements and therefore the basic emotions are not universally shared in all societies and may vary from culture to culture. We compared the classifications of basic emotions in Chinese culture with the primary emotions in general psychology and discovered that the former overlap with the latter in such emotion concepts as joy, anger, sorrow, worry (including both worry and contemplation in Chinese culture), disliking, and fear (including both shock and fear in Chinese culture). And then we examined the Henan Opera *Hua Mu-Lan* carefully and discovered that the primary emotions mainly manifested in it are joy, anger, worry, and fear. Therefore, we will focus our major investigation on these four basic emotions: joy, anger, worry, and fear.

In view that Kövecses's (1986, 1990, 2000) model of studying the conceptualization of emotions in terms of their ICM has been generally acknowledged in the academic community, our research will follow Kövecses's footsteps and adopt a similar perspective to examine the respective ICM of the four emotions joy, anger, worry, and fear in the Henan opera *Hua Mu-Lan*, namely, studying the manifestations of these emotion metonymies, metaphors, and prototypical scenarios respectively. Given the research status of emotions in the paradigm of CMT and multimodal metaphor, we will focus our study on finding out how each emotion is conceptualized by resorting to diverse multimodal resources in *Hua Mu-Lan*. In addition, since metaphors are conceptual by nature, our major task in conducting this research is to investigate to what extent the multimodal realizations of emotions in the Henan opera *Hua Mu-Lan* are coherent with those in pure verbal texts discovered by previous researchers[4] so as to further attest to the central tenet of CMT that the underlying metaphors can be manifested either verbally or non-verbally and multimodally on the surface.

―――――――――――――――――――

[4] Given that there have been considerable numbers of studies conducted on the linguistic conceptualization of emotions from the cognitive perspective in both English and Chinese, our study will first summarize the discoveries in previous research and compare them with the multimodal realization in the Henan opera *Hua Mu-Lan*.

Based on the definition of mode given by Forceville (2009b) and Refaie's (2009) modified definition of multimodal metaphor, we also give a working definition of multimodal emotion metaphor in this research. A multimodal emotion metaphor, in its broad sense, is the ICM of the emotion whose one specific feature or a group of features are partially represented in different modes. The multimodal emotion metaphor is a system that consists of a group of multimodal emotion metonymies, multimodal emotion metaphors (in the narrow sense), and multimodal prototypical scenarios of the emotion. Multimodal emotion metonymies are those resources drawn on to indicate the ad hoc emotion and are supposed to be realized in at least two different modes or more. While the target, an emotion concept, is realized through multimodal metonymies, a multimodal emotion metaphor (in the narrow sense) is the metaphor whose source must either be cued exclusively in at least two different modes or partially represented in different modes. The multimodal prototypical scenarios of an emotion are the scenarios that are manifested by virtue of various resources in different modes, which may include not only the visual, aural, and verbal modes, as well as the plot of the opera in this present study.

With regard to their identification, the major method adopted in this research is simultaneous cueing proposed by Forceville (2009b). To be specific, emotion metonymies are identified by the subjects' physiological responses and behavioral reactions that accompany the emotion; emotion metaphors are identified through recognizing sources that appear concurrently with the target, a specific emotion concept; prototypical scenarios are built based on the meaning focuses of the emotion metonymies and metaphors as well as the plot development. It should also be noted that in emotion metaphors, the cueing of the source can either be the practical appearance of concrete items utilized to refer to the source or the appearance of an item in a certain context that fills in a typical gestalt or schema and will subsequently activate the source in viewers' mind.

2.5.2 Research Questions

In Chapter 1, we have presented our major objective of conducting this research: to attest that like linguistic expressions, non-verbal resources (such as visual and aural ones) also have an affordance to conceptualize emotions and thereby further substantiate the cognitive nature of metaphor. To achieve this research objective, we designed the following specific research questions:

1. What are the specific metonymies employed to conceptualize JOY, ANGER, WORRY, and FEAR respectively in *Hua Mu-Lan*? To what extent are they commensurate with those in language?

2. What are the specific metaphors employed to conceptualize JOY, ANGER, WORRY, and FEAR respectively in *Hua Mu-Lan*? To what extent are they commensurate with those in language?

3. What are the respective prototypical scenarios of JOY, ANGER, WORRY, and FEAR manifested in *Hua Mu-Lan*? Are they commensurate with those in language?

In this way, the main task of our research can be broken up into seeking out answers to the three specific questions listed above, which subsequently makes the research practical and easier to operate, thereby guaranteeing the research is carried out successfully.

2.5.3 Major Work to be Done

The major focus of this research is on how emotions are conceptualized in the Henan Opera *Hua Mu-Lan* through multimodal resources within the paradigm of CMT. Specifically, the emotions to be studied are JOY, ANGER, WORRY, and FEAR; the cognitive tools to be investigated in the conceptualization of the aforementioned emotions are metonymy, metaphor, as well as the prototypical scenarios; the multimodal resources to be examined in this research are props in the mise-en-scene, performers' makeup, costume, facial expressions, gestures, and body movements in the visual mode, nonverbal sound, background music, and instrumental

accompaniment in the aural mode, characters' words of singing, soliloquies, and dialogues in the verbal mode, which are the typical elements in Henan Opera and interact with each other, thereby making the manifestations of each emotion as multimodal ones. In the following paragraphs, we will present the major work to be done in this research.

First of all, we will sort out the history of Henan Opera, its distinctive features, and the representative elements that can be utilized to express emotions and convey themes, all of which provide the author with the possible angles to analyze *Hua Mu-Lan* in the later study. In addition, the story of Hua Mu-Lan in Chinese culture and the main plots of the Henan Opera *Hua Mu-Lan* will also be introduced so as to offer readers a general view of the opera and typical scenes of emotions in the opera.

Secondly, we will review previous studies on the conceptualization of JOY, ANGER, WORRY, and FEAR based on linguistic examples, namely metonymies, metaphors, as well as prototypical scenarios of each emotion, which will help both the author and readers to have a preliminary knowledge of how these four emotions are conceptualized in language and will be compared with their multimodal manifestations in the later study.

Thirdly, the core work to be done is to examine in detail the multimodal realizations of emotion metonymies, metaphors, and prototypical scenarios in the Henan Opera *Hua Mu-Lan*. Emotion metonymies are to be sought out based on the general metonymy PHYSIOLOGICAL RESPONSES / BEHAVIORAL REACTIONS OF THE EMOTION STAND FOR THE EMOTION. The emotion metaphors are to be recognized based on the ways of identifying multimodal metaphors proposed by Forceville (2009b), namely: the simultaneous cueing of source and target and the manifestation of the target filling in a schematic slot of the source unexpectedly. When examining these emotion metonymies and metaphors, our main focus will be on their multimodal manifestations. That is to say, we will mainly study how diverse resources in different modes work together to construct metonymies and metaphors of emotions as such and in what way those multimodal resources utilized are determined by the

unique features of the Henan Opera *Hua Mu-Lan*. In addition, the prototypical scenarios of each emotion in *Hua Mu-Lan* will also be summarized.

At last, we will compare the metonymies, metaphors, and prototypical scenarios of emotions manifested in *Hua Mu-Lan* with those found based on linguistic expressions in previous research and check what is shared by both and what is unique in this opera under study. Besides, we will also interpret why each emotion is conceptualized as such from the perspective of the unique features of the genre opera, Chinese culture's role in the conceptualization of emotions, and the function of expressing emotions as such in conveying theme of the opera.

To conclude, in this chapter, we first reviewed the theoretical framework and methodology of this research, namely, definition and categorization of emotion, CMT, previous research on emotion metaphors, the definition and identification of multimodal metaphor, which help the author to clarify such crucial issues of the research: objects of the research, research questions, research methods, as well as major work to be done. Therefore, in the latter part of this chapter, we presented the design of the whole research, which will hopefully guide our later work to complete the dissertation.

Chapter 3 Introduction to the Henan Opera *Hua Mu-Lan*

In this chapter, we will present an overview of Henan Opera and the story of Hua Mu-Lan. To be specific, we will first give a brief introduction to the history of Henan Opera and its specific features, which will hopefully provide the researcher and readers with the types of resources that can be utilized to convey meaning. After that, we will introduce the story of Hua Mu-Lan and its various versions handed down in Chinese culture, which is to offer us a synopsis of the story and its main theme. And subsequently, the specific version, the Henan Opera *Hua Mu-Lan*, is to be introduced so as to lay the groundwork for further analyzing how emotions are manifested in it.

3.1 Introduction to Henan Opera

Henan Opera, also known as Henan *Bangzi* and Henan Aria, has been an extremely important branch of Chinese *Bangz*i opera. Henan Opera gets its name due to the fact that it is fully developed and thrives in Henan province, though also popular in such regions of Hebei, Shandong, Shanxi, Hubei, Ningxia, and Xinjiang in China. Among more than 300 traditional Chinese operas, Henan Opera is the leading genre in terms of the number of performers, troupes, and audience, making it one of the most influential operas in China, only next to Beijing Opera and Shaoxing Opera (Dahe Daily, 2018). To better protect and promote it, Henan Opera was included in the first batch of the national intangible cultural heritage list in 2006. And along with the popularity of *Liyuanchun*, a program of opera performances produced by Henan Satellite TV, and performance tours of Henan Opera Theater and Taiwan Henan Opera Troupe, Henan Opera began to be known by an increasing number of people in Australia, Italy, France, Canada, the United States, and other countries, and has since been hailed by Westerners as "Oriental Aria", "Chinese Opera" and so on (Baidu, 2022).

Originated from the Western Qin Tune (an ancient traditional opera in China) in the late

Ming Dynasty, it was named Henan *Bangzi* in the early days owing to its main musical accompaniment made by *Bangzi* (wooden clappers: a traditional percussion musical instrument). As early as the Qianlong period of the Qing Dynasty, it has become a very influential type of opera in Henan (Feng, 1979). During its more than 100 years history of formation and development, Henan Opera has formed its unique feature of being simple while honest and rich while delicate, largely due to absorbing the artistic elements of *Kunqu* Opera, Chuan Opera, *Pihuang* tune, and other varieties of *Bangzi* tune and being integrated with folk music, Quyi rap, and popular songs in Henan region, and hence presenting distinctive local characteristics (Ma et al., 2015).

Henan Opera is a comprehensive art form centered on performance while integrating such elements as literature, music, vocal singing, dance, acrobatics, sculpture, costume, and makeup (Tan, 2002). The stories of Henan Opera derive from both ancient and modern real life, and yet a sublimation of real life. Compared with other operas, Henan Opera is less elegant and exquisite in terms of literariness for featuring narrations in peasants' tone, one of the major reasons for its fast development and growing popularity among common people; in terms of music, Henan Opera puts vocal singing in the first place, with other varieties of performances all serving vocal performance, thereby making it a rare opera which can win the audience's praise merely by performers' singing; as regards stage performance, elements of acrobatics and folk dance can always add luster to its brilliance and fascinate the audience; in addition, the corresponding accompaniment made by percussion instruments, such as *bangs*, gang, and drum, plays a significant role in creating the stage atmosphere and facilitating plot development (Tan, 1996, 2008; Guo, 2011, 2021).

Like Peking Opera, Henan Opera also features four main types of performers on stage, namely, *sheng* (male roles), *dan* (female roles), *jing* (painted roles), and *chou* (clowns) (Ma et al., 2015). Male roles consist of elderly males, young males, big red face (males in the prime of life featuring their vigor and strong sense of justice), second red face (males playing a martial

role and featuring a hot temper and valiancy), and boys. Major female roles are *tsingyi* (middle-aged females usually wearing cerulean blue cotton clothes for being poor), *huadan* (young females with a lively and active personality), graceful young girls featuring tender and delicate singing, female generals with the characteristics of martial arts performances with weapons, and elderly females. Painted roles are males with painted faces implying their unique characters: black face refers to righteous and loyal males, white face refers to treacherous and crafty males, and face painted with a few different colors symbolizes a male with *KungFu* or stunt performance. Clowns can be an upright, kind, funny male and a cunning, treacherous, greedy, and selfish villain as well, usually painted white in the part of the face between two eyes and nose forming a triangle (Tan, 2002, 2008). Each role has its unique features and performers are required to display their distinctive characteristics which take years of practice.

To better portray characters, performers usually wear make-up and costumes designed meticulously for the role in the opera. Through facial make-up, hair accessories, headdresses, and beard, to name just a few, performers make roles in the opera alive and keep their performances in consistency with development of the plot, conveying more accurate connotations and presenting a high aesthetic value (Tan, 1996). The functions of costumes are to show the identity and characteristics of roles in the opera, beautify their movements, and express their psychology and emotion in a more artistic way and hence an integral part of Henan Opera (Ma et al., 2015). It is worth noting that the costumes of Henan Opera inherit the aesthetic consciousness of the Chinese nation and integrate the creative expression techniques on the opera stage, displaying distinctive folk characteristics. Taking the color of costumes as an example: yellow stands for dignity, red for festivity, and white for purity (Ma et al., 2015). To achieve the best artistic effect, there are strict rules for choosing costumes for performers, and wearing inappropriately is absolutely unacceptable.

The Stage setting is the environment designed by the director for characters to perform and it includes backdrop, curtain, stage props, stage lighting, and other items that are necessary

according to the script of an opera. As a major way of visual representation, the role of stage setting in Henan Opera has been acknowledged by an increasing number of artistic practices. Traditionally, the stage setting is the realistic representation of the setting of the plot and plays a role in decorating the environment, thereby reflecting the formal beauty of the opera. In modern times, with the development of opera repertoire and the improvement of people's aesthetic level, the design of the stage setting in Henan Opera has attracted more and more attention from directors and performers, who believe that an appropriate stage setting can also help to reveal connotation of the script, convey the theme of the plot, portray characters, express emotions, and embody artistic conceptions as well.

Henan Opera is a cultural treasure of the Chinese nation and a crystallization of national culture, which develops in continuous accumulation and innovation. As a comprehensive performing art, the coordination of script, actors' physical performances, singing, instrumental accompaniment, costumes, props, and stage setting is essential to a successful and splendid Henan Opera.

3.2 Hua Mu-Lan: The Legendary Chinese Heroine

In most ancient cultures and civilizations, stories about female warrior heroines were quite a rarity and not so widespread. However, that was not the case with Hua Mu-Lan — the legendary woman warrior whose brave acts were beautifully captured in several ancient texts and whose legendary story has inspired multitudes of stage and screen adaptations in modern times, ranging from musical drama, opera, animation, film, television series, and even video games.

The enduring legend of Hua Mu-Lan has survived for thousands of years in China through countless iterations of poetry, songs, and plays. Among the many accounts explaining the origin of her story, researchers have basically reached a consensus that *The Ballad of Mulan* is the

oldest known version of the Mu-Lan story (Lin, 1978). As an anonymous work, quite little can be said about it with one hundred percent certainty. However, it is most likely that *The Ballad of Mulan* began as an oral tradition at the very first and was passed down from mouth to mouth for over a century until it was finally preserved in written form. The tale of Hua Mu-Lan originated in the Northern Wei Period (386-534 CE) of China and the first written version of *The Ballad of Mulan* could date back to the 6th century CE (Ji, 2011).

　　The Ballad of Mulan is a long narrative folk song in northern China during the Southern and Northern Dynasties and has been regarded as a representative of *Yuefu* poem. The 392-word poem　falls into six paragraphs and tells of how Hua Mu-Lan replaced her aging while ailing father to join the army, disguised herself as a man, and fought bravely on the battlefield for 12 years. As a soldier, Hua Mu-Lan transformed into a skilled and esteemed warrior of the Chinese army. Finally, Hua Mu-Lan's side defeated the invading army of Hun, an ancient nationality residing on the border of China at that time. In this way, Hua Mu-Lan and her soldiers successfully drove Hun out of China and defended the country's territory. But when Hua Mu-Lan returned to the court and the emperor tried to bestow honors upon her for her service, she didn't want any official reward but just asked to retire and return to her hometown to be reunited with her family. However, after Hua Mu-Lan changed into her own clothing at home, all people present, including the general and soldiers, were shocked to find that she was a girl.

　　The Ballad of Mulan preserves the characteristics of folk songs: easy to remember and recite. However, the six-paragraph poem tells the story of Mu-Lan from her preparation for the draft to the war to the battlefield life until her triumphant return, which is full of legendary color. *The Ballad of Mulan* has been a popular tale since the Tang Dynasty (618 – 907 CE). In China, Mu-Lan is a byword for heroines and Mu-Lan's story is a household tale to encourage girls to be brave (Yin, 2018).

　　Despite that most modern scholars assume *The Ballad of Mulan* is a work of fiction and

subsequently the historicity of Hua Mu-Lan is questioned, its diverse versions of adaption in the modern era have still received mostly positive reviews and already stirred up significant interest in the legend. Even though there have been many variations of Mu-Lan's story over the years, the plot has remained relatively unchanged. The story of Mu-Lan always served as a powerful tool in the arsenal of Chinese leaders whenever they were confronted by a threat from foreign countries. The Chinese government used the story to boost the morale of the fighters to stand against the invaders. Aside from it containing themes of courage and bravery, the story of Mu-Lan inspires in the audience themes of patriotism and filial piety, since *zhong* (loyalty to the motherland) and *xiao* (filiality to parents) are the two significant virtues Chinese people value most and spoken highly of in Chinese culture (Lin, 1978; Li & Pan, 2010). Beyond that, Hua Mu-Lan's transformation from a traditional household girl into a valiant heroine on the battle filed also expresses the theme of feminism: breaking the stereotype in the community and pursuing gender equality. It is exactly due to the various interpretations of Hua Mu-Lan's story that make the story more appealing and thereby enjoys great popularity for centuries.

3.3 The Henan Opera *Hua Mu-Lan*

Among its various adaptations, the Henan Opera *Hua Mu-Lan* won great popularity among masses of audiences due to the brilliant acting of Chang Xiang-Yu (1923-2004), a master and founder of the Chang school of Henan Opera. The Henan Opera *Hua Mu-Lan* is adapted by Chen Xian-Zhang and further refined by Wang Jing-Zhong and put on the stage by a group of excellent performers, such as Chang Xiang-Yu, Zhao Yi-Ting, and Wu Bi-Bo, in the 1950s when the People's Republic of China was just founded and isolated by western countries led by the United States. Even since the Henan Opera *Hua Mu-Lan* was presented on stage, it has been well received all across mainland of China, which has largely enhanced the people's morale and united people of all nationalities in China to defend the motherland from being

subverted by western countries. The leading actress Chang Xiang-Yu, who plays the role of Hua Mu-Lan, donated all box office earnings of the Henan Opera *Hua Mu-Lan* to the Chinese People's Liberation Army and sponsored a military aircraft named after "Xiang-Yu Opera Club", which earned her the reputation as a patriotic artist and the honor "Queen of Henan Opera". Chang Xiang-Yu's patriotic action as such well echoed the theme of the Hua Mu-Lan story and consequently further raises the prestige of the Henan Opera *Hua Mu-Lan.*

After that, *Hua Mu-Lan* has become a representative repertoire of Henan Opera and one of the best-known operas in China. In addition to being presented on stage by many opera troupes, it is also made into a movie, which therefore makes it possible for more audiences from various places of the world to enjoy. In spite of adaptations, the plot of Henan Opera *Hua Mu-Lan* has remained relatively unchanged with a number of motifs and characters incorporated to tell the story for a new generation. In the following paragraphs, we will present the synopsis of this opera under study.

There are four main acts in the Henan Opera *Hua Mu-Lan*, namely, Hua Mu-Lan's household life before joining the army, her journey to the battlefield, the battles against the invading army on the front line, and returning and reuniting with her family. The begins with the scene, in which Hua Mu-Lan shares how delighted she is at her father's recovery and expresses her best wishes for her parents' health. Hua Mu-Lan's joy is disturbed by a knock on the door and a messenger brings a conscription letter that requires Mu-Lan's father to join the army and fight on the front line, which leaves Mu-Lan in worry in view of her father's old age and bad health. After taking all problems into consideration, Hua Mu-Lan decides to take the place of her father to fight on the battlefield, which causes the mother to worry a lot about Mu-Lan's future life. Seeing the mother's worry, Hua Mu-Lan gets angry about the Hun's invasion of the country and reassures her parents that she will exert all her energy to drive the invaders away and return home safe and sound. Then, Hua Mu-Lan says goodbye to her family and embarks on her journey to the battlefield.

In Act Two, Hua Mu-Lan meets three people who are also on their way to the front line and they decide to go in accompany. When Hua Mu-Lan and the other two people are urging their horses to go faster so as to arrive earlier, Brother Liu refuses to continue and complains about the hardships they have gone through and the sacrifices they have to make. Brother Liu even presents his argument that it is unfair that they, as males, must risk their lives to fight on the battle filed while females can enjoy a happy life leisurely at home. Hearing this, the other three companions, including Hua Mu-Lan, get mad and take turns to state their views and try hard to convince Brother Liu that every individual should take his/her responsibility to defend the motherland, since only if the nation (which is regarded as the big family in Chinese culture) is safe, can every single family can enjoy a happy life. Hua Mu-Lan also cites numerous female examples in Chinese history to prove that all people, regardless of their gender, are making contributions in their own way. They eventually manage to persuade Brother Liu to continue their journey to the battlefield.

In Act Three, Hua Mu-Lan and other soldiers, led by the supreme commander-in-chief, put up a heroic fight against the invading army. During several rounds of fierce fighting with various weapons, such as long spears and broadswords, Hua Mu-Lan displays extraordinary Kungfu and fighting skills. After one-to-one battles and one-to-many brawls, Hua Mu-Lan's side finally wins with the general of the invading army captured and all invaders driven out of China's territory. The fighting scenes last for a third of the whole opera, which is partly because fighting is always a highlight and most intriguing part of a Henan Opera and partly because during the fight, both the anger of Hua Mu-Lan and fear of invaders are portrayed vividly and lively, which facilitates to convey the theme: Hua Mu-Lan transforms into a valiant heroine after twelve years' arduous trials on the battlefield.

The opera ends with Act Four, in which, Hua Mu-Lan declines the general's offer to get promoted in the imperial court and returns home with glory. The whole family get reunion joyously to welcome Hua Mu-Lan's return. Then, the general visits Hua Mu-Lan at home and

feels astonished to find the fact that Hua Mu-Lan is a beautiful lady. The general praises Hua Mu-Lan for her great vision and heroic deeds. At last, all people on stage begin to celebrate their victory over the invaders and their resumed happy life.

From our previous introduction to the synopsis of Henan Opera *Hua Mu-Lan*, it is easy to notice that even though major themes remain the same: portraying Hua Mu-Lan as both a traditional household girl who is filial to her parents and a brave heroine who is loyal to her country and would sacrifice what it may to defend the territory of the country. Beyond all that, this opera attaches great importance to characters' emotions in different scenes, which are manifested in a rather delicate and subtle manner through performers' excellent performances, including their facial expressions, vocal singing, and physical movements in the opera. Characters' emotions play a vital role in presenting the conflict in the opera and promoting plot development, making the opera more appealing to the audience.

Chapter 4   JOY: Comparison Between Its Conceptualization

in Language and in *Hua Mu-Lan*

In this chapter, we will analyze in detail the multimodal manifestations of joy by virtue of cognitive tools in the Henan Opera *Hua Mu-Lan* and further compare them with those realized in language, which can hopefully reveal the features of JOY metaphors manifested in the multimodal text *Hua Mu-Lan* and discover the role of the media in realizing metaphors.

4.1 Conceptualization of JOY in Language

Joy is defined in the Merriam-Webster dictionary as "an emotion, synonymous with excitement and delight, evoked by well-being, success, good fortune, or by the prospect of possessing what one desires". And according to Plutchik's Wheel of Emotions, joy, as one of the eight basic human emotions, usually sparks a sense of energy and a promising prospect for the future (Plutchik, 1980). As can be seen, joy is typically caused by the subjective experience of something positive as one expects and tend to be related to the pleasure or comfort after the desired goal is achieved.

Xi, the equivalent of "joy" in Chinese, is defined by *Xin-Hua Dictionary* as:

      a. joy or pleasure (Noun)

      b. something that makes people happy (Noun)

      c. (of a person) to like or take pleasure in (Verb)

As the definitions suggest, "*xi*" in Chinese has a broader sense than in English, which can be attributed to the concise feature of Chinese expression influenced by the ancient Chinese prose (in which, a word can fall into several word classes at the same time). For the sake of

convenience to compare with its English equivalent, we will only focus on its first meaning as a noun in this study.

Joy, one of the most important basic emotions, has received a lot of attention from researchers, which thereby yields plentiful results: Kövecses (1991, 2000, 2008) studied the conceptualization of joy in English, Yu (1995, 1998), King (1989), Chen (2004, 2007), and Sun (2011, 2013) conducted comparative studies on the conceptualization of joy in Chinese with its English counterpart. Therefore, in the forthcoming sections, we will first summarize previous research on how joy is conceptualized via metonymy and metaphor and its prototypical cognitive model based on linguistic examples.

4.1.1 Metonymy of JOY in Language

According to the previous research, the emotion JOY is oftentimes referred to through both its physiological and behavioral effects on the subjects, such as a blush on the face, changes of shapes of eyes, stretching eyebrows, smiling, dancing, jumping, the body posture with head up, and even crying, all of which come into play based on the metonymical rule PSYCHOLOGICAL AND BEHAVIORAL REACTIONS OF JOY STAND FOR JOY, which is based on a more generic rule EFFECTS STAND FOR CAUSE. The detailed analysis of these metonymies of JOY is to be presented as follows.

JOY can be suggested through a special look on the subject's face, such as a blush on the face (as shown by 1a, 1b, and 1g), relaxed muscles (as shown by 1c and 1d), and a general state reflected on the face (as shown by 1e and 1f).

(1) **A SPECIAL LOOK ON THE FACE**

    a.   man-mian-**hong-guang**

        full-face-**red-light**

        *"The **face turns red** and is **radiant** with happiness"*

b.　xing-gao-**cai-lie**

　　spirit-high-**color-bright**

　　*"The **complexion gets redder** as joy intensifies."*

c.　xiao-zhu-**yan-kai**

　　smile-force-**face-open**

　　*"The **face is beaming** with smiles because of joy."*

d.　**mei-tou**-shu-zhan

　　eyebrow-head-relax-extend

　　*"The **eyebrows stretch** due to joy."*

e.　xi-xing-yu-**se**

　　joy-shape-in-**color**

　　*"Joy displays itself on the **face**."*

f.　**shen-cai**-fei-yang

　　spirit-color-fly-raise

　　*"The **face** can not hide the high spirit."*

g.　He is so excited that his **face flushed**.

Another typical way to indicate the existence of JOY is the reactions in the subjects' eyes and eyebrows. Different from English that conceptualizes JOY as the brightness of eyes (as shown in 2j and 2k), Chinese employ the changes in the shapes of eyes (as shown in 2a and 2b). Apart from eyes, eyebrows are also very frequently drawn on to imply JOY. JOY can stay on the eyebrows (as shown in 2c, 2d, and 2e). JOY is the stretching eyebrows (as shown in 2f and 2g) and the movement of eyebrows (as shown in 2h and 2i). All the examples in (2) imply that Chinese has the preference to recruit both the reactions in the eyes and the change of eyebrows to indicate JOY (Yu, 1995).

(2)   **REACTIONS IN EYES AND EYEBROWS**

a.   **yan-jing**   xiao   **wan**   le

   eye-eyeball   smile   **crook**   ASP

   *"The **eyes** gets **crooked** while smiling."*

b.   **yan-jing**   xiao   cheng   le   yi-tiao   **feng**

   eye-eyeball   smile   become   ASP   one-stripe   **slit**

   *"The **eyes** is **narrowed into a slit** when smiling."*

c.   xi-**mei**-xiao-**yan**

   joy-**eyebrow**-smile-**eye**

   *"Joy can be seen from the **eyebrows** and in the **eye**."*

d.   xi-shang-**mei-shao**

   joy-up-**eyebrow-tip**

   *"Joy appears on the **eyebrows**."*

e.   xi-zai-**mei-yu**

   joy-in-**eyebrow-space**

   *"Joy displays itself in the place between two **eyebrows**."*

f.   **mei**-kai-**yan**-xiao

   eyebrow-open-**eye**-smile

   *"The **eyebrows** stretch and **eyes** smile."*

g.   shu-**mei**-zhan-**yan**

   stretch-**eyebrow**-unfold-**eye**

   *"Both the **eyebrows and eyes** stretch due to joy."*

h.   **mei-fei**-se-wu

   eyebrow-fly-color-dance

   *"Overjoy is shown from the **dancing eyebrows** and face."*

i.   ta   gao-xing   de   **mei-mao**   dou   **dou-dong**   le   qi-lai

he high-spirit COM **eyebrow** all **shiver-move** ASP raise-come

*"He is so happy that even his **eyebrows** begin to **bounce**."*

j. Amusement **gleamed in his eyes**.

k. His **eyes were shining** when she saw the money.

JOY is also quite often suggested through such behaviors as smiling as shown in (3), jumping as shown in (4), and dancing as shown in (5), all of which are people's normal reactions to JOY in their daily life. It has to be noticed that singing, along with dancing, is also very frequently adopted to imply JOY, as shown in (5b).

(3) SMILING

a. ta **xiao-rong**-man-mian

she **smile-look**-full-face

*"Her face is with all **smiles**."*

b. ta kai-xin de **zui** dou **he-bu-shang** le

she open-heart COM **mouth** all **close-not-up** ASP

*"She is so happy that she **smiles** to such an extent that **the mouth can not close**."*

c. **xiao** de he-bu-long-zui

smile COM close-not-together-mouth

*"**smile** from ear to ear"*

d. **xiao**-zhu-yan-kai

smile-force-face-open

*"The face is beaming with **smiles** because of joy."*

e. man-lian-dui-**xiao**

full-face-pile-**smile**

*"The face is full of **smiles** because of joy."*

66

f. She was **smiling** with happiness.

g. They were all **smiles**.

h. He **grinned** from ear to ear.

(4) JUMPING

a. gao-xing   de   **tiao**   le   qi-lai

high-spirit   COM   **jump**   ASP   raise-up

"***jump up*** *to express joy*"

b. huan-hu-**que-yue**

joy-shout-**sparrow-jump**

"*express joy with shout and **jump***"

c. huan-**beng**-luan-**tiao**

joy-**leap**-disorder-**jump**

"*dancing and **jumping** with joy*"

d. He **jumped** for joy.

e. He was **leaping** with joy.

(5) DANCING

a. ta-men   le   de   shou-**wu**-zu-**dao**

they   joy   COM   hand-**dance**-foot-**dance**

"*They are happy to **dance**.*"

b. da-jia   zai-**ge**-zai-**wu**   lai   qing-zhu   xin-nian

they   again-sing-again-**dance**   come   celebrate   new-year

"*They **dance** and **sing** happily to celebrate the New Year.*"

c. ta   xing-fen   de   you   **tiao**   le   yi-**qu**

she   spirit-raise   COM   again   **dance**   ASP   one-**song**

"*She is so happy that she **dances** for another **song**.*"

d. They were **dancing** with joy.

e.   They are **kicking up their heels**.

Another common expression of JOY is the subject's posture of head up as shown in (6), which is driven by the human bodily experience that a person with JOY will commonly stand straighter and hold the head up.

(6) **HEAD UP**

   a.   **yang**-shou-shen-mei

         raise-head-stretch-eyebrows

         *"**holding up** one's head and stretching one's eyebrows"*

   b.   **ang**-shou-shen-mei

         raise-head-stretch-eyebrows

         *"**holding up** one's head and stretching one's eyebrows"*

JOY can even be indicated through the behavior of crying, as shown by examples in (7). However, JOY conceptualized as such reflects an extremely intensified emotional state.

(7) **CRYING**

   a.   ta   xiao   de   **yan-lei**   dou   liu   chu-lai   le

         he   laugh   COM   **tear**   all   flow   out-come   ASP

         *"He laughs till **tears** come out."*

   b.   le-ji-sheng-**bei**

         joy-extreme-birth-**sorrow**

         *"Extreme joy begets **sorrow**."*

As presented above, the emotion JOY can be conceptualized in metonymical ways, which

are driven by the human bodily experience of JOY: people produce a series of both physiological reactions and behavioral responses to the emotion, such as redness on the face, change in the shape of eyes, movement of eyebrows, head holding up, smiling, jumping, dancing, and even crying.

4.1.2 Metaphor of JOY in Language

Apart from metonymies, JOY is also conceptualized through metaphors. Major metaphors employed to understand the emotion JOY are: JOY IS A FLUID IN THE CONTAINER, JOY IS LIGHT, JOY IS UP, JOY IS FLOWERS IN THE HEART, and JOY IS A SWEET SUBSTANCE.

JOY is conceptualized through the CONTAINER metaphor, in which JOY is substantialized as A FLUID that grows IN THE CONTAINER and may overflow, as shown by examples in (8). Such a metaphor is mainly motivated by the embodiment view of emotions that believes the human body is a "container" holding emotions within. However, in Chinese, people tend to regard more specific body parts instead of the general body as the container of JOY (Yu, 1995), such as the face (as shown in 8c), the bosom (as shown in 8d), and most prominently the heart (as shown in 8a, 8b, and 8e).

(8) **JOY IS A FLUID IN THE CONTAINER**

    a.   ta   de   **xin-zhong**   **chong-man**   le   xi-yue-zhi-qing

         he   COM   **heart-in**   **fill-full**   ASP   joy-happy-COM-emotion

         "His heart is filled with joy."

    b.   **man-xin**-huan-xi

         full-heart-happy-joy

         *"The **heart is full of** joy."*

    c.   xi-ying-**yu-se**

joy-overbrim-**in-color**

*"Joy can **not be hidden from the face**."*

d. **man-huai**-xi-yue

    full-bosom-joy-happy

    *"**The bosom is brimming with** joy."*

e. xi-yue   ru   quan-shui   ban   **liu-jin**   ta   de   **xin-tou**

    joy-happy   like   spring-water   kind   **flow-in**   he   COM   **heart-head**

    *"Joy **flowed into his heart** like a fountain."*

f. They were **full of** joy.

g. He is **overflowing with** joy.

h. His heart is **filled with** joy.

Another metaphor frequently employed to understand JOY is JOY IS LIGHT, as shown by examples in (9). The LIGHT is most frequently reflected on the face. This metaphor is motivated by the subject's physiological responses to the emotion JOY: blush on the face. And Sun (2013) argues that in the metaphor JOY IS LIGHT, the warmth and pleasure LIGHT brings to people is mapped onto the target JOY so as to the highlight the positive meaning of the emotion JOY.

(9) JOY IS LIGHT

a. hai-zi-men   ge-ge   xing-gao-**cai-lie**

    kids   one-one   spirit-high-**color-bright**

    *"The kids' faces are all **radiant** with joy."*

b. yin-wei   hai-zi   de   xi-shi,   ta   **rong-guang-huan-fa**

    because   child   MOD   joy-event,   he   **look-light-glow-emit**

    *"His face **glows** with joy because of his child's wedding."*

c. ta   lian-shang lou-chu   le   **can-lan**   de   xiao-rong

   she   face-on   show-out ASP   **bright-shine** MOD   smile-look

   *"A smile **brightened** her face."*

d. xi-xiao-**yan-kai**

   joy-smile-**face-open**

   *"**The face** is **lit up** with joy."*

e. ta   yan-jing   zhong   **shan-shuo**   zhe   xi-yue   de   **guang-mang**

   he   eye-eyeball in   **shine-glitter** ASP   joy-happy MOD   **light-awn**

   *"His eyes **gleam** with joy."*

f. When she heard the news, she **lit up**.

g. He was **gleaming**.

h. She was **shining** with joy.

In addition, the metaphor JOY IS UP is an extremely conventionalized metaphor to understand JOY. The examples in (10) show that JOY is expressed in terms of an upward orientation, which is not arbitrary, according to Lakoff and Johnson: orientations imply evaluative meaning and therefore the upward orientation is usually adopted to understand positive emotions while downward orientation is to understand negative emotions (Lakoff & Johnson, 1980). JOY IS UP is such a deeply entrenched metaphor that the phrases in (10a) and (10b) are idiomatic daily expressions to refer to JOY in Chinese and people use them even without noticing they are metaphors.

(10) JOY IS UP

a. **gao**-xing

   high-spirit

   "being **happy**"

b. xing-**fen**

   spirit-**raise**

   "being **happy**"

c. qing-xu-**gao-zhang**

   emotion-feeling-**high-raise**

   *"in **high** spirits"*

d. xing-**gao**-cai-lie

   spirit-**high**-color-bright

   *"The complexion gets redder as joy **intensifies**."*

e. ta-men   ge-ge   **xing-chong-chong**   de

   they   one-one   spirit-**uprush-uprush**   MOD

   *"Their spirit gets **higher**."*

f. I am six feet off the ground.

g. We are in the clouds.

h. He was soaring with happiness.

i. After the exam, she was walking on air for the following days.

j. They were riding high.

k. He was floating.

However, different from the fact that JOY is understood in terms of BEING OFF THE GROUND in English (see 10f-10k), in Chinese, only "momentarily off the ground" like jumping is accepted (see examples in 4), and according to Yu (1995), "this upward orientation has its upper limit. It is desirable only when it reaches as high, and stays in the air as long, as one can jump or leap" (Yu, 1995, p. 74). Yu (1995, 1998) and Chen (2007) interpret it as a manifestation of the traditional Chinese virtue of modesty and introverted personality, based on which, Chinese people believe that one should refrain from his/her behaviors even feeling

extremely happy, or will be regarded as being too proud and complacent, and hence the expression "*de-yi-wang-xing*" (being eaten up by overjoy).

JOY is also very frequently understood in terms of FLOWERS IN THE HEART in Chinese, as shown by examples in (11).

(11) **JOY IS FLOWERS IN THE HEART**

    a.   **xin-hua**-nu-fang

        heart-flower-grand-open

        "*A person feels so happy that his/her **heart is a fully-blossomed flower***"

    b.   ta   xin-li   gao-xing   de   xiang   **hua-er**   **sheng-kai**   yi-yang

        he   heart-in   high-spirit   COM   like   **flower**   **magnificent-open**   one-look

        "*He is so happy that there is **a blooming flower** in his heart.*"

As can be seen, Chinese people have the tradition of using FLOWERS to understand the concept JOY, which is grounded in traditional Chinese culture that takes the "big red flower" as a symbol of happiness (Yu, 1995, p. 75). What's more, the blooming or blossoming of FLOWERS is mapped onto the target JOY to suggest it is being intensified.

Apart from those aforementioned metaphors, JOY is also understood in terms of A SWEET SUBSTANCE such as honey in Chinese, as illustrated by examples in (12). Sun (2013) argues that this metaphor is motivated by the experience that the sweet substance brings joy to people in their daily life, therefore, the sense of taste is mapped onto the experience of emotion, which builds the association between the source A SWEET SUBSTANCE with the target JOY.

(12) **JOY IS A SWEET SUBSTANCE**

    a.   kan-dao   hai-zi   de   jin-bu,   ta   xin-li   xiang   chi   le   **mi**   yi-yang   **tian**

        look-come   child   MOD   in-step,   he   heart-in   look   eat   ASP   **honey**   one-look

sweet

*"Seeing the child is making progress, he is happy as if he has had **sweet honey**."*

b. **tian-mi**   de   xing-fu

    sweet-honey MOD   happiness

    *"Happiness is **sweet honey**."*

c. xing-fu   de   wei-dao   shi   **tian**-de

    happiness   MOD   taste-come   be   **sweet**-MOD

    *"Happiness tastes **sweet**."*

As can be seen from the analysis above, the emotion JOY is found to be understood in terms of A FLUID IN THE CONTAINER, LIGHT, FLOWERS IN THE HEART, A SWEET SUBSTANCE, and UPWARD ORIENTATION in verbal language. And it should also be noticed that these metaphors are such conventionalized ones that people use them to express JOY in an extraordinarily frequent way in their everyday life.

4.1.3 Prototypical Scenarios of JOY in Language

After having discovered a prototypical cognitive model of anger (Lakoff, 1987), Kövecses (1990, 2000) proposes that all emotion concepts might be conceptualized via a cognitive model that features the five-stage prototypical scenarios: cause － existence of emotion － subject's attempt at control － subject's loss of control － action. Following this research approach, King (1989) tentatively built a cognitive model for JOY, which is presented as follows.

1. There is a situation where S is joined or reunited with a friend or loved one.

2. Joy exists.

   S experiences physiological effects and behavioral reactions:

   smiling/laughter, ways of looking (eyebrows spread, head/chin up), and a positive effect on

health.

3. Attempt at control.

    S attempts to control JOY.

4. Loss of control.

    S is controlled by JOY.

    S may experience interference with accurate perceptions.

5. S expresses JOY.

    JOY is expressed in terms of dancing, jumping, singing, and clapping.

<div align="right">King (1989, p. 143)</div>

It is apparent that JOY, according to King (1989), conforms to the prototypical cognitive model of common emotions. What makes it unique is the causes or sources of JOY King (1989) discovered based on Chinese expressions. Even though JOY can derive from a large number of events in Chinese people's daily life, wedding and reunion with family and friends are typical occasions of JOY in Chinese culture, as can be suggested by examples in (12) and (13).

(13) Wedding is the source of JOY

    a.   da-**xi**-zhi-ri

           big-**joy**-MOD-day

           *"the **wedding** day"*

    b.   xi-**shi**

           joy-event

           *"**wedding**"*

    c.   **xi**-jiu

           joy-alcohol

           *"**wedding** feast"*

d.　he-**xi**

celebrate-**joy**

*"congratulations on the **wedding**"*

As examples in (13) show Chinese people regard wedding as one of the most important occasions and hence a major source of JOY.

(14)　Reunion is the source of JOY

a.　ren　　you　bei-**huan**-li-**he**

people have grief-**joy**-separation-**union**

*"It is natural for a person to have **joys** and sorrows due to **union** and separation respectively."*

b.　mei-you　　bi　　　**jia-ting　tuan-ju**　　geng　xing-fu　de　shi-qing　le

not-have　compare　**family　mass-cluster**　more　happy MOD　event　ASP

*"There is nothing happier than a **family reunion**."*

c.　**lao-you　　xiang-ju**,　　ge-wai　　kai-xin

old-friend　each-gather,　exceptionally　open-heart

*"The person feels exceptionally happy when **getting together with an old friend**."*

As shown by examples in (14), JOY is also very often associated with UNITY / BEING TOGETHER with family and friends whose opposite SEPERATION is employed to understand sadness.

As can be seen from the presentation of previous research on the prototypical cognitive model of JOY, JOY, like ANGER, can also be conceptualized in five-stage scenarios. In addition, the major sources of JOY in Chinese culture are weddings and reunions.

After having reviewed previous research on the metonymies, metaphors, and prototypical cognitive model of JOY based on language examples, we will, in the following parts, analyze how JOY is manifested by virtue of multimodal resources in the Henan Opera *Hua Mu-Lan* in cognitive paradigm.

4.2 Metonymy of JOY in *Hua Mu-Lan*

In *Hua Mu-Lan*, the emotion concept JOY is expressed in terms of performers' facial expressions, such as eyes changing into the shape of a crescent and movement of eyebrows, the gesture of clapping hands, and such body movements as head wiggling, hands clapping, jumping high, walking with fast while floating gait, and dancing with *shuixiu* (water sleeves) in the visual mode, and humming a tune in the aural mode, which are to be presented in detail in the forthcoming sections.

4.2.1 Crescent-shaped Eyes

| a | b | c | d |

Figure 4-1 Crescent-shaped eyes indicating joy (Stills from *Hua Mu-Lan*)

The first indication of JOY is the shape of the performers' eyes. As illustrated in Figure 4-1, performers invariably change the shape of their eyes into the shape of a crescent and raise their cheeks which might sometimes result in crow's feet in the area around the eyes as well (as shown in Figure 4-1 c and d). The crescent-shaped eyes are regarded as prototypical smiling eyes, known as the Duchenne Smile: a smile that goes all the way up to the eyes. Psychologists

discover that Duchenne Smile is recognized as the most authentic and sincere expression of happiness by common people in light of the fact that smiling with eyes is the most reliable way to express this emotion (Freitas-Magalhães, 2012; Messinger & Moffitt, 2020; Hwang & Matsumoto, 2021). Inasmuch as the psychological discoveries about it, the crescent-shaped eyes in the opera are taken as an indication of JOY.

4.2.2 Bouncing Eyebrows

JOY is also suggested from performers' eyebrows in *Hua Mu-Lan*. As shown in Figure 4-2, Hua Mu-Lan expresses her JOY in the way that her eyebrows bounce up and down as she sings telling how delighted she is at the news that her father has recovered from illness. As discussed in section 4.1.1, Chinese has a penchant for drawing on the movement of eyebrows to express emotions in language. It is tenable to regard Hua Mu-Lan's bouncing eyebrows as an indication of JOY in the opera. If we take the synchronous accompaniment music into consideration, it will become more apparent that Hua Mu-Lan's eyebrows seem to be dancing in view that they bounce exactly along with the rhythm of the music. Combining these two points, it makes sense that the bouncing eyebrows are recognized as the suggestion of JOY.

a   b
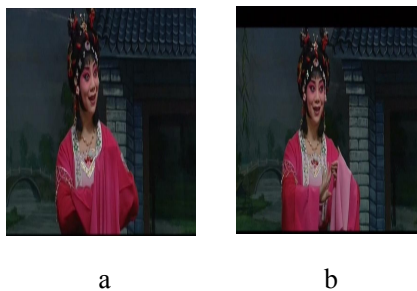
Figure 4-2 Bouncing eyebrows indicating joy (Stills from *Hua Mu-Lan*)

4.2.3 Head Wiggling

In the opera, Hua Mu-Lan wiggles her head to express her JOY. She occasionally nods her

head up and down (see Figure 4-3 a) or moves her head from side to side (see Figure 4-3 b) while singing. It should be pointed out that the rhythm of her head movement is quite in harmony with the tempo of the music. As it were, Hua Mu-Lan's head wiggles to the music, which might perfectly cue the scene of dancing to the music. Therefore, the performer's movement of head wiggling in the opera indicates the presence of JOY through activating the common experience of dancing on joyous occasions.

a   b

Figure 4-3 Head wiggling indicating joy (Stills from *Hua Mu-Lan*)

4.2.4 Hands Clapping

In the Henan Opera *Hua Mu-Lan*, performers also express their JOY by putting their hands together to clap (see Figure 4-4). Nevertheless, performers' way of clapping their hands is shown much different from the normal way of hand clapping in everyday life. As shown in Figure 4-4 a, Hua Mu-Lan pulls her hands together with the tips of two to three fingers touching each other. And in Figure 4-4 c, Hua Mu-Lan makes the movement of clapping hands a few times in a very gentle but quick way. Clapping hands performed as such is determined by the feature of Henan Opera to achieve the aesthetic effects as a typical form of performing art. Despite a distinct manner of presentation, performers' gestures as shown in Figure 4-4 can be instantly recognized as an expression of JOY thanks to human beings' common knowledge of the connection between hands clapping and a happy mood.

a   b   c

Figure 4-4 Hands clapping indicating joy (Stills from *Hua Mu-Lan*)

4.2.5 Humming a Tune

In the opera, performers, including Hua Mu-Lan, also express their JOY through humming. They make a string of "hmmm", "eh", or "yi-ah-yi-ah-hi" sounds in an inarticulate manner with the lips closed. It is rather difficult to distinguish what exactly the sounds mean. Nevertheless, performers utter these sounds continuously which forms a melody. And if we take into consideration of performers' synchronous wiggling heads and the instrumental accompaniment, the tune they are humming is much similar to singing, which is a typical way to express a happy mood in everyday life. For instance, Hua Mu-Lan hums a tune after expressing her good wish of hoping her parents have good health and live as long as a hundred years by singing in one scene; and in another, the brother begins to hum after expressing his delight at Hua Mu-Lan's returning home with victory from the front line. It is apparent that performers' humming oftentimes follows a joyful event, which helps to further imply JOY. Therefore, performers' humming a tune in this episode is taken as a manifestation of JOY.

4.2.6 Jumping

In the opera, the emotion JOY is also indicated by the performers' behavior of jumping (as shown in Figure 4-5). In one scene, when the father finally consents to Hua Mu-Lan's

suggestion that she take the place of the father to join the army, the younger brother jumps high up in the air to express his JOY at figuring out a solution to the problem (as shown in Figure 4-5 a). And in another, Hua Mu-Lan lowers her body into a lunge showing the intention to jump up (as shown in Figure 4-5 b) after getting the commander's permission that she could return home and reunite with her family members. In both scenes, performers express their JOY through their behavior of jumping. They, however, perform the action of jumping in different ways. The bother jumps high up in the air with his two feet off the ground, whereas Hua Mu-Lan's feet are substantially on the ground. Even though manifested differently in the opera － which will be discussed in detail in later sections, performers' jumping is an indication of their JOY especially when performers' synchronous facial expressions are taken into consideration.

a   b
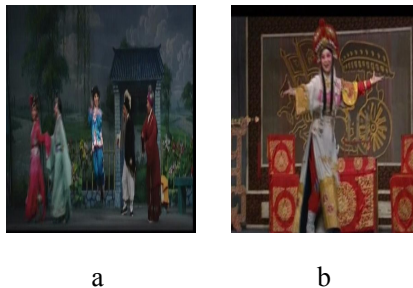
Figure 4-5 Jumping indicating joy (Stills from *Hua Mu-Lan*)

4.2.7 Fast and Floating Gait

In *Hua Mu-Lan*, JOY is also very often implied from performers' fast while floating gaits on the stage. As instantiated in the opera, Hua Mu-Lan's walk around on the stage with a fast and floating gait (as shown in Figure 4-6 a and b), Hua Mu-Lan and her sister's walk to one side of the stage with a sort of floating gait like a fairy in Chinese mythology (as shown in Figure 4-6 c), and Hua Mu-Lan's walking up to the stage with a maidenly floating gait (as

shown in Figure 4-6 d) are all employed to express their JOY.

Here, it is necessary to introduce performers' gaits in Henan Opera, which include both how performers stand and walk on the stage and vary depending on their roles in the opera. The performance of gaits on stage is one of the major factors in evaluating the performance quality of a "*hua-dan*" (a young female role), whose gait, in most cases, features such characteristics as being light, deft, graceful, and swift, so as to portray an image of a cheerful and lively young lady. And the performers ought to employ and adjust gaits according to their different roles in the opera and ensure their gaits can best show the role's character and emotion then and there.

| a | b | c | d |

Figure 4-6 Floating gait indicating joy (Stills from *Hua Mu-Lan*)

In those scenes mentioned above, both Hua Mu-Lan and her sister walk with a fast and floating gait on their tiptoes with the intention to show their happiness, whereas a sad lady may tend to drag along with heavy steps, as we can imagine. The spectators' identification of the emotion JOY is quickened thanks to the performers' vivid display of walking gaits.

4.2.8 Dancing with *Shuixiu*

In the opera, performers also express their JOY through dancing with *shuixiu* (as shown in Figure 4-7). For instance, in one scene, when Hua Mu-Lan sings "the whole family is happy to see the father is getting better and will soon recover", she lifts her two arms up, unfolds the sleeves, and swings them while hiding her hands in (see Figure 4-7 a). And in another, when

the supreme commander visits her family, everybody is welcoming the commander in a happy mood; especially when the commander shows his understanding and praise to Hua Mu-Lan for her fighting on the front line in the place of her father, Hua Mu-Lan expresses her joy by shaking her sleeves in two opposite directions. In these two scenes, Hua Mu-Lan's joy can be easily perceived through her movements with *shuixiu*.

To interpret Hua Mu-Lan's movement with *shuixiu* in the opera, it is necessary to introduce *shuixiu* and its role in Chinese opera. *Shuixiu* (water sleeves), white silk extensions to the cuff of costume sleeves, are more often worn by actresses in Chinese opera in dancing so as to express strong emotions and women's elegance as well. *Shuixiu* got its name from the fact that the actress's movements in dancing with *shuixiu* remind people of flowing and whirling water. *Shuixiu* dancing is one of the basic stunts in Chinese opera performance, and there are plenty of prestigious episodes both in Beijing Opera and Henan Opera with Cheng Yan-Qiu in Beijing Opera and Chen Su-Zhen in Henan Opera as the most famous performers. Through the coordination and cooperation of various parts of the body, such as shoulders, arms, elbows, wrists, and fingers, the performers designed movements like hooking, picking, punching, raising, dusting, throwing, hitting, shaking, and so forth, to convey various emotions like joy, sorrow, innocence, sadness, and increase the beauty of the performance, and thereby enthralling the audience and always one of the highlights of opera performance.

a   b

Figure 4-7 Dancing with *shuixiu* indicating joy (Stills from *Hua Mu-Lan*)

In this opera under study, Hua Mu-Lan dances with *shuixiu* while singing to express her great JOY at the bottom of her heart. In addition, Hua Mu-Lan's movements with *shuixiu* in the visual mode along with either her singing or humming a tune in the aural mode can, as a matter of fact, activate the Chinese phrase "*zai-ge-zai-wu*" (literally means singing while dancing), which is a fairly common way to express the emotion JOY in Chinese culture.

It is worth stressing that Hua Mu-Lan's way of dancing with *shuixiu* as presented in this opera is nothing like youngsters' disco dancing or free-style dancing in modern times, instead in a rather mild and gentle way, which on the one hand reflects people's restrained way of expressing emotions in Chinese culture and on the other hand suggests the director's intention to portray Hua Mu-Lan as a simple and innocent young lady, who should be shy, introverted, and refrained according to Chinese criteria of a lady in ancient times.

In this section, we analyzed how the emotion JOY is indicated from both performers' physiological responses and behavioral reactions in the Henan Opera *Hua Mu-Lan*, which is motivated by the generic metonymy: EFFECTS STAND FOR CAUSE. Even though all of them are grounded in the universal human experience of JOY, these metonymies manifested in the opera, however, demonstrate the influence of unique Chinese culture (for instance, change in the shapes of eyes, movement of eyebrows, and ways of jumping) and distinct features of Henan Opera (such as, hands clapping, walking with a light gait, and dancing with *shuixiu*).

4.3 Metaphor of JOY in *Hua Mu-Lan*

Based on the metonymies analyzed in the previous section, we further studied how the emotion JOY is realized in metaphorical ways and discovered the major metaphors employed to express JOY in the Henan Opera *Hua Mu-Lan* are: JOY IS UP, JOY IS LIGHT, JOY IS FLOWERS, JOY IS BROAD, and JOY IS A SUBSTANCE IN THE CONTAINER. The target

JOY is either mainly indicated metonymically by performers' facial expressions, gestures, and body movements in the visual mode, explicitly referred to in performers' lines or words of singing in the verbal mode, or inferred from the storyline, and hence a multimodal representation. While it takes little effort to identify the target, so to speak, the identification of sources, however, requires more time and energy, thereby deserving elaborate interpretation. In light of this, we will focus on the detailed analysis of how sources of each JOY metaphor are cued in the opera in this current section.

4.3.1 JOY IS UP

In the opera under inspection, the arguably most obvious to recognize metaphor is JOY IS UP. The metaphor is instantiated rather extensively: such as Hua Mu-Lan's head holding high, chin up, chest up, the upward movement of eyebrows' bouncing, hands' lifting basket upward in the visual mode (see Figure 4-8 a and b) and the upbeat background music in the aural mode in the scene of Hua Mu-Lan expressing her joy at the news that her father has recovered; Hua Mu-Lan and the mother's upright standing posture as well as Hua Mu-Lan's upward gesture when welcoming the supreme commander's visiting (see Figure 4-8 c); in another scene when Hua Mu-Lan is permitted to return home after having been fighting on the front line for twelve years, she imagines her riding a horse home at a high speed and the scene of reunion with her parents, during which UP is particularly evident in Hua Mu-Lan's posture of standing upright, imitation of waving a horsewhip high in the air while riding on a horse, tassels on the hat wiggling high (see Figure 4-8 d), ever-rising movements of body imitating weaving cotton cloth on the loom in the visual mode (see Figure 4-8 e), and her ascending sonorous voice in singing which interacts with and matches the several groups of accompaniment simulating a horse's neigh and the sound of a working loom in an ever rising pitch made by *Erhu* in the aural mode; the brother's jumping up high in the air to show his joy at finally figuring out a solution to the conscription (see Figure 4-8 f); Hua Mu-Lan's posture of preparing to jump up

at the good news of her upcoming holiday (see Figure 4-8 g); Hua Mu-Lan's movements of flailing up *shuixiu* either to express her joy at her father's recovery (see Figure 4-8 h) and to indicate her happiness at her reunion with the family (see Figure 4-8 i); all performers' upright standing posture when all the conflicts are resolved in the final scene (see Figure 4-8 j) and the ever resounding background music synchronously made by such instruments as Suona Horn, drum, and gong.

| a | b | c | d | e |

| f | g | h | i | j |

Figure 4-8 JOY IS UP (Stills from *Hua Mu-Lan*)

It seems that the visual representations of the concept UP are readily comprehensible, since performers' facial expressions, gestures, and body movements all perfectly activate our folk knowledge of the upward orientation in the physical world; whereas its manifestations in the aural mode might demand more time and energy to recognize and therefore it is commendable to give a further interpretation. Musical pitches, as Zbikowasky (2009) argues, can be construed as vertical spaces in the human mind with the "high" pitch compared with the

high place in space and the "low" pitch the low place respectively. Therefore, musical pitches described as "high" and "low" is, as a matter of fact, "a product of mapping structure from one domain of knowledge (relationships among points in vertical space) onto another (relationships among musical pitches)" (Zbikowasky, 2009). This kind of mapping is realized via multimodal resources (understanding the aural sound in terms of visual space) and can be summarized as the metaphor PITCH RELATIONSHIPS ARE RELATIONSHIPS IN PHYSICAL SPACE. Based on the association between musical pitch and physical space, changes of pitches in music are entailed the potential to be employed by composers to express the vertical space in the physical world. As in the opera, the stepwise ascending scale of accompaniment conjures up in our mind the image of rising from a low point to a higher one of the physical world based on their association in the foregoing analysis. Therefore, the instrumental accompaniment in an ever-rising pitch enacts the orientation UP in an aural way, which is further employed to understand the emotion JOY. And likewise, performers' sonorous voices in singing and the resounding background music are also drawn on to realize the concept UP.

As described above, the source UP can either be identified through performers' upright standing posture, upward gestures, ever-rising body movements, or jumping up in the visual mode, or cued by the phrase "*gao-xing*" (high-rise) in performer's lines (which is a verbal mode), or performers' sonorous singing, instrumental accompaniment in an ever-rising pitch, and the synchronous resounding background music in the aural mode. It is apparent that the concept UP is manifested both by resources in the visual, verbal, and as well as aural modes, which makes it qualify for the multimodal representation. Since both the source UP and the target JOY are manifested predominantly in different modes, the metaphor JOY IS UP is fully qualified for a multimodal metaphor based on Forceville's definition.

In addition, it is worth giving more focus on the way how UP is instantiated as performers' jumping in the opera (see Figure 4-8 f and g). As discussed in the previous section, different from English which tends to understand JOY in terms of BEING OFF THE GROUND

(Kövecses, 2002), BEING OFF THE GROUND in Chinese culture implies a negative sense: being complacent and conceited (Yu, 1995). In the opera, Hua Mu-Lan lowers her body into a lunge showing the intention to jump up (as shown in Figure 4-8 g) while her feet are well on the ground. Despite the brother jumping high up in the air (as shown in Figure 4-8 f), he falls on the ground just a second or two later, which is understood as "being just momentarily off the ground". JOY is manifested as such in the opera corresponds with its manifestation in linguistic expressions, which further substantiates that metaphors are not only grounded in human's universal bodily experience, but also strongly influenced by a specific culture.

4.3.2 JOY IS LIGHT

Another significant while conventionalized metaphor used in the scenes of JOY in the opera should be JOY IS LIGHT as being realized through performers' facial expressions, such as the typical smile on their face and unique expressions in their eyes, hair accessories on the head glitter in the limelight, the costume is in bright color, as well as the bright stage lighting (see Figure 4-9), all of which enact the source LIGHT.

a   b   c   d   e

Figure 4-9 JOY IS LIGHT (Stills from *Hua Mu-Lan*)

In the opera under study, when the performers feel happy, they invariably display their JOY on their face: they put on a special look on their face with a typical smile and eye expression, which corresponds with the manifestations of JOY in language that the special look

on the happy people seems to make people around feel warm. The smile on the performers' face (as shown in Figure 4-9) can be verbalized as "*can-lan de xiao-rong*" (bright smile) as shown in (9c) and their sparkling eyes can be verbalized as "*shan-yao guang-mang*" (shining light) as shown in (9e). The effects of shining on performers' face and in their eyes are further strengthened by the spotlight that focuses on happy people and thereby making their face brighter and more evident to see.

In addition, there are plentiful diamond-like hair accessories on the actresses' heads that glitter like stars under the stage lights. The effects as such also realize the source LIGHT. Meanwhile, performers wear bright-colored clothes which are all the more eye-catching in those scenes of JOY. The parents are a perfect illustration of this. In one scene, when everybody in the family is celebrating Hua Mu-Lan's return, both the father and mother change their costume into bright purplish-red which is in stark contrast with their former dark-colored clothes all throughout the opera. Both the shining accessories and bright-colored clothes once again enact the source LIGHT in the visual mode.

Another element that invites the viewers to evoke the concept of LIGHT in their minds is the stage lighting. It is quite apparent that when performers show hints of JOY either through their facial expressions, gestures, or body movements, the stage, in all cases, is lit by bright lights, which makes the whole stage as well as the performers' happy mood more obvious to recognize. Nevertheless, it needs to be noticed that the change of stage lighting is mapped onto the target JOY indicating the change of emotions in these scenes. As displayed in the opera, Hua Mu-Lan might have been grieving over her father's bad health condition － the spectators can infer from her words of singing － when the news comes that her father has recovered and then she gets delighted, which is further underlined by the sudden change of stage lighting into brighter. In another scene, Hua Mu-Lan is suffering from the arrow wound on the battlefield when the supreme commander permits her suggestion of returning home to have a good rest since the invading army has been defeated, and then Hua Mu-Lan's mood

transforms from being painful to the state of JOY immediately after the supreme commander leaves her alone and meanwhile the whole stage is lit up. And in the final scene, since the invading army has been finally defeated and the supreme commander shows his understanding of Hua Mu-Lan's disguise as a male on the front line, all performers change their mood from anger and worry into JOY and once again limelight lights up the stage. In all the scenes mentioned above, accompanying performers' changes of moods, the stage lighting turns brighter, which is in sharp contrast with the dim light in previous scenes. Therefore, the emotion JOY conceptualized through metaphor JOY IS LIGHT in the opera is a dynamic change of state rather than a static one, which connotates that the subject is experiencing an emotional change from a worse state to a better one.

As illustrated in this section, the source LIGHT is predominantly realized by the elements in the visual mode. However, the target JOY is simultaneously indicated in the visual and verbal mode as well as the storyline. When we take all the manners in which both the target and source are manifested, the metaphor JOY IS LIGHT is qualified for a multimodal one. The metaphor JOY IS LIGHT manifested as such in the opera *Hua Mu-Lan* corresponds with its illustration in the linguistic expressions: JOY is understood in terms of the glowing face and radiant eyes. However, except for these, the source LIGHT is also activated by the external elements such as performers' glittering accessories, bright-colored costumes, and the stage lighting, which, in particular, play a significant role in realizing the metaphor JOY IS LIGHT in *Hua Mu-Lan*.

4.3.3 JOY IS FLOWERS

The source FLOWER is manifested by the real flower blossoms shown in the background environment in the scene where Hua Mu-Lan expresses her happiness seeing her father's recovery and the scene the whole family displays their JOY after finally figuring out a solution to reply to the government's conscription letter (see Figure 4-10 a and b). And the

flower-shaped basket Hua Mu-Lan holds in her hands (see Figure 4-10 a) and the flower accessories performers wear on their hair (see Figure 4-10 a, c, d, and e) as they display their JOY, I believe, can also cue the source FLOWER. In addition, in the final scene which is a happy ending suggested both by the storyline, the performers' facial expressions, and singing words, the painting with clusters of large flowers in the background is quite eye-catching (see Figure 4-10 f), which echos the performers' joyous mood. It should be noted that the co-occurrence of these FLOWER elements and characters' emotions of JOY can, as I propose, activate the metaphor JOY IS FLOWERS.

a   b   c   d

e   f
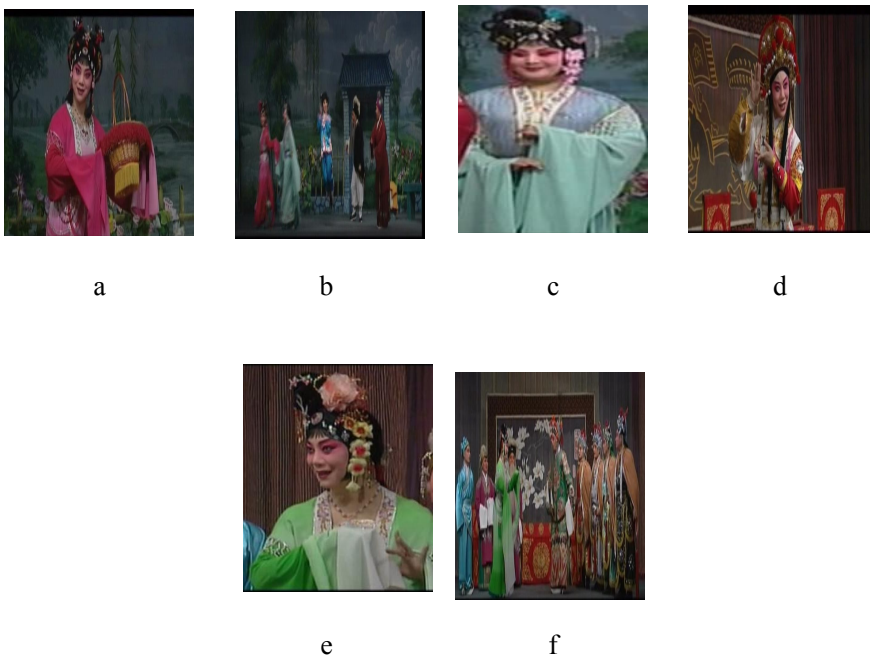
Figure 4-10 JOY IS FLOWERS (Stills from *Hua Mu-Lan*)

Besides these aforementioned flower elements in the visual mode, Hua Mu-Lan's words of singing － "I feel so happy (as if) flowers blossom in my deep heart" when she gets the supreme commander's order that she may return home － could not be more obvious to cue the source FLOWER. The FLOWER concept in this opera is manifested both visually and

verbally, and hence a multimodal manifestation.

Even though the emotion JOY is also conceptualized in terms of FLOWERS, the way it is manifested shows a delicate difference from that in the verbal language. As discussed in the previous section, linguistic examples in (11) illustrate that Chinese people tend to draw on FLOWERS IN THE HEART ― virtual and conceptual flowers ― to express their JOY. Except for that Hua Mu-Lan uses the exact same expression in her singing, the FLOWER elements presented in the opera are all tangible flowers, whether it be flowery hair accessories, real flowers in the garden, or clusters of flowers in the painting (as shown in Figure 4-10). In addition, Figures 4-10 b and f illustrate that the beautiful environment with flowers displays rich metaphorical meanings, which reflects people's preference for drawing on the external environment to express internal emotions in Chinese culture.

Such an indirect way of expressing emotions through the external environment is particularly adored by poets and writers in Chinese culture, and a good example in point is the verse "All the flowers have withered below the mountain in late April, while just in full bloom are the peach blossoms in the mountain temple" by the great poet Bai Ju-yi in the Tang Dynasty and the verse "Green lotus leaves outspread as far as the boundless sky; Pink lotus blossoms take from sunshine a new dye" by Yang Wan-li, a famous poet in the Song Dynasty. In these two poems, poets express their happy mood in terms of the peach blossoms and pink lotus blossoms respectively.

Embedded in this cultural tradition, Chinese people are accustomed to resorting to items in their surroundings to express inner emotions, which also reflects Chinese people's introverted nature and thus they tend to convey feelings in an indirect way. Consequently, such a kind of Chinese culture enables the external environment has the potential to be utilized to understand the emotion JOY. In light of this tradition, the opera employs a beautiful environment with flowers to manifest the emotion JOY, which is different from its conceptualization as virtual flowers in the heart in verbal language. In spite of this difference, both conceptualize JOY as

FLOWERS to indicate the delighted and pleasant feeling the emotion brings to subjects.

4.3.4 JOY IS BROAD

Another metaphor extensively utilized in the opera to express JOY is JOY IS BROAD. This metaphor is first cued by Hua Mu-Lan's words of singing "the whole family gets delighted (as if) the hearts are getting broader" in the scene when she expresses how delighted the whole family is at the father's recovery from illness. Here, the family's JOY is conceptualized as "a broad heart", which is equivalent to a more conventionalized phrase in Chinese "*xin-kuang-shen-yi*" (heart-broad-spirit-happy) － a phrase used to describe the state of happy people in Chinese.

Besides the verbal instantiation, the source BROAD is also anchored by performers' relaxed and extending eyebrows while smiling in the scene when Hua Mu-Lan expresses her JOY at her father's recovery (see Figure 4-11 a and b) and in another when she is happy at the news that she could return home after fighting on the front line for twelve years (see Figure 4-11 c), stretching arms either to dance or make other gestures (see Figure 4-11 b and c), as well as the spreading pattern of performers' position on the stage in the scene when the soldiers including Hua Mu-Lan express their JOY at having finally defeated the invading army and the final scene that all performers express their happiness at all conflicts being solved (see Figure 4-11 d and e).

| a | b | c | d | e |
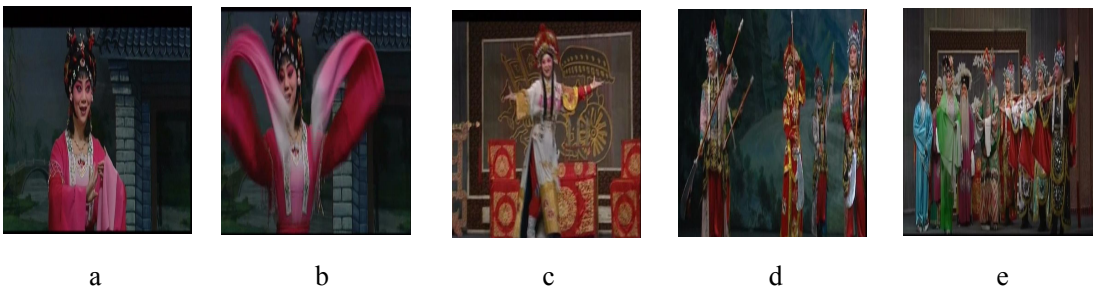
Figure 4-11 JOY IS BROAD (Stills from *Hua Mu-Lan*)

As presented in the previous paragraph, the source BROAD is cued in performers' words of singing "a broad heart", which agrees with its linguistic counterpart found in verbal data. In addition, the source BROAD is also enacted by performers' facial expressions, gestures, and the pattern of performers' position on the stage in the visual mode, among which only the manifestation via facial expressions can be found its equivalent in verbal expressions: "*mei-tou-shu-zhan*" in (1d), "*mei-kai-yan-xiao*" in (2f), and "*shu-mei-zhan-yan*" in (2g). The emotion JOY manifested as such via the metaphor JOY IS BROAD is to portray how a subject is affected physically by the emotion JOY: a relaxed body and body parts. However, except for facial expressions, the other manifestations do not have similar realizations in verbal language. Therefore, it may be safe for us to draw a conclusion that compared with the conceptualization of JOY in terms of a broad heart and extending eyebrows in language, the metaphor JOY IS BROAD is manifested in the opera in various and vivid ways. As regards the motivation, it is primarily owing to the features of Henan Opera: as a typical type of performing arts, it largely depends on performers' performances including not only the facial expressions and body movements as well; beyond all that, performers' position on the stage also plays a role in conveying meaning.

4.3.5 JOY IS A SUBSTANCE IN THE CONTAINER

The metaphor JOY IS A SUBSTANCE IN THE CONTAINER is first enacted in Hua Mu-Lan's singing words "*xin huan-xi*" (feeling happy in the heart) when she expresses her JOY at her father's recovery from illness. And in another scene, Hua Mu-Lan describes her JOY using the phrase "*kai-xin*" (open-heart) in which it seems JOY is released from the open heart. In addition, as we just analyzed in the metaphor JOY IS BROAD, JOY seems to fill up the heart so as to make it broad. From the performers' singing words and lines in the opera mentioned here, it is apparent that JOY is conceptualized as a substance in the subject's heart.

Apart from this, the metaphor JOY IS A SUBSTANCE IN THE CONTAINER is also

realized through the metaphor JOY IS LIGHT. As analyzed in 4.3.2, performers display their JOY in terms of a special expression in their eyes as if their eyes are so full of emotion that JOY radiates from the eyes. As such, JOY is conceptualized as a substance in the subject's eyes.

Therefore, the emotion JOY is manifested as a substance either in the subject's heart or eyes, with the former being in conformity with its realization in the verbal language: JOY IS A SUBSTANCE IN THE HEART as discussed in section 4.2. This further confirms that Chinese people tend to regard the heart as the most significant organ in producing as well as holding emotions and thereby expressing emotions in terms of their effects on the heart. With regard to the latter JOY IS A SUBSTANCE IN THE EYES, it suggests that Chinese people's preference for drawing on eyes in expressing their emotions as they believe that eyes are the window of their emotions.

In conclusion, the metaphor JOY IS A SUBSTANCE IN THE CONTAINER is instantiated as two sub-metaphors JOY IS A SUBSTANCE IN THE HEART and JOY IS A SUBSTANCE IN THE EYES in the opera *Hua Mu-Lan*. The metaphor manifested as such indicates that people have a penchant for resorting to body parts instead of the whole body to express emotions in Chinese culture, which agrees with the previous findings based on language (King 1989; Yu, 1995).

4.4 Prototypical Scenarios of JOY in *Hua Mu-Lan*

After having analyzed how JOY is conceptualized via the two basic cognitive tools － metonymy and metaphor － in the Henan Opera *Hua Mu-Lan*, we further studied the prototypical scenarios of JOY manifested in the opera, which is to be presented in this current section.

4.4.1 Stimulating Event

There is a stimulating event that delights the subject. The event is typically something positive as subject expects, whether it be the well-being, success, and good fortune of the subject or people directly related to the subject, or it be a desired goal achieved, or it be something proceeding on the right track as the subject desires and thereby having a promising prospect. The event satisfies the subject so much that the subject has a strong eagerness to reveal and share it explicitly.

The stimulating events instantiated in this opera are Hua Mu-Lan's father's recovery from disease, Hua Mu-Lan getting permission from her father to go to the battlefield in the place of the father, the supreme commander's order Hua Mu-Lan to return home, Hua Mu-Lan's returning home and reunion with the family, and the satisfactory ending of having defeated the invaders. Different from the cases in language that they are expressed through words, the stimulating events in opera are cued either explicitly by the subject's words of singing in the verbal mode or indicated implicitly by the plot from which the audience can infer. To be specific, in the opera, based on our common knowledge that parents' health is the expectation of their children, her father's recovery is qualified for the cause of Hua Mu-Lan's joy. In another scene, we can learn, from the previous plot, that Hua Mu-Lan has a strong desire and proposes to take the place of her father to join the army and go to the battlefield, and when her father finally agrees to her idea, which conforms to her expectation and hence a justified cause of the emotion joy, and then we can predict the following plot of expressions of joy. And in another scene, the previous plot that Hua Mu-Lan has been fighting on the battlefield for twelve years foreshadows how delighted she will be at the order that she could go back home and get a reunion with her beloved family, which is in line with our common sense. As for the last scene, the plot development of the whole opera lays a fair groundwork for the family's joy at the victory of defeating invaders on the battlefield which is a justified cause of joy partly

because the invaders' act of aggression is immoral and partly because the sovereignty and territorial integrity of the nation is every individual's aspiration.

The stimulating event in the cognitive model of emotion joy describes the background information and provides the cause of joy, which serves as a cognitive ground for the presence of joy in the following stages of scenarios. Such a way of foreshadowing is in accordance with human cognition and would be more acceptable. And it is to be noted that the stimulating events manifested in this opera are not a one-to-one correspondence with those in verbal examples found by King (1989). Though the reunion is one of the major causes of joy in the opera, another typical cause － wedding － is not manifested and joy is stimulated by more diversified events in *Hua Mu-Lan*, which promotes the development of the plot.

4.4.2 Existence of Joy

As the intensity of joy increases, the subject experience physiological effects: broad heart, fast circulation of blood, vigor, and blush on the face. Meanwhile, the subject displays a series of behavioral reactions: smile, change of eyes shape, movements of eyebrows, upholding head, relaxed and extended body, jumping, dancing, singing, hand clapping, and so forth. When the intensity of joy increases to the limiting point, the subject experiences rapture, insanity, or abnormal performances, such as self-conceit, boasting, and limbs flailing in an uncontrolled way, which are highly unacceptable. Restrained by cultural ethics, after presupposing its negative effects, the subject begins to attempt to control it to the moderate intensity.

At this stage, joy is understood via aforementioned metonymies and such metaphors as JOY IS UP, JOY IS FLOWERS, JOY IS LIGHT, JOY IS BROAD, and JOY IS A SUBSTANCE IN THE CONTAINER. Apart from these two major cognitive tools, joy is also manifested by utilizing the symbolic meaning of red in Chinese culture.

It could be quite easy for the audience to find a multitude of red elements when a joyous atmosphere is shown in those scenes of joy: red flowers in the background, the rose-red dress

Hua Mu-Lan is wearing, bright red hair accessories on the head, performers' ruddy complexion and pinky eyeshadow, and the crimson macrame that decorates flower-shaped basket as shown in Figure 4-12 a, the scarlet table cloth, Hua Mu-Lan's hat studded with vermilion pompons when they defeat the invading army as shown in Figure 4-12 b, and the claret overcoat the mother is wearing when waiting to welcome Hua Mu-Lan back as shown in Figure 4-12 c, and the conspicuous scarlet table cloth and Hua Mu-Lan's parents' purplish red gown when enjoying the family reunion and welcoming the supreme general in the last scene of the opera (see Figure 4-12 d). These elements of red in the opera are a typical Chinese way to describe a joyous and festive occasion. Due to the symbolic indication of red, the opera deploys an array of red elements, ranging from performers' make-up, costume, and hair accessories, to such props as the basket, table cloth, and flowers in the setting, to elaborate the existence of joy.

| a | b | c | d |

Figure 4-12 Red elements symbolizing JOY (Stills from *Hua Mu-Lan*)

4.4.3 Attempt at Control

The subject anticipates the possible negative outcome if joy continues to intensify. The subject attempts to control joy, which is manifested via the metaphor CONTROL IS IN. While as discussed in the previous section, the existence of joy is manifested as JOY IS BROAD, which indicates an outward extending tendency, performers' inward gestures and movement can be regarded as their attempt at controlling the emotion.

As instantiated in the opera, after Hua Mu-Lan displays her joy through various types of both physiological and behavioral reactions, she then covers her mouth with her hand and hides her face in the long sleeves, along with which in another scene, the mother pulls her left arm showing her intention of preventing Hua Mu-Lan's way of displaying emotion (see Figure 4-13). All the movements mentioned above indicate the concept IN either through the physical inward movement as compared with the previous extending gestures to show joy or from the perspective of their goal: to hide the emotion in.

a   b

Figure 4-13 CONTROL IS IN (Stills from *Hua Mu-Lan*)

Another detail worth taking into our consideration is the well-known performer Chang Xiang-Yu's introverted ways of smiling and dancing in *Hua Mu-Lan*, which has made such a profound impression on the audience that her performance is still regarded as a classic in the history of Henan Opera. Her smiles can on the one hand express the inner happy mood, while on the other hand are controlled to a moderate degree, which is nothing like a broad smile in a from-ear-to-ear way or a guffaw. The motivation for performing in this way, as I understand, is double-fold: the one is the requirement of plot development, as the image of a shy and reserved household girl is in sharp contrast with the brave and fearless high-ranking military officer after 12 years fighting in the battlefield and thereby implying the growth and transformation of Hua Mu-Lan; the other is Chinese concepts of overjoy, which is deemed harmful to health and thus be strongly deprecated. Hua Mu-Lan's way of smiling and dancing fully demonstrates the

concept IN as compared with her other extending gestures. In addition, the equivalent of the word "reserved" in Chinese "*nei-lian*" (the literal meaning is to contract inward) also cues the source IN, and hence the metaphor CONTROL IS IN.

4.4.4 Loss of Control

When joy continues to intensify and reaches the limit point, the subject experiences rapture, insanity, or abnormal performances. It is instantiated in these scenes of joy in the opera as OVERJOY IS OFF THE GROUND. As analyzed in 4.3.1, due to the negative implication of OFF THE GROUND in Chinese culture, performers' floating gaits and posture of making a lunge show the intention of being off the ground, their feet, however, are still on the ground. And even the brother jumps up high in the air, he is merely momentarily off the ground since he falls on the ground a few seconds later. In spite of this, performers' performance as such may well illustrate their OVERJOY.

4.4.5 Ending Scenario

The release of intensified joy or the subject's intentional control of joy may result in the restoration of equilibrium: a peaceful state of mind.

In *Hua Mu-Lan*, scenes expressing inner joy are unvaryingly followed by the cease of performers' movements, quite similar to a stationary posture, and a silent state when all background music and instrumental accompaniment are brought to a halt. A scene as such is a realization of CALM in a multimodal way, thereby activating the metaphor FADING OF JOY IS PHYSICAL MOTIONLESSNESS, through which the psychological calm after the fading of the emotion joy is understood as the static state in the physical world.

While the psychological interpretation of the ending scenario of emotion might be a peaceful state due to the energy consumption in the previous stage of emotional release, I would explain it from the perspective of ancient Chinese philosophy. Taoism, one of the

best-known religions in China, holds the view that human beings, a minute component of the universe, ought to perpetually pursue unity between humanity and the natural universe, and a harmonious state is an ultimate goal that can be achieved only when equilibrium is found. Influenced by this classic philosophy, Chinese people have a tradition of valuing harmony, which can be reflected in the balance of *yin* and *yang*, equilibrium of *qi* in TCM, movements of Tai Chi in martial arts, the structure of architecture, and their ways of handling emotions. Therefore, the ending scenario of joy is manifested as the performers' physical motionlessness, a harmonious state, in the opera.

4.5 Conclusion

In this chapter, we first made a review of how the emotion joy is conceptualized in linguistic expressions. Previous studies suggest that the metonymies and metaphors employed to understand joy are not only motivated by human's universal bodily experience, and influenced by the specific Chinese culture as well. The idealized cognitive model of joy with its prototypical scenarios in the verbal language is also summarized. Then, we further studied the manifestations of the emotion joy via metonymy and metaphor resorting to multimodal resources and discovered its prototypical scenarios in the Henan Opera *Hua Mu-Lan*, which are compared with those in verbal language found by previous scholars.

As regards the manifestations of JOY metonymies, we found that the emotion JOY is indicated in *Hua Mu-Lan* by the performers' eyes changing into the shape of a crescent, bouncing eyebrows, the gesture of clapping hands, and such body movements as head wiggling, jumping high, walking with fast while floating gaits, and dancing with *shuixiu* in the visual mode, and humming a tune in the aural mode. As can be seen, there is no essential difference between the metonymies drawn on to cue JOY in the opera and in linguistic expressions. The former corresponds with the latter in that both of them employ such aspects as changes on the

subject's face (shape of eyes and changes of eyebrows) and behaviors like smiling, jumping, dancing, and singing. This opera under analysis, nevertheless, utilizes more specific and vivid elements (for example, dancing can be instantiated as head wiggling, walking with the floating gait, and dancing with *shuixiu*, and singing is instantiated as humming a tune), in both visual and aural modes, and thereby displaying the advantage of multimodal resources in inviting the viewers to conjure up the real experience of JOY in their mind.

The metaphors employed to understand JOY in *Hua Mu-Lan* are largely consistent with those in verbal language, for instance: JOY IS UP, JOY IS LIGHT, and JOY IS A SUBSTANCE IN THE CONTAINER, all of which are the commonly used metaphors and motivated by the human's universal bodily experience; whereas JOY IS FLOWERS is grounded in the unique Chinese culture. In spite of the same metaphors found both in the opera and in linguistic expressions, the ways to manifest them display an array of differences. First of all, instead of the exclusive reliance on the cues in verbal expressions, in *Hua Mu-Lan*, elements in the visual mode plays a more significant role in anchoring both the source and target of metaphors, which can evoke an experience of it in the viewers' mind in a more direct and immediate way. Apart from the visual elements, performers' singing and the instrumental accompaniment also play a vital part in quickening the process of activating the metaphor, such as the upbeat background music and the ever-increasing pitch of instrumental accompaniment in recognizing JOY IS UP. In addition, the mise-en-scene, such as performers' costumes, props, as well as the backdrop in a specific scene, and even stage lighting can convey meaning, which is therefore endowed with the potential to manifest metaphors. For instance, the flower-shaped basket, flowers in the garden, and clusters of flowers in the background picture play a very important role in instantiating the metaphor JOY IS FLOWERS; the hair accessories performers wear on the head and the stage lighting turning brighter facilitate to activate the metaphor JOY IS LIGHT. Last but not least, JOY in the opera displays more subtle and delicate details that may be hard to convey in language. Just take JOY IS LIGHT as an example, the

change of stage lighting into a brighter state suggests a change in the performers' emotional status, which is very difficult, if not the least, to manifest in verbal language.

Furthermore, we indeed find metaphors that only exist either in the opera or in verbal language but do not have their equivalent in the other genre. For instance, the metaphor JOY IS BROAD in the opera can not be found in linguistic examples. As for the reason, it can be attributed to the unique features of the genre. As a typical performing art, a major criterion of evaluating an opera is the performers' vivid and lifelike performances on the stage, which shows its advantage in manifesting the delicate nitty-gritty of the emotion. As in the opera, both performers' gestures as well as body movements when experiencing JOY perfectly cue the concept BROAD. And in so doing, the metaphor JOY IS BROAD is enacted. On the other hand, the metaphor JOY IS A SWEET SUBSTANCE, which is quite a commonly used one in language, does not have an equivalent in the opera. This is due to the feature of the genre which makes it impossible to manifest a sense of taste on the stage.

As for the cognitive model, JOY manifested in the opera also displays the five-stage prototypical scenarios as King (1989) found. However, there are several differences between them. At the stage of stimulating event, it seems more diversified events are mentioned to arouse performers' joy in the opera, which are utilized to rationalize the emotion and promote the development of the plot. At the stage of existence, apart from resorting to a series of metonymies and metaphors, the opera also draws on the symbolism (RED symbolizes festival and joy) to manifest JOY and the environment and setting also play a vital role. At the stage of attempting to control, through the metaphor CONTROL IS IN, JOY is manifested to portray Hua Mu-Lan (before her joining the army in the place of her father) as a shy and reserved household girl in ancient China, which is in stark contrast with her image of a brave general on the front line and thus indicating her transformation. At the stage of losing control, OFF THE GROUND is presented in moderation, which reflects the similar influence of traditional Chinese culture on the multimodal manifestation of joy. At the stage of the ending scenario,

FADING OF JOY is understood as the performers' PHYSICAL MOTIONLESSNESS. And in so doing, a state of restoring equilibrium is portrayed, which is hardly manifested in verbal language.

In conclusion, while joy manifested via multimodal resources in the Henan Opera *Hua Mu-Lan* shows similarities with that in verbal language, differences also exist, which is largely due to the features of the genre and performing tradition of the Henan Opera. The manifestation of joy as such plays a significant role in not only portraying performers' characters, and promoting the plot development as well.

Chapter 5   ANGER: Comparison Between Its Conceptualization in Language and in *Hua Mu-Lan*

In this chapter, we will continue to analyze how the emotion anger is conceptualized in the Henan Opera *Hua Mu-Lan* by finding out the multimodal representations of ANGER metonymies and metaphors as well as its prototypical scenarios in *Hua Mu-Lan*.

5.1 Conceptualization of ANGER in Language

Anger, a primary human emotion experienced by every individual, is "a strong feeling of displeasure and usually of antagonism" (Merriam-Webster, 2022). Typically, anger is triggered by an emotional hurt when our basic human needs are not met or threatened in some way, like in cases where people assume that they have been injured, mistreated, or faced with obstacles that keep them from attaining their goals (Tangney et al., 2007). Therefore, psychologists described it as "a way of surviving and protecting oneself from what is considered as a wrong-doing" (Fernandez & Johnson, 2016).

Quite similar to its general definition given above, "*nu*" (anger) in Chinese is taken as displeasure in the heart arising from an unsatisfactory state of events, with its antonym being joy*,* according to *Origin of Chinese Character* (Xu, 1963). The intensity of anger varies from a moderate degree of annoyance to rage as the strongest form, and the experience of it varies widely from person to person in that some people may feel tired or stressed while others may feel compelled to say or do unreasonable or irrational things. It is claimed in TCM that temporary and mild anger can vent the repressed emotions within, thereby relieving the tense mental state, helping to ventilate the *qi* in the human body, and maintaining the balance of the internal environment. Great anger or excessive anger, however, is liable to bring about damage to the liver and give rise to the stagnation of both *qi* and blood and hyperactivity of *yang* in the liver, which is manifested externally as such symptoms on the human body as pain in the chest

and flank, restlessness, dizziness, stomachache, loss of appetite, red face, etc. And in Chinese culture, people are normally recommended to cope with their anger properly so as not to impair their health.

Apart from the general understanding of anger, previous scholars also investigated the conceptualization of anger based on linguistic examples within the paradigm of CMT (Lakoff, 1987; Kövecses, 1986, 1989, 2000, 2008; King, 1989; Yu, 1995, 1998, 2008; Qu, 2008; Sun, 2010; Sun, 2013), which are to be presented in the forthcoming sections.

5.1.1 Metonymy of ANGER in Language

In linguistic expressions, the emotion anger is oftentimes indicated metonymically through the subject's psychological responses and behavioral reactions to the emotion. Previous studies suggest that the metonymies most frequently drawn on to indicate the emotion ANGER are body heat, internal pressure, agitation, loss of normal function, and aggressive behavior (Kövecses, 1986, 1989; King 1989; Yu, 1998; Sun, 2011), which are listed out as follows.

The emotion ANGER can be indicated by the body heat subjects may experience when they are in anger, which can be seen from the examples in (1).

(1) **BODY HEAT**

    a.   ta-men   qi   de   **lian**   **hong**   bo-zi   cu

        they   anger COM   **face**   **red**   neck   thick

        *"Their **face** turns **red** and neck swells when getting angry."*

    b.   ta   yin   fen-nu   zhang **hong**   le   **lian**

        he because anger   swell **red**   ASP   **face**

        *"His **face** turns **red** because of anger."*

    c.   ta   qi   de   man   **lian**   **tong-hong**

        he anger COM   full   **face**   **all-red**

*"His **face reddened** all over because of anger."*

    d.   ta   qi   de   dun-shi   bie   **hong** le   **lian**

        he anger COM   suddenly suffocate **red** ASP **face**

        *"His **face** suddenly turns **red** because of anger."*

    e.   ta-men zheng de   **mian hong er chi**

        they   argue COM **face red**   **ear red**

        *"They argued with each other until their **faces and ears** were all **red**."*

    f.   He got **red** with rage.

    g.   She was **flushed** with anger.

All the examples in (1) illustrate that the subject is experiencing anger through the change of color on the body: redness appears in the area of the face, ears, or the neck, resulting from the increasing temperature of the body, which is based on the universal experience of physiological effects caused by anger. It is to be noted that Chinese tends to make use of specific body parts (such as the face, neck, ear) to indicate the existence of ANGER (Yu, 1995).

    Another common way to suggest ANGER is through its physiological effect on the subject ― internal pressure, as shown by examples in (2).

    (2)   INTERNAL PRESSURE

        a.   ta-men qi de   lian hong **bo-zi cu**

           they anger COM face red   **neck thick**

           *"Their face turns red and **neck swells** when getting angry."*

        b.   fei dou qi **zha** le

           lung all   anger **explode** ASP

           *"His lungs are **bursting** with anger."*

        c.   qi **po**   le   du-pi

anger **broken**   ASP   belly

*"The anger **bursts** the belly. "*

d.   He almost **burst a blood vessel**.

e.   She, kind of, **had a hemorrhage**.

As examples in (2) illustrate that people draw on the pressure ANGER brought about on the subject's neck, lungs, belly, and vessel to indicate the emotion. As instantiated in (2), as the emotion intensifies, the pressure may increase to cause the neck to swell in (2a) and even lead to an explosion in (2b-2e). While utilizing the internal pressure to indicate ANGER can also be found in other languages, such as English (see examples in 2d and 2e), it is quite a typical Chinese way to employ the change on the specific body parts neck and belly as well as the internal organ lungs to express ANGER.

ANGER is also very frequently indicated by the agitation it gives rise to, as shown in (3). The agitation can be instantiated as the trembling body in (3a), (3b), (3g), (3k), and (3l), trembling hands in (3c), stamping feet in (3d) and (3e), as well as the standing up of hair, mustache, and eyebrows in (3f)-(3i).

(3)   AGITATION

a.   ta   qi   de   hun-shen   **fa-dou**

he anger COM   all-body   **produce-shake**

*"His whole body **trembles** because of anger."*

b.   ta   qi   de   zhi   **duo-suo**

he anger COM   all-the-time   **tremble**

*"He has been **trembling** because of anger. "*

c.   ta   qi   de   shuang-shou   **chan-dou**

he anger COM   two-hand   **tremble**

*"His hands **trembles** because of anger. "*

d.   qi   de   zhi   **duo**   **jiao**

anger COM all-the-time **stamp** **foot**

*"A person **stamps his feet** because of anger."*

e.   chui-xiong-**dun-zu**

beat-chest-**stamp-foot**

*"A person beats his chest and **stamps the feet** when angry."*

f.   nu-fa-**chong-guan**

anger-hair-**blow-hat**

*"The hair stands up and the **hat** is **blown up** because of anger in the body. "*

g.   ta   bei   qi   de   **chui**   **hu-zi**   deng yan

he   BEI   anger COM   **blow** **mustache**   glare eye

*"He grimaces with **mustache standing up** and eyes glaring because of anger. "*

h.   **shu-mei**-deng-yan

standing-eyebrow-glare-eye

"A person shows anger with glaring eyes and standing eyebrows. "

i.   xu-mei-**dao-shu**

beard-eyebrow-**invert-stand**

*"A person's eyebrows and beard may **stand upright** when he is getting angry."*

j.   I was **shaking** with anger.

k.   She was **hopping** mad.

l.   He is **quivering** with rage.

As shown by examples in (3), the subject's trembling body is a universal experience of agitation caused by ANGER and thereby being employed to indicate the emotion in many languages, such as English and Chinese. Utilizing the movement of hair, however, reflects the

influence of Chinese culture in the conceptualization of ANGER.

Another common way to express ANGER in language is through the subject's loss of normal functions, such as being unable to see clearly, being light-headed, being speechless, or even dead, as illustrated in (4). ANGER expressed as such is often an exceedingly intensified one.

(4) **LOSS OF NORMAL FUNCTION**

    a.   ta qi de   **liang yan fa   hei**

         he anger COM   **two   eye produce black**

         *"He was so angry that his **eyes can't see anything**."*

    b.   ta qi   de   **tou   hun   yan   hua**

         he anger COM   **head faint eye dizzy**

         *"He was so angry that he **felt dizzy**."*

    c.   ta bei qi de   **yi-ju-hua**   **dou shuo bu   chu-lai**

         he BEI anger COM   **one-sentence-word all say   not   go-out**

         *"He was so angry that he **could say a word**."*

    d.   wo kuai bei   ta shuo de   hua **qi   si** le

         I   quickly BEI he   say MOD word **anger die** ASP

         *"I was **mad as hell** at his words."*

    e.   She is **blind** with rage.

    f.   I am beginning to **see red**.

    g.   He was so mad he **couldn't see straight**.

Apart from those physiological responses, behavioral reactions can also be utilized to indicate ANGER, as shown by examples in (5). This is motivated by the experience that subjects may behave aggressively and get ready to attack when in great ANGER, as instantiated in (5) as

grinding their teeth, jumping high, and shouting abuse.

(5)   **AGGRESSIVE BEHAVIOR**

a.   **yao-ya-qie-chi**

   bite-tooth-chop-teeth

   *"**gnash teeth** in great anger"*

b.   **bao-tiao**-ru-lei

   sudden-jump-like-thunder

   *"**stamp** with fury"*

c.   ta qi-fen   ji   le   kai-shi   **po-kou-da-ma**

   he anger   very ASP   open-begin   **broken-mouth-big-curse**

   *"He became angry and began to **curse**."*

In general, it is apparent that people also observe the metonymic principle to express anger: PHYSIOLOGICAL RESPONSES / BEHAVIORAL REACTIONS OF AN EMOTION STAND FOR THE EMOTION. Even though some metonymies are shared by all languages, there are some unique ways of expression in Chinese. For instance, compared with English, Chinese tends to draw on more specific body parts to express ANGER, such as the face, neck, hair, brows, mustache, eyes, ears, hands, feet, teeth, head, lungs, belly, and the whole body (Yu, 1998). And utilizing the movement of hair and mustache is a unique Chinese way of expressing ANGER.

5.1.2 Metaphor of ANGER in Language

Apart from metonymy, the everyday use of linguistic expressions also employs metaphor, the basic and most useful cognitive tool (Lakoff & Johnson, 1980), to manifest the emotion ANGER. As Lakoff (1987) and Kövecses (1986, 1989) discovered, the emotion ANGER is

most frequently conceptualized as HEAT, either instantiated as FIRE (HEAT applied to solids) or GAS (HEAT applied to gas). While the former version ANGER IS FIRE IN THE CONTAINNER is a rather conventionalized central conceptual metaphor motivated by the universal human bodily experience and thus is shared by many languages in the world, including Chinese, the latter version ANGER IS GAS, rooted in the specific Chinese culture: TCM, seems to be a unique manifestation in Chinese. In addition, besides the two central metaphors related to HEAT, ANGER can be as well conceptualized as A FORCE, all of which are to be summarized based on previous research as follows.

There are a large number of linguistic examples which demonstrate that ANGER is understood in terms of FIRE, as shown in (6).

(6)　**ANGER IS FIRE**

　　a.　ting-dao zhe hua,　　ta　ma-shang　**huo**　mao　san-zhang

　　　　hearing this words,　he　immediately　**fire**　burst-out　three-meters

　　　　"*Hearing these words, he **flared up**.*"

　　b.　ta　　nu-li　　kong-zhi-zhu　xin-zhong　de　　**nu-huo**

　　　　he　　try-hard　control　　　heart-in　MOD　**rage-fire**

　　　　"*He tries to control the **rage** within.*"

　　c.　ni you　shen-me　bu-man-yi　de,　ye　bu-neng　sui-bian　chao-ren　**fa-huo**

　　　　you have　what　not-satisfied　MOD　also　not-can　freely　towards-people

shoot-fire

　　　　 "*Even if you are not satisfied with this, you can not **lose your temper**. *"

　　d.　ta zui-jin　**gan-huo**　hen　　wang

　　　　he　recently　**live-fire**　very　burned-up

　　　　"*He is easily **get angry** recently.*"

　　e.　　He is mad at her **inflammatory** remarks.

112

f. Your insincere attitude added fuel to the **fire**.

g. I am almost **burned up**.

ANGER conceptualized as such is largely based on the experience that people usually have a rising temperature when they are angry and its negative effect that other people around may be hurt by the angry emotion which is similar to the consequence of being hurt by a fire. In comic books, animated cartoons, and children's pictorial books, it is quite common to find that ANGER is manifested as a flame over the subject's head or a monster spurts fire from the mouth (Zhao & Li, 2016), which all visualize the source FIRE in the metaphor. In addition, as the example of (6d) illustrates, Chinese people tend to conceptualize ANGER as the fire on the liver, which is largely due to the influence of TCM, which believes that ANGER gives rise to the "liver fire".

ANGER is also understood in terms of Qi in Chinese, as shown in (7).

(7) **ANGER IS QI (GAS)**

a. the-ge ren te-bie ai **sheng-qi**

this person especially like **produce-gas**

"*This person is rather **irritable**.*"

b. fan mei zen-me chi dao-shi gei zi-ji zheng le yi du-zi de **qi**

Meal not how eat invert-is give self make PRT one stomach MOD **gas**

"*He didn't eat anything, instead, he got the stomach **swelled** due to anger.*"

c. ta **qi-chong-chong** de zou shang-qian

he **gas-rush-rush** MOD go up-front

"*He came forward **angrily**.*"

d. ni you shen-me **qi** jiu chao wo **sa**

you have what **gas** at-once toward me **get-flat**

*"If you are angry, please just **be mad** at me."*

e. zhe-ge ren **pi-qi** hen da

this person **spleen-gas** very big

*"This person has a **bad temper**."*

f. lao-ban you zai **fa-pi-qi** le

boss again ASP **shoot-spleen-gas** PRT

*"The boss **gets angry** again."*

The metaphor ANGER IS QI is unique in Chinese, which is motivated by the correlation between ANGER and QI in TCM theory that the emotion anger may disturb the normal circulation of *qi* in the *jingluo* which further causes many physical problems. Its multi-modal manifestation in comic books, animated cartoon, and children's pictorial books as lines in a radial pattern over a subject's head (Zhao & Li, 2016), and in films as the subject's behavior of taking off clothes (Li, 2017) vividly portray the consequences of the intensified anger via the increased heating of *qi* in the container.

The two metaphors ANGER IS FIRE and ANGER IS QI are so conventionalized in language that people even use those expressions in their daily life without realizing they are metaphors. And at the lexical level, "*huo*" (fire) and "*qi*" (gas) are two basic words used metaphorically to refer to the emotion ANGER in Chinese and thereby "making metaphorical conceptualization of anger literalized" (Yu, 1998, p.60). This is the reason why one can find such linguistic expressions as "*fa-huo*"(shoot-fire), "*sheng-qi*"(produce-gas), "*zhig-qi*" (place-gas), "*lai-qi*" (come-gas) to describe a person who is going to be angry, phrases like "*nu-qi*" (raging-gas) and "*qi-hu-hu*" (gas breathes) to describe the state of being angry, and "*chu-qi*" (come-out-gas) and "*fa-pi-qi*" (send-out-spleen-gas) to express the release of anger. On the contrary, "*xiao-qi*" (release-gas) and "*xiao-huo*" (put-down-fire) are used in Chinese to mean "to be mollified and cool down after getting rid of anger". A lot of Chinese people even

use them unconsciously and take them as the literal meaning.

Except for the two aforementioned metaphors, ANGER is also oftentimes understood and expressed in terms of a force, as can be seen from the examples in (8).

(8) **ANGER IS A FORCE**

    a.   **dong**-nu

        move-anger

        "get angry"

    b.   **ji**-nu

        stir-anger

        *"anger is **stirred up**"*

    c.   **chu**-nu

        touch-anger

        "get angry"

    d.   ta   bei   fen-nu   **yan-mo**   le

        he   BEI   anger   **submerge**   ASP

        *"He is **overwhelmed** in anger."*

    e.   ta   dun-shi   da   fa   **lei-ting**

        he suddenly   big produce **thunderbolt**

        "He bursts into anger."

    f.   pao-xiao-ru-**lei**

        roar-howl-like-**thunder**

        *"being in a **thundering** rage"*

    g.   ta   da   wei   **zhen**-nu

        he big   BEI   **earthquake**-anger

        "He is furious."

As can be seen, ANGER can be conceptualized as an external physical force that brings the subject into a state of being angry, as exemplified in (8a-c), and King (1989) further expounds that compared with the subject's state of being angry, the subject experiences a state of calmness when getting rid of anger, which once again attests the metaphor ANGER IS A PHYSICAL FORCE. Meanwhile, ANGER is also very frequently understood as such natural forces as, floods, thunder, and earthquake, as shown in (8d-g). Chinese people have a tradition of relating their emotions to natural forces, or meteorological phenomena to be specific, which is influenced by the Taoist thought that man is an integral part of nature. Therefore, the intensified ANGER is conceptualized as extreme natural forces.

5.1.3 Prototypical Scenarios of ANGER in Language

It is Lakoff (1987) and Kövecses (1986) that first investigated the prototypical scenarios of anger in English. Later, King (1989) builds a Chinese version of prototypical scenarios of ANGER in his analysis of fixed expressions in Chinese (p. 173), which is summarized as follows.

The Prototypical Scenarios of ANGER in Chinese:

Stage 1: Offending Event (Wrongdoer offends the subject. The offending event displeases the subject. The offense results in an imbalance in the subject's body.)

Stage 2: Anger. (the subject experiences physiological effects which indicate the presence of anger.)

Stage 3: Attempt to control anger. (The subject exerts a counterforce so as to control anger.)

Stage 4: Release of anger. (The subject releases anger by showing aggressive behaviors targeting the wrongdoer or exhibiting somatic effects such as headache, stomachache, etc.)

Stage 5: Restoration of equilibrium. (The amount of discharged anger balances the excess

in the body. The imbalance disappears. The equilibrium is restored.)

The ideal model of ANGER in Chinese discovered by King (1989) is more or less similar to its English counterpart made by Lakoff (1987) and Kövecses (1986). Nevertheless, differences still exist in that in King's (1989) model, even when anger intensifies to a high degree, the subject never loses control of it. Instead, the subject may still release anger by showing aggressive behaviors moderately due to the influence of the Doctrine of Mean and Harmony in traditional Chinese culture. In addition, Chinese shows a strong preference for expressing anger in terms of its somatic effects, which is attributed to the influence of TCM. The biggest difference lies in that King (1989) accounts for the presence and fading of anger in terms of *qi* movement inside the subject's body and the traditional Chinese idea of equilibrium and harmony.

Apart from the ideal model analyzed above, King (1989) also presents another typical model of anger in Chinese. While the first three stages are exactly the same, the difference lies in stage 4 and stage 5, which is shown below.

Stage 4: Diversion. (The force of anger is diverted to diverse parts of the subject's body. The subject consequently exerts somatic effects.)

Stage 5: Compensating event. (Instead of taking retributions, the subject resorts to compensating events to please the self. The intensity of compensation balances that of offense. The somatic effects of anger disappear. And anger ceases to exist.)

This model differs a lot from that of English in that the subject takes no "extreme actions" such as retribution to offset anger, instead, the subject deals with anger in a milder and more peaceful manner, such as resorting to compensations. Such a way of handling anger is largely due to the influence of the traditional Chinese idea of harmony, according to King (1989, p. 172).

King (1989) also lists some non-prototypical models of ANGER in Chinese, among which righteous indignation is a significant type. As can be suggested in (9a-b), the offending

event is an injustice and the subject gets angry because of his/her integrity and inherent responsibility to defend against the unfair situation so as to uphold justice.

(9) **Anger is righteous indignation.**

a. fen-fen-bu-ping

angry-angry-not-even

"feel resentful over an unfair situation"

b. qi-fen-bu-ping

gas-angry-not-even

"angry over an unfair situation"

c. fen-men-bu-ping

angry-unhappy-not-even

"vexed over an unfair situation"

As previously analyzed in this section, Chinese people tend to express their anger harmoniously instead of over-discharging it. Nevertheless, the non-prototypical model of anger illustrated in (9) may justify extreme actions such as retribution if the anger falls in the type of righteous indignation.

In this section, we summarized previous research on the conceptualization of ANGER based on linguistic expressions, namely, metonymies and metaphors utilized to suggest ANGER and its prototypical scenarios, which will hopefully prepare us to have a general idea of how the emotion ANGER is conceptualized.

5.2 Metonymy of ANGER in *Hua Mu-Lan*

After we have summarized how the emotion ANGER is conceptualized by virtue of

metonymy and metaphor and the cognitive model of ANGER constructed by previous researchers on the basis of linguistic expressions, in the current section, we will further analyze the metonymical expression of the emotion ANGER in Henan Opera *Hua Mu-Lan*.

5.2.1 Glaring Eyes

<div align="center">a   b   c   d</div>
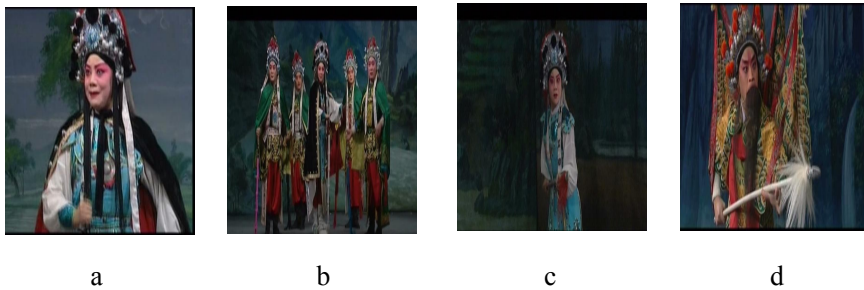
Figure 5-1 Glaring eyes indicating anger (Stills from *Hua Mu-Lan*)

In the opera, one frequently used and probably most obvious facial expression to indicate anger is the performers' glaring eyes. In several scenes, whether it be Hua Mu-Lan's telling the invaders' invasion and occupation of territory, Hua Mu-Lan and the other companions' criticizing Brother Liu's cowardice, and the supreme general's and Hua Mu-Lan's fighting against the invading army, the close-ups feature performers' glaring eyes in various ways (see Figure 5-1) to indicate they are experiencing anger. Both Forceville (2005) and Eerden (2009) investigated the sign of "bulging eyes" in comics and claim that it is an indication of "the release of the internal pressure of the body-container" (Eerden, 2009, p. 254). I, however, argue that performers who produce such a facial expression can manifest either the release of internal pressure and heat resulting from anger or their aggression and readiness to attack the targets, the choice of which largely depends on the plot and the other concurrent facial expressions and gestures as well. If it is accompanied by a sign of a trembling body (Figure 5-1 a and b), glaring eyes are a manifestation of the release of pressure and heat inside the body-containter;

whereas when it co-occurs with the gesture of holding a weapon, a long spear as shown in the opera (Figure 5-1 c and d), glaring eyes are a sign of performers' aggressive behavior.

5.2.2 The V-Shaped Eyebrows

In the opera, when they are in anger, both Hua Mu-Lan and the other companions raise the tail of their eyebrows high while pulling the head of eyebrows together to the middle, which forms the shape of "V" (see Figures 5.2-a and b). The change in the shape of her eyebrows as such can be verbalized as "*xu-mei-dao-shu*" (a person's eyebrows and beard may stand upright when getting angry), which echoes the metonymic expression of anger on the linguistic level and further proves the Chinese preference for drawing on both eyes and eyebrows in expressing emotions. The movement of eyebrows as such manifests the strong agitation caused by anger.

a   b
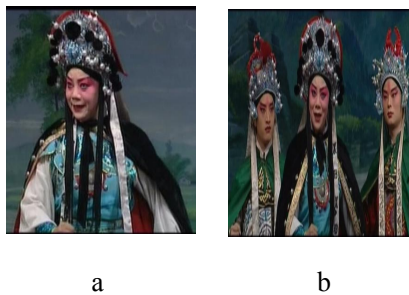
Figure 5-2 V-shaped eyebrows indicating anger (Stills from *Hua Mu-Lan*)

5.2.3 Movement of Tassels

When Hua Mu-Lan gets angry as Brother Liu shows his reluctance to go to the front line and even complains why women could stay at home and enjoy a much more comfortable life, the tassels on Hua Mu-Lan's hat vibrates and shows the tendency to stand upright (see Figure 5-3), which is to show her anger at Brother Liu's ridiculous argument. It should also be pointed out that it is the tassels on the hat, not other parts of the body, that move as such in particular

thanks to the dynamic features of the video, which reminds the viewers of the linguistic phrase "*nu-fa-chong-guan*" (the gas of anger causes the hair stand up seemingly to blow the hat away). According to Zhao & Li (2016), "*nu-fa-chong-guan*" is people's physiological reaction to extreme ANGER in Chinese culture, and hence a very conventionalized expression to indicate ANGER in Chinese. In light of this, the visual manifestation of the tassels' movement on Hua Mu-Lan's hat can be recognized by viewers as the presence of anger in no time. The movement of tassels on Hua Mu-Lan's hat, accompanied by her body posture of standing in a more upright way, can be taken as the effects of the upward *qi* in the angry subject's body, which becomes so strong that it brings about a violent agitation. Therefore, the movement of tassels on Hua Mu-Lan's hat is utilized to indicate the existence of ANGER, which manifests the agitation arising from the heating of *qi* when the subject is experiencing anger.

Figure 5-3 Movement of tassels on the hat indicating anger (Stills from *Hua Mu-Lan*)

5.2.4 Narrowed Eyes

Apart from the glaring eyes, narrowed eyes are also featured in the opera to show performers' anger (see Figure 5-4). When performers are experiencing anger, they occasionally squint their eyes into a slit or even close their eyes, often accompanied by such movements as grinding their teeth and shaking body, to display their inner pain when suffering from the ever-increasing internal pressure brought about by the intensifying anger in the body. Different

from that glaring eyes manifest the release of internal pressure and subjects' aggression, performers' narrowed eyes in the opera is employed to manifest how hard the subject is trying to control the emotion anger so as to avoid the explosion, which is utilized to realize the metaphor ANGER IS A HOT GAS IN THE CONTAINER with some other facial expressions in the visual mode, such as clenching teeth which are to be discussed in the following section.

| a | b | c | d |

Figure 5-4 Narrowed eyes and clenching teeth indicating anger (Stills from *Hua Mu-Lan*)

5.2.5 Clenching Teeth

When Hua Mu-Lan is telling how bitterly she hates the invaders, she not only squints her eyes a little and grits her teeth as well (see Figure 5-4a). And in another scene, when Brother Liu constantly shows his intention to flinch from going to fight on the battlefield, Hua Mu-Lan and the other companions' anger is aroused and brought to such an intensity that they all squint their eyes into a slit while gritting their teeth (see Figure 5-4b and c). These facial expressions indicate the intensity of anger and its strong effects on the subjects, which cause displeasure and thus give rise to their attempts to control the emotion within. Eyes narrowed and teeth in the mouth gritted may vividly activate the image of plugging up the holes on the wall of a container so as to hold the gas within from leaking out and therefore further motivate the central conceptual metaphor ANGER IS A GAS IN THE CONTAINER.

5.2.6 Fisted Hands

Performers in the opera also make the gesture of fisted hands when experiencing intensified anger, as can be seen in Figure 5-4 b, Figure 5-5 a and b. It is worth pointing out that such a gesture is more often than not accompanied by clenching teeth, as Figure 5-4 b and Figure 5-5 a illustrate, and the trembling body, as Figure 5-4 b, Figure 5-5 a and b show. The gesture of holding one hand and making it into a fist, together with other facial expressions and body movements, is a manifestation of subjects' suffering from the agitation and internal pressure in the body-container and trying hard to control the emotion within the body so as to prevent an explosion.

a   b
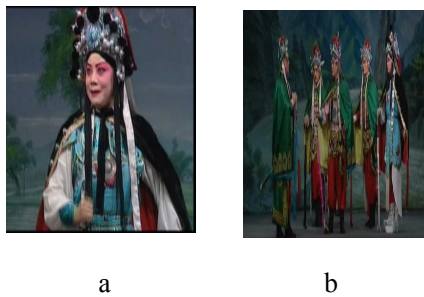
Figure 5-5 Fisted hands indicating anger (Stills from *Hua Mu-Lan*)

5.2.7 Trembling Body

In the Henan Opera *Hua Mu-Lan*, when performers are experiencing strong anger, they inevitably tremble their bodies. As a matter of fact, the trembling body can be instantiated as several versions in the opera, such as the upper part of the body shivering with a fisted hand and clenching teeth as in Figure 5-5 a, the two arms joggling and causing hands shaking as in Figure 5-6 a, fingers waggling while head shaking as in Figure 5-6 b, and head shaking with tassels on the hat vibrating as well as in Figure 5-6 c. It is either the whole body trembling or

parts of the body shaking that manifest the subject is suffering from the strong agitation within the body and thereby indicating the existence of anger. Performers' trembling body in the opera is much similar to the shaking of a sealed container with the heating gas in it causing immense agitation. Therefore, performers' trembling bodies can be further utilized to manifest the metaphor ANGER IS THE GAS IN THE CONTAINER.

a   b   c

Figure 5-6 Trembling body indicating anger (Stills from *Hua Mu-Lan*)

5.2.8 Upright Posture

In the opera, the emotion ANGER is also indicated by the performers' upright posture, as can be seen in Figure 5-7. In the scene when Hua Mu-Lan expresses her anger at the invaders, she stands much straighter and keeps the upper part of the body upright (see Figure 5-7 a); in the scene when Hua Mu-Lan and her companions are criticizing Brother Liu for his cowardice, they stand erect and even some of them stand with one arm akimbo, seeming to hold the erect posture, which is in stark comparison with the posture of Brother Liu (see Figure 5-7 b); seeing the invading army's offensive, the supreme commander of Hua Mu-Lan's side keeps his upper part of body erect and seems to get ready to attack (see Figure 5-7 c), which shows his great anger at the invaders; in the scene when the invading army is launching another attack, Hua Mu-Lan and the other soldiers show their anger with an exceptionally upright posture while their back stiffened in unison (see Figure 5-7 d). All those aforementioned upright postures in

the opera are manifestations of the building up of pressure in the container as the *qi* of ANGER is heated, thereby being utilized to realize the central metaphor ANGER IS THE GAS IN THE CONTAINER.

a   b   c   d

Figure 5-7 Upright posture indicating anger (Stills from *Hua Mu-Lan*)

5.2.9 Pointing Gesture

When Hua Mu-Lan is accusing the invaders of invading the country, she becomes ever-increasingly angry while making the pointing gesture with the index finger and middle finger putting together (see Figure 5-8 a); when Hua Mu-Lan and the other three companions argue with Brother Liu, once again, they spontaneously make the same gesture (see Figure 5-8 b and c). The pointing gesture with the index finger and middle finger putting together is very much similar to the shape of a dagger and thus consequently evokes the scene of battle, especially accompanied by the glaring eyes of performers in the opera. In addition, in Figure 5-8 a, Hua Mu-Lan's fingers are pointing to the distance ahead which can be deemed as invaders on the battlefield if we take the plot into consideration, while in 5-8 b and c, it is quite clear that they are pointing at Brother Liu. Both the invaders and Brother Liu are the causes of their anger and here are manifested as their targets to attack. Therefore, the pointing gestures in these scenes are not any common gestures of giving references to, instead, they are manifestations of performers' readiness to attack and aggression when anger is intensified to

such a degree that they lose control of it.

Using performers' pointing gestures to indicate ANGER in the opera is motivated by people's daily experience that anger may give rise to the behavioral reaction of attacking what causes their anger so as to protect themselves. However, it is to be noted that the pointing gesture manifested as such in the opera is largely influenced by the feature of the genre, due to which performers produce this gesture in a rather artistic way.

| a | b | c |

Figure 5-8 Pointing gesture indicating anger (Stills from *Hua Mu-Lan*)

5.2.10 Fighting

| a | b | c | d |
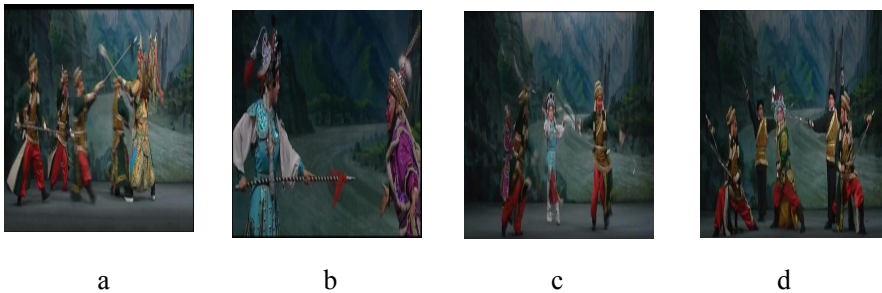
Figure 5-9 Fighting indicating anger (Stills from *Hua Mu-Lan*)

ANGER is also indicated by the scenes of fighting (see Figure 5-9) in this opera under study. When the invading army launches provocative attacks one after another, the anger of

Hua Mu-Lan and the soldiers on her side gets intensified to such a degree that they begin to fight with various weapons like long spears, broad swords, and the arrow (see Figure 5-9), which lasts for 22 minutes in the opera and during which the performers' Kong Fu performances and acrobatic performances make a profound impression on the audience. Such an episode of fights, along with the instrumental accompaniment with a fast rhythm, is featured in the opera, which can evoke a fierce battle in the viewers' minds.

The motivation for referring to the emotion ANGER with fighting is largely due to the universal human experience that anger may give rise to aggressive behaviors, fighting being one of them. It makes sense that fighting, as one behavioral reaction to anger, is utilized to suggest the emotion. Nevertheless, several rounds of fighting manifested as such in the opera are mainly owing to the genre of opera, in which fighting is presented in an artistic way with performers' Kong Fu performances and acrobatic performances featured to make it more intriguing.

5.2.11 Loud Voice

The emotion ANGER is also suggested by performers' loud voices on the soundtrack. In the scene, when Hua Mu-Lan is telling how angry she is at the invaders' invasion and occupation of the territory, she sings in a rather loud and sonorous voice, which stands in stark contrast with the previous gentle voice when saying goodbye to her parents. And the volume of her singing becomes increasingly high as she grows more emotional as indicated by the facial expressions in the visual mode. It might be not a coincidence that in another scene, Hua Mu-Lan and the other three companions also criticize Brother Liu in a rather loud voice and in the scene of fighting against the invading army, Hua Mu-Lan and the soldiers on her side make such sounds as "ah" explosively in fighting. The loud voices in these scenes are quite similar to animals' roar or growl before attacking and thus can be taken as an indication of the subjects' aggressive behavior when losing control of anger.

5.2.12 Failure to Utter a Complete Sentence

In the opera, performers' failure to utter a complete sentence is utilized to indicate their emotion ANGER. In one scene, even though all the companions try hard to persuade Brother Liu, he still shows a strong unwillingness to continue the journey to the front line, one of them stammers "you, you,...", and later, Hua Mu-Lan, in a similar way, utters an incomplete sentence "how should I say? You, you...". The stammer or performers' inability to utter a complete sentence in the opera, I surmise, are indications of the strong effects of anger on them: losing the normal function of uttering a complete sentence when in the state of losing control of anger.

In this section, we analyzed in detail how the emotion ANGER is manifested in metonymical ways in the Henan Opera *Hua Mu-Lan*. As illustrated above, ANGER can be indicated from performers' facial expressions such as glaring eyes, V-shaped eyebrows, narrowed eyes, and clenching teeth, gestures like fisted hands and pointing fingers, trembling body, upright posture, the behavior of fighting, as well as the movement of tassels on the hat. Apart from the elements in the visual mode, such elements in the aural mode as performers' sudden change of voice into a louder one and failure to utter a complete sentence are also drawn on to suggest the existence of ANGER. Compared with their linguistic counterparts, these multimodal manifestations of ANGER in the opera show no essential differences, with most of them being focused on the subject's physiological reactions, such as heat, agitation, and internal pressure, as well as the behavioral responses like loss of normal function and aggressive behaviors. And it is worth noting that the metonymies focusing on heat, agitation, and internal pressure, are further utilized to manifest the central metaphor of ANGER, which is to be analyzed in the following section.

Nevertheless, we can still discover that the metonymies of ANGER are manifested in the opera in a more specific way, which is difficult, if not impossible, to realize in linguistic

expressions. In addition, the manifestations of anger in both visual and aural modes, thanks to performers' vivid performance, in particular, show the advantages of the genre opera in presenting the emotion in a more direct and subtle way and thereby quicken the viewers' recognition of the emotion ANGER.

5.3 Metaphor of ANGER in *Hua Mu-Lan*

After the metonymies of ANGER have been analyzed in the previous section, we will further analyze, in this current section, how ANGER is manifested in the Henan Opera *Hua Mu-Lan* via another key cognitive tool: metaphor.

5.3.1 ANGER IS A HOT GAS IN THE CONTAINER

As we have discussed in previous sections in this chapter, the metaphor ANGER IS A HOT GAS IN THE CONTAINER is the central metaphor and one of the most conventionalized ones to conceptualize ANGER in Chinese on the linguistic level. It might not be a coincidence that in the Henan Opera *Hua Mu-Lan*, ANGER is also manifested as A HOT GAS IN THE CONTAINER. To be more specific, an array of the features of the source HOT GAS is manifested and mapped onto the target ANGER. The frequent occurrences of performers' glaring eyes (see Figure 5-10 a) display the release of the heat of the gas; trembling finger, shivering upper part of the body, shaking hands, and joggling arms (see Figure 5-10 b) all suggest the agitation resulting from the heated gas in the container; the movement of tassels on the hat indicates the uprising of gas when heated as well as the agitation it brings about (see Figure 5-10 c); the upright posture suggests the building-up of pressure when the emotion intensifies (see Figure 5-10 d); the narrowed eyes, clenching teeth, and fisted hand shows the intention to control the pressure of heated gas on the container (see Figure 5-10 e); the performers' long sigh accompanied with the sound of sign in the aural mode manifests the release of gas from a container. And performers' subsequent relaxing postures (see Figure 5-10

f), which are in stark contrast with the previous stiff and upright ones when they are in anger, manifest the following state of the container after the gas in it is released.

a	b	c	d

e   f
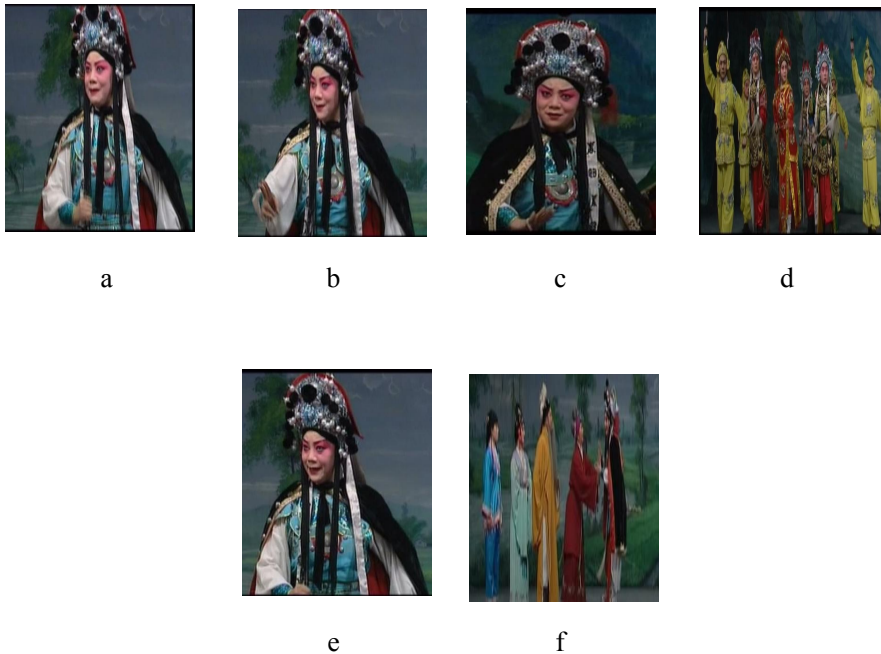
Figure 5-10 ANGER IS A HOT GAS IN THE CONTAINER (Stills from *Hua Mu-Lan*)

From the analysis, we may safely come to the conclusion that ANGER IS A HOT GAS IN THE CONTAINER is a central metaphor being manifested in the Henan Opera *Hua Mu-Lan*, in which, different stages of ANGER, for instance, the presence of ANGER, building-up of ANGER, stages of control and release are all vividly realized through performers' remarkable lifelike performances.

The metaphor ANGER IS A HOT GAS IN THE CONTAINER is realized by virtue of both the performers' facial expressions, gestures, posture, and body movement in the visual mode as well as the sound of sighs, to be specific, in the aural mode, which makes the metaphor qualified for a multimodal one. In this metaphor, while THE CONTAINER is

substantiated as the whole human body, specific body parts, such as eyes, teeth, hands, arms, and legs, are all utilized to manifest the effects of THE HEATING GAS on the container of human body. In addition, it is to be noted that the way we recognize the metaphor ANGER IS A HOT GAS IN THE CONTAINER is very different from that of JOY metaphors as previously studied in Chapter 4. For JOY metaphors, the sources are cued in such a way that their designing features can be perceived directly from the elements in the opera. For instance, in the metaphor JOY IS UP, the source UP can be easily recognized from performers' upward movements; in the metaphor JOY IS LIGHT, the viewers can quickly notice the change of stage lights into a much brighter state; and in the metaphor JOY IS FLOWER, it is even more obvious to identify the flowers in the garden and in the background picture. In a word, the sources of JOY metaphors are instantiated as concrete items in the opera that can be easily perceived via our common senses. And these aforementioned JOY metaphors are identified through the co-occurrence of the source and target, which is referred to as simultaneous cueing by Forceville (2009b). Nevertheless, in the metaphor ANGER IS A HOT GAS IN THE CONTAINER, we can not detect any signs of the source HOT GAS directly from the visual images or aural sounds. Instead, it can only be recognized when performers' performances in the opera successfully activate the viewers' previous knowledge of the effect when gas is heated in a sealed container in real life. That is to say, the source HOT GAS is not directly perceived, instead, it is inferred, during the process of which, the viewers' previous encyclopedic knowledge plays a crucial role in associating the elements in the opera with their real-life experience in the mind. In this sense, the recognition of the source is largely due to the fact that performers' performance on the stage fills in the schematic slot of A HOT GAS IN THE CONTAINER, according to Forceville (2009b). And only if the source HOT GAS is enacted, can its features at diverse stages of being heated be mapped onto the target ANGER and thereby rendering the metaphor ANGER IS A HOT GAS IN THE CONTAINER. As it were, the identification of the metaphor ANGER IS A HOT GAS IN THE CONTAINER may

take more efforts than that of JOY metaphors in Chapter 4.

5.3.2 ANGER IS A NATURAL FORCE

a   b   c
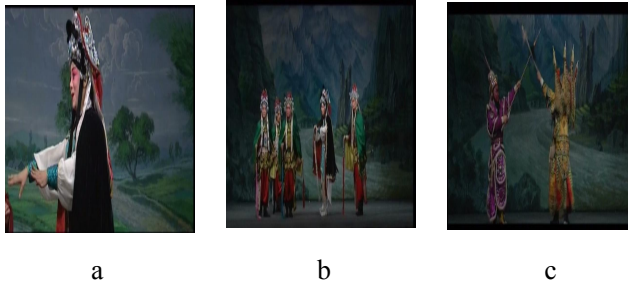
Figure 5-11 ANGER IS A NATURAL FORCE (Stills from *Hua Mu-Lan*)

As found by previous scholars, ANGER in Chinese is often understood in terms of strong natural forces, such as a storm, thunder, flood, etc, on the linguistic level (King,1989; Qu, 2008). As a matter of fact, we also find such signs of natural forces which co-occurs with performers' anger in the opera. In one scene, when Hua Mu-Lan and her family show their strong anger at the invaders when seeing Hua Mu-Lan off to the front line, noticing mother's worry about her future life and the sorrow of parting, Hua Mu-Lan's anger gets intensified, which is indicated from her ever-rising pitch of singing (based on the metaphor: MORE IS UP). Suddenly, dark clouds hang heavily over her head (see Figure 5-11 a), seemingly to indicate a forthcoming storm on the way. The sudden change of weather conditions, especially when we take into consideration that it is changing into a worse and more severe one, say storm, in this case, can be understood as the metaphorical indication of intensified ANGER. It happens that it is in another scene that when Hua Mu-Lan and the other companions release their anger at Brother Liu's cowardice, once again, the dark clouds float to the sky over their heads in next to no time (see Figure 5-11 b), which can be understood as displaying metaphorical meaning that ANGER is exerting its influence on Hua Mu-Lan and her companions. In another scene, when

the supreme commander of the nation is fighting with the invader leader and venting his extreme rage (see Figure 5-11 c), the gongs (a major accompaniment instrument used in Henan Opera) make sounds that simulate rolls of thunder on the soundtrack.

The dark clouds overhead in the visual mode and the sound of thunder in the aural mode can well evoke the scene of a forthcoming storm in the audience's mind, which is a strong and violent natural force according to our basic folk knowledge. The co-occurrence of such a violent natural force, say storm in this specific case, with performers' ANGER, is by no means a coincidence but instead manifests the metaphor ANGER IS A NATURAL FORCE. And Forceville (2013, 2016) clearly claims that props in the mise-en-scene are very frequently exploited to either cue the exact source or reinforce the metaphor in films. Therefore, the scene of dark clouds, accompanied by the sound of thunder simulated by gongs, in particular, has the potential to activate a whole range of connotations adhering to storm in the audience, and hence contributes to the realization of the metaphor ANGER IS A NATURAL FORCE. And in so doing, the features of NATURAL FORCE, instantiated as the storm in the opera under study, are mapped onto the emotion ANGER. Exactly as the storm may bring about destruction, ANGER will give rise to destructive effects, and hence being conceptualized as a negative emotion here.

As can be seen from our analysis, the source NATURAL FORCE is cued both in the visual mode and the aural mode, and the target ANGER is anchored via the alignment of performers' facial expressions and gestures in the visual mode, words of singing in the verbal mode, and the plot, which make the metaphor ANGER IS A NATURAL FORCE qualify for a multimodal one. The activation of this metaphor is largely owing to the co-occurrence of source and target in the opera. The identification of the metaphor ANGER IS A NATURAL FORCE echos the conceptualization of ANGER in terms of meteorological phenomena, storm and thunder in particular, in linguistic examples, both of which are greatly influenced by the culture of the community. In light of this, we may make a tentative conclusion that the

metaphor discovered in the Henan Opera *Hua Mu-Lan* is not a creative one in the least, and instead, a multimodal manifestation of a conventional metaphor, which further substantiates the claim that metaphors, irrespective of their diverse manifestations in language and multimodal texts, are conceptual in nature.

5.3.3 ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR

In *Hua Mu-Lan*, the emotion ANGER is also manifested through featuring the negative consequence it may bring about: the subject's exceptionally aggressive behaviors. As shown in the opera, Hua Mu-Lan displays her strong anger metonymically through her singing with an ever-rising pitch and rather loud voice denouncing invaders' invasion while making a dagger-like gesture with her index and middle fingers in one scene (see Figure 5-12 a); in another scene, both Hua Mu-Lan and her companions criticize Brother Liu with their fingers again making the dagger-like gesture in unison (see Figure 5-12 b); and in the scene on the battlefield, Hua Mu-Lan and the soldier fight with the invading army fiercely, seeming to release their extremely intensified anger (see Figure 5-12 c and d).

a   b   c   d

Figure 5-12 ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR

(Stills from *Hua Mu-Lan*)

It is easy to find that the targets of these aforementioned behaviors are invariably the causes of the subjects' anger and performers' dagger-like gestures as well as long spears and

broadswords can well cue weapons. In this way, we have grounds for interpreting performers' performances as such in the opera as taking revenge by attacking the target. Human beings are distinguished from animals in that they, as the higher being on the hierarchy of evolution, can refrain from their behaviors with reason. However, in this case, performers' behaviors, such as raising voices to an ever so high volume, attacking, and fighting, are all against our common knowledge of rational human beings, which instead bear more similarity to animals' primitive aggressive behaviors to attack their enemy when irritated, and hence realizing the metaphor ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR. In addition, the performers' trembling bodies and failure to utter a complete sentence further illustrate that they are in an out-of-control state, which is also a typical animal behavior compared with human being's behaviors that are subject to reason and morality. It is also to be pointed out that the instrumental accompaniment made by *Bangzi*, gongs, and cymbals in the scenes of fighting becomes increasingly loud and even reaches such a degree to deafen the audience, which activates the irrational and out-of-control state on the soundtrack. In light of these, the metaphor ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR is employed in the opera mainly to illustrate how the subject is driven to an irrational state by the emotion ANGER and in so doing, ANGER is conceptualized as a negative emotion.

As analyzed above, the metaphor ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR is manifested by virtues of both the visual elements and aural elements and hence qualified for a multimodal metaphor. The identification of the metaphor is largely due to the similar schematic knowledge of the target ANGRY HUMAN BEHAVIOR and the source AGGRESSIVE ANIMAL BEHAVIOR.

5.3.4 PSYCHOLOGICAL ALIENATION IS PHYSICAL DISTANCE

Another metaphor utilized to manifest ANGER in the opera is PSYCHOLOGICAL ALIENATION IS PHYSICAL DISTANCE. The evidence I provide is in the scene when

Brother Liu shows a sign of cowardice and states his ridiculous excuses for being unwilling to go to the front line, Hua Mu-Lan and the other three companions take turns to persuade him, during which each of them turns their head to the other side and steps back after finishing their speech, seeming to intentionally keep a distance from Brother Liu (see Figure 5-13). The scene as described, I surmise, enacts the metaphor PSYCHOLOGICAL ALIENATION IS PHYSICAL DISTANCE. The physical distance they attempt to keep away from Brother Liu on the stage reflects their psychology of alienating themselves from and hospitality towards Brother Liu, the direct cause of which is their ANGER towards Brother Liu's selfish idea of enjoying his own family life－ considered as a small family in Chinese culture － regardless of the interests of the whole country, which is regarded as the big family by Chinese people.

a   b
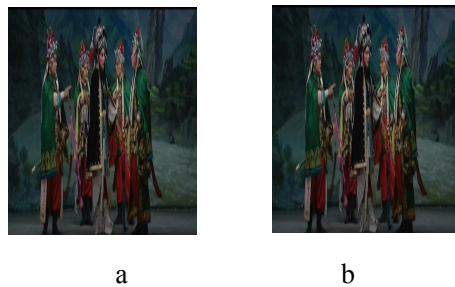
Figure 5-13 PSYCHOLOGICAL ALIENATION IS PHYSICAL DISTANCE

(Stills from *Hua Mu-Lan*)

It might be more common and familiar for one to see the manifestations of PSYCHOLOGICAL INTIMACY IS PHYSICAL CLOSENESS either in linguistic expressions, visual pictures, or dynamic videos (one typical example is the conceptualization of love in terms of physical contact), which proves that human beings have such a habit of showing their psychological state in terms of physical distance. Exactly as the short physical distance can be frequently used to understand a close or intimate relationship, suffice it to say that a long

distance has a reasonable ground for understanding the estranged relationship or even hostility as what performers do in the opera. Therefore, Hua Mu-Lan and the other three companions' spatial distance from Brother Liu on the stage suggests their intention to keep a psychological distance from Brother Liu resulted from their anger towards him.

Strictly speaking, the metaphor PSYCHOLOGICAL ALIENATION IS PHYSICAL DISTANCE is a pictorial metaphor instead of a multimodal one, since it is predominantly manifested in the visual mode. The metaphor is motivated by the universal experience of alienation and hospitality arising from the emotion ANGER, which is expressed in terms of the longer distance in the physical world.

5.4 Prototypical Scenarios of ANGER in *Hua Mu-Lan*

Inspired by and based on the prototypical cognitive model of ANGER in English established by Kövecses (1986) and Lakoff (1987) and that in Chinese by King (1989) on the linguistic level, we tentatively build one in the case of Henan Opera *Hua Mu-Lan*, which is summarized as follows.

5.4.1 Stage 1: Offending Event

There is an offending event, which displeases the subject in one way or another, whether it be the other's verbal provocation, behaviors in an aggressive manner, or the subject's goal not being achieved, all of which make the subject assume he/she is threatened or unfairly treated. the subject further assumes himself/herself is the innocent victim and an alleged wrongdoer should take responsibility for the consequences, which gives rise to anger in the subject. The subject attempts to pacify the emotion by making the alleged wrongdoers realize their fault and compensate the victim, which can be called an act of retribution. The subject has a strong belief that he/she has the responsibility to perform the act of retribution, which is considered as an act of upholding justice. The offense results in the imbalance of *qi* in the subject's body,

manifested as physical agitation and an inharmonious relationship between the subject and other people around.

As instantiated in the opera *Hua Mu-Lan*, the offending event is a little bit complicated, but may be all attributed to the foreign tribe's invasion of the nation ― the interests of the whole nation are infringed. It can be taken as the primary cause of performers' anger which exerts its influence through more specific ones in different scenes: the mother's great concern about Hua Mu-Lan's later life on the battlefield, Brother Liu's cowardice and his invented excuses for not going to the front line to defend the nation's territory, and the invaders' constant assaults and increasingly aggressive acts. As can be seen, the offending events in this opera converge on the foreign tribes' invasion, which concerns the interests of the whole nation. Therefore, in this sense, the anger in *Hua Mu-Lan* can be regarded as a sort of collective anger, which I might attribute to the Chinese collectivist culture. The Chinese tradition emphasizes collectivism and almost every Chinese person's heart is engraved with the spirit of collectivism.

The emphasis of such an offending event not only echoes the theme of the opera and also activates the cognitive model of anger in the opera as the righteous indignation, a non-prototypical one in King's (1989) framework, the function of which will be discussed later.

5.4.2 Stage 2: Existence of Anger

The existence of ANGER instantiated in this opera is mainly through its metonymical manifestations: its effects on the subject's body: first through the subject's physiological responses (such as performers' glaring eyes, movements of eyebrows, trembling body, shaking hands, and their upright posture) and as the emotion intensifies, the subject's physiological responses increase, which further gives rise to the subject's behavioral reactions, such as performers' dagger-like pointing gesture and fighting. The central metaphor employed to conceptualize ANGER at the stage of existence is ANGER IS A HOT GAS IN THE

CONTAINER. The intensified ANGER further disrupts the *qi* movement in the subject's body and thus makes the subject suffer a lot, the unpleasant state motivates the subject to produce acts of retribution so as to restore the balance of *qi* before the arrival of ANGER.

5.4.3 Stage 3: Attempt at Control

The effects of the intensified ANGER bring such an unpleasant feeling to the subject that the subject begins to think about the acts of retribution to offset them. However, acts of retribution might bring about a series of negative effects, and the subject, driven by the subject's morality and reason, has to control it. The purpose of control in ANGER is to prevent its potential negative effects not only on the subject himself/herself, but on the surrounding people as well. the subject suffers both from the unpleasant effects of intensified ANGER and the control of the idea to take revenge. When the unpleasant effects exceed the limit that the subject's morality and reason can control, the subject will lose control of the emotion. The scenario of control is instantiated in this opera as the performers' narrowed eyes into slit, gritting teeth, and clenching fists which can be interpreted as movements of holding the GAS of ANGER in the body and hence the metaphor ANGER IS A HOT GAS IN THE CONTAINER. In addition, these aforementioned physical movements of holding the GAS of ANGER in the body also activate the concept IN and consequently enact the metaphor CONTROL IS IN as in the control stage of JOY.

5.4.4 Stage 4: Loss of Control

When ANGER intensifies and exceeds the limit that the subject's morality and reason can control, the subject will lose control of the emotion, which will result in the release of ANGER in a dramatic manner. When the subject is under the control of the emotion anger, it will interfere with the subject's normal perception, cognition, and behavioral function. As instantiated in the opera, the subject may fail to utter a complete sentence and produce

abnormal aggressive behaviors, such as speaking and singing in an extremely loud voice, the dagger-like pointing gesture, and fierce fighting, all of which can be taken as the acts of retribution since the target is invariably the cause of anger. Metaphors utilized to conceptualize ANGER at this stage are ANGER IS A NATURAL FORCE, ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR, and PSYCHOLOGICAL ALIENATION IS PHYSICAL DISTANCE.

5.4.5 Stage 5: Ending Scenario

After the emotion of anger is released through the acts of retribution, the events that cause the anger are solved and a harmonious state (equilibrium according to King) is restored, which is reflected in the balance of *qi* in the subject's body, the subject's inner psychological world and the relationship between the subject and the surrounding environment as well.

a   b   c
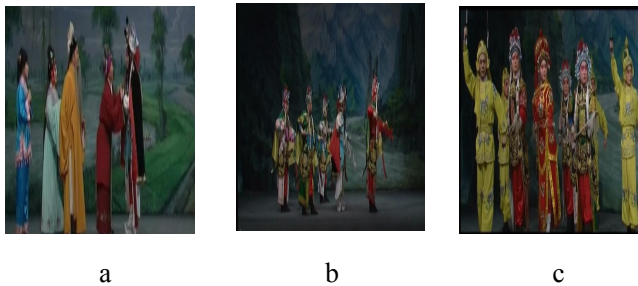
Figure 5-14 Ending scenario of ANGER (Stills from *Hua Mu-Lan*)

Such a scenario of equilibrium is manifested in the opera as the offending events are satisfactorily solved, performers who were irritated get over with anger, performers related present a harmonious relationship on the stage, and the plot moves on to the next phase. To be specific, in one scene, when Hua Mu-Lan convinces her mother by describing the prospect that the invaders will be driven out of the territory and she will return home safe and sound in the near future, the whole family show signs of relief and get happier (see Figure 5-14 a); in

another, when Brother Liu is persuaded to take the responsibility to protect the nation, Hua Mu-Lan and the other companions continue the journey to the front line merrily (see Figure 5-14 b); in another scene, when the invading army is defeated and the invading general is captured, all soldiers on Hua Mu-Lan's side begin to celebrate it and even the captured invading general shows a sign of relief (see Figure 5-14 c). As can be seen, the emotion anger always ends with the manifestation of the successful solution to a problem, the performers' relaxing state, the harmonious relationship between performers, as well as the development of the plot, all of which manifest   the metaphor PSYCHOLOGICAL PEACE IS PHYSICAL HARMONY.

5.5 Conclusion

As previously analyzed in this chapter, the metonymies and central metaphor utilized to conceptualize the emotion ANGER in the opera *Hua Mu-Lan* are quite similar to those in linguistic expressions. That is to say, the folk model of the emotion ANGER manifested in *Hua Mu-Lan* is, to a great extent, commensurate with that in language. They share most of the metonymies and metaphors that are employed to conceptualize ANGER, such as the emphases on eyes and eyebrows, body movements, gestures in metonymic manifestations and metaphors like ANGER IS A HOT QI IN THE CONTAINER and ANGER IS A NATURAL FORCE, all of which further bear out the central tenet of CMT: metaphors are fundamentally conceptual and thus a matter of thought, which can be manifested via various methods and language is but one of them. As can be seen from the multimodal manifestations of ANGER in *Hua Mu-Lan*, resources in both visual mode and aural mode have the affordance to realize ANGER metaphors.

Nevertheless, we also find some different manifestations of the same metonymy and metaphor. For example, the opera *Hua Mu-Lan* relies heavily on performers' facial expressions

and gestures. Since performers' vivid performances (for instance, expression in the eyes) are regarded as one of the most important criteria in evaluating Henan Opera, they can manifest performers' inner emotions in a more inviting and appealing manner and hence more successfully evoke the similar experience in the viewers' mind. Apart from this, thanks to the dynamic feature of the video, in particular, the change of performers' facial expressions and movements can manifest various stages of ANGER in a dynamic and coherent way rather than isolated and static ones in linguistic expressions.

It should also be worth noting that *Hua Mu-Lan* presents some distinct metaphors and a slightly different cognitive model from those in the linguistic counterparts. For example, King (1989) expounds that the metaphor ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR is absent and the retribution component in the prototypical scenarios can not be found in Chinese, which is, according to King (1989), attributed to the influence of traditional Confucian values that people should express their emotions harmoniously (p. 172). However, in our current study, we find the metaphor ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR is manifested in a rather overt and prominent manner, which is in stark comparison with King's analysis on the linguistic level. The possible reasons behind this as I surmise are twofold. For one, the anger in the opera, collective anger, falls into the non-prototypical model in the language: righteous indignation, which justifies the irrational abnormal behaviors brought about by anger. For the other, it is carrying the characteristics of opera. As the French drama theorist Brunetière claims in "The law of the drama" that conflict is the essential feature and indispensable component of drama (1914), this is especially true for Henan Opera, which creates conflicts between characters in the opera and relies on the dramatic conflicts to lead the plot development and attract the audience (Xie, 2018). In this sense, metaphors in the opera display genre-specific features that are distinguished from those in language.

Chapter 6   WORRY: Comparison Between Its Conceptualization in Language and in *Hua Mu-Lan*

In this chapter, we will analyze how the emotion worry is conceptualized in a multimodal manner in the Henan Opera *Hua Mu-Lan* embedded in Chinese culture.

6.1 Conceptualization of WORRY in Language

While the general definition of worry is given by the Merriam-Webster Dictionary as "mental distress or agitation resulting from concern usually for something impending or anticipated" (Merriam-Webster, 2022), psychologists define it from a professional point of view:

> *Worry is a chain of thoughts and images, negatively affect-laden and relatively uncontrollable. It represents an attempt to engage in mental problem-solving on an issue whose outcome is uncertain but contains the possibility of one or more negative outcomes. Consequently, worry relates closely to the fear process.* (Borkovec et al., 1983, p. 10)

From these definitions of worry, we can learn that it is a sense of concern and disquiet resulting from the human being's anticipation of possible obstacles or problems in the near future, which is followed by people's attempts to plan effective compensatory actions to solve them. Such uncertainty about the future may also lead to mild emotional distress and handling it ineffectively will give rise to anxiety or even fear. In this sense, apart from being a feeling of distress, worry can be regarded as an act of thinking ahead as well.

It might not be a coincidence that the two emotions "*you*" (worry) and "*si*" (contemplation) in Chinese culture, according to the theory of TCM, are also closely inter-related with each

other, with the former focused on the psychological feeling stemming from the prediction of the potential problems, difficulties, or setbacks, while the latter mainly related to the act of thinking about the solutions to the former. Due to the inter-relationship between the two, "*you*" (worry) and "*si*" (contemplation) are frequently mentioned together as the phrase "*you-chou*" or "*you-si*" (worry). Scholars have conducted a series of research on the language-based conceptualization of worry via metonymy and metaphor as well as its idealized cognitive model, which will be summarized and presented in the forthcoming sections.

6.1.1 Metonymy of WORRY in Language

According to King (1989), the emotion WORRY is frequently expressed through the somatic symptoms it brings about, for instance: agitation, illness, physical pain, and a special way of looking on the face.

Since Chinese people believe that the most obvious symptom of worry is physical agitation, one can find a large number of linguistic examples in which agitation is drawn on to indicate WORRY, as can be seen in (1).

(1)　**AGITATION**

　　a.　jiao-lv-**bu-an**

　　　　scorch-worry-**not-peace**

　　　　"*Worry brings about **uneasiness**.*"

　　b.　zuo-li-**bu-an**

　　　　sit-stand-**not-peace**

　　　　"*Worry brings about **restlessness**.*"

　　c.　xin-shen-**bu-ning**

　　　　heart-spirit-**not-peaceful**

　　　　"*Worry brings about **uneasiness**.*"

d.   you-xin-ru-**dao**

worry-heart-like-**pound**

"*Worry brings about **agitation** in the heart*."

e.   qin-shi-**nan-an**

sleep-eat-**not-peace**

"*Worry causes the person **have problems in** sleeping and eating*."

As examples in (1a-1d) illustrate, the emotion WORRY can be expressed in terms of "a general state of agitation and the inability to relax both the physical body and spirit" (King, 1989, p. 77). At the same time, the state of being unable to sleep and eat brought about by agitation can also be utilized to indicate WORRY, as shown in example (1e).

According to TCM, worry brings about the stagnation of *qi* and blood in the human body, which is the main cause of illness. Deeply rooted in this culture, WORRY is oftentimes expressed as a physical illness the subject is suffering from when worried, as can be seen from examples in (2).

(2)   ILLNESS

a.   you-lao-cheng-**ji**

worry-work-become-**illness**

"*Excessive worry will cause **disease**.*"

b.   you-si guo-du,   yu   **jie**   yu   **xin**

worry too-much   sorrow **gather**   in   **heart**

"*Excessive worry will cause **heart diseases**.*"

c.   ta zong-shi you-xin-chong-chong de   zhong-yu ba   zi-ji   gei   **bing-dao** le

she always   worry   MOD   finally BA   self   give   **ill-fall** ASP

"*Finally, she **fell ill** because of long-time worry.*"

d.   **lao**-xin-ku-si

exhaust-heart-bitter-think

"*Thinking too much may **exhaust** the heart.*"

e.   shen-xin-jiao-**cui**

body-heart-all-**ill**

"*Worry causes the person **fall ill** both in the body and in the heart.*"

Examples in (2) suggest that WORRY can be indicated by its negative effects on human health ― disease and the state of being down with illness implies an excessive WORRY (as shown in 2c). In addition, the disease in the heart is a frequent case to express WORRY (as shown in 2b, 2d, and 2e) due to the TCM belief that the heart is the foremost organ to be subject to the influence of emotions.

The third commonly employed symptom to indicate WORRY is physical pain, as shown in the following examples.

(3)   PHYSICAL PAIN

a.   yi   xiang-dao zhe-ge wen-ti   ta xin-zhong zong-shi you   nan-yin   de   **teng-tong**

one think-about this problem   she hear-in   always   have   hard-hide   MOD   **pain**

"*Every time when thinking about the problem, she will feel a **pain** in her deep heart.*"

b.   xin-fan-**tou-teng**

heart-worry-**head-ache**

"*Worry causes the person feel a **headache**.*"

c.   **jiu**-xin-**ba**-gan

pull-heart-**tear**-liver

"*Worry is **painful** (like) that of the **heart being pulled and liver being torn**.*"

d.   **qian**-chang-**gua**-du

pull-intestine-**hang**-stomach

*"Worry is **painful (like)** that of both the **intestine being pulled and stomach being hung up**."*

e. chou-**chang**-cun-**duan**

worry-**intestine**-inch-**break**

*"Worry brings **intense pain** similar to **the pain of intestines breaking into pieces**."*

As examples in (3) show, WORRY can also be expressed by drawing on the physical pain it brings about to the subject. It should be noticed that the pain can be either in the heart (as shown in 3a and 3c), the head (as shown in 3b), various internal organs such as the liver (as shown in 3c), the intestines (as shown in 3d and 3e) and stomach (as shown in 3d). These examples in (3) further prove that Chinese has the preference to utilize very specific organs of the human body to imply the existence of emotions and as to the current case of WORRY, various organs can be made use of.

Apart from the aforementioned symptoms, the unique look on subject's face is also oftentimes employed to suggest the existence of WORRY, as examples in (4) illustrate.

(4) A UNIQUE LOOK ON THE FACE

a. **chou-rong-**man-mian

worry-look-full-face

*"Worry is **worn on the face**."*

b. **chou-mei-ku-lian**

worry-eyebrow-bitter-face

*"Worry can be told from the person's **eyebrows and face**."*

c. **chou-suo-mei-shao**

worry-lock-eyebrow-end

*"Worry can be seen from the **knitted eyebrows**."*

   d.   **chou-mei-suo-yan**

   worry-eyebrow-lock-eye

   *"Worry can be seen from person's **eyes and eyebrows**."*

   e.   **chou-mei**-bu-zhan

   worry-eyebrow-no-extend

   *"The worried person has the **eyebrows knitted together**."*

   f.   **chou-mei-cu-e**

   worry-eyebrow-frown-forehead

   *"The worried person has the **knitted eyebrows and frowns on the forehead**."*

WORRY conceptualized as such is grounded in the universal human experience that people may wear a special facial expression that implies WORRY. And Chinese people, in particular, draw on the shape of eyebrows to indicate WORRY. As (4b-4f) suggest, WORRY is very often suggested through the subject's knitted eyebrows and frown.

From the previous analysis based on language, we can see that the frequent metonymies adopted in Chinese to express WORRY are: AGITATION STANDS FOR WORRY, ILLNESS STANDS FOR WORRY, PHYSICAL PAIN STANDS FOR WORRY, and A UNIQUE LOOK ON THE FACE STANDS FOR WORRY. And it should be pointed out that the Chinese tends to make use of various specific internal organs, such as the heart, liver, intestines, and stomach, as well as the shape of eyebrows on the face to indicate the existence of WORRY in the conventionalized expressions.

6.1.2 Metaphor of WORRY in Language

Apart from the metonymical ways to express WORRY, previous studies (King, 1989; Fan, 2010; Zhang, 2011; Wu, 2013) find that WORRY is also understood through a couple of metaphorical manners: WORRY IS A SUBSTANCE IN THE CONTAINER, WORRY IS A

BURDEN, WORRY IS HEAT, and WORRY IS OBJECTS IN THE SURROUNDING ENVIRONMENT, which are to be presented in this present section.

Previous scholars find that the most frequently used metaphor to understand the emotion WORRY in Chinese is WORRY IS A SUBSTANCE IN THE CONTAINER, as shown by examples in (5).

(5) **WORRY IS A SUBSTANCE IN THE CONTAINER**

    a.   **man-xin**-you-lv

        full-heart-worry-think

        *"Worry **fills up the heart**."*

    b.   **man-fu**-you-chou

        full-stomach-worry-worry

        *"Worry **fills up the stomach**."*

    c.   chou-xu-**man-huai**

        worry-emotion-**full-heart**

        *"Worry **fills up the heart**."*

    d.   **man-qiang**-chou-men

        full-cavity-worry-distress

        *"Worry and distress **fill up the cavity**."*

As examples in (5) suggest, WORRY is understood as A SUBSTANCE and THE HUMAN BODY is understood as THE CONTAINER that holds WORRY. To be more specific, motivated by the TCM theory of *qi*, WORRY might be a sort of gas, as shown in (5), which can flow, expand, and fill up the interior space of the container. The container that holds such a SUBSTANCE can be the heart, stomach, bosom, and thorax cavity, which once again provides proof for previous studies that Chinese people tend to deem more specific parts of the body as

the "container" that holds emotions compared with English-speaking people (Yu, 1995, 1998), and WORRY is not an exception. WORRY understood as A GAS IN THE CONTAINER is motivated by the TCM theory of *qi* and its movement in the human body.

WORRY is also conceptualized as a BURDEN in Chinese and its intensity is understood as a scale of weight, as can be seen in (6).

(6) **WORRY IS A BURDEN**

    a.   gu-lv-**chong-chong**

        care-worry-**layer-layer**

        *"Worry comes **layer upon layer**."*

    b.   you-xin-**chong-chong**

        worry-heart-**falling-falling**

        *"Worried heart cause the person **fall**."*

    c.   bei you-lv ya de **xin-qing chen-zhong**

        BEI worry press COM **heart-emotion heavy**

        *"Worry causes a **heavy heart**."*

    d.   zhe ge ren **xin-shi** hen **zhong**

        this a person **heart-thing** very **heavy**

        *"This person has a **heavy heart.**"*

    e.   te zhong-shi **dan-xin** mu-qin de jian-kang

        she always **carry-heart** mother MOD health

        *"She is always **concerned with** her mother's health."*

    f.   **fang-xia** you-lv, xiang-shou dang-xia

        put-down worry, enjoy present

        *"Please **put down** your worry and enjoy the moment."*

As examples in (6) suggest, as WORRY gets intensified, it may cause the subject to have a heavy heart (as shown in 6c and 6d). The state of experiencing WORRY is expressed as carrying a BURDEN on the heart which is such a conventionalized metaphor that the phrase "担心" is frequently used to refer to WORRY in daily expression (as shown in 6e). On the contrary, the state of getting rid of WORRY is oftentimes expressed as putting down a BURDEN (as shown in 6f). The metaphor WORRY IS A BURDEN is derived from the universal human experience that WORRY may impose negative effects on human beings and thus impedes their progress in attaining one goal. Therefore, this metaphor is utilized to understand the negative effects of WORRY which also explains the reason why people would like to get rid of it (as shown in 6f).

WORRY can also be understood in terms of HEAT, as illustrated by examples in (7).

(7)　**WORRY IS HEAT**

    a.　you-xin-ru-**fen**

       worry-heart-like-**burn**

       *"The heart **is scorched with** worry."*

    b.　**jiao**-xin-fan-zao

       scorch-heart-distress-upset

       *"Worry causes the **heart scorched** and agitation."*

    c.　xin-ji-ru-**huo**

       heart-worry-like-**fire**

       *"Worry sets on a **fire** in the heart."*

    d.　xin-**jiao**-ru-**fen**

       heart-**scorch**-like-**burn**

       *"Worry **burns the heart.**"*

    e.　ta zai fang-zhong **jiao-zhuo** de duo-lai-duo-qu

151

he be room-in **worry-scorch** MOD walk-come-walk-go

*"He is so worried that he **walks up and down** in the room."*

f.　　zong-shi chuang-wai da-yu-pang-bo ye wu-fa jiao-mie ta na-ke **jiao-zhuo** de xin

　　even-though　　window-out big-rain-tremendous-vast PRT not-way pour-extinguish he that

worry-scorch MOD heart

*"The heavy rain outside can not put down **the fire of worry** in his heart."*

As shown in (7), WORRY AS HEAT differs from ANGER AS HEAT in that the former is more often than not the HEAT OF FIRE rather than the GAS. In addition, different from that the HEAT of ANGER causes an explosion that may hurt not only the subject and people around as well, the subject, in the case of WORRY, is the only victim whose heart is burned or scorched by the HEAT of WORRY. WORRY conceptualized as such is to show the negative effects of agitation WORRY brings about to the subject.

Previous studies also find that WORRY is often conceptualized by drawing on the OBJECTS IN THE SURROUNDING ENVIRONMENT, as illustrated by examples in (8).

(8)　WORRY IS OBJECTS IN THE SURROUNDING ENVIRONMENT

a.　　chou-**shan**-men-**hai**

worry-**mountain**-distress-**sea**

*"Even the **mountain and sea** feels the worry."*

b.　　**yu**-qi-**yun**-chou

rain-cry-**cloud**-worry

*"The worried person feels even the **rain is crying and clouds are worried**."*

c.　　chou-**yun**-can-dan

worry-**cloud**-badly-light

*"The **gloomy clouds** show worry."*

d. yu-can-**hua**-chou

jade-tragic-**flower**-worry

*"The **flowers** feel the lady's worry."*

e. wen   jun neng you ji-duo   chou, qia-si **yi-jiang chun-shui** xiang-dong liu

ask gentleman can   have how many worry, like   **a river of water** eastward   flow

*"The worry is just (like) **a river of spring water** flowing eastward."*

f. liao   luan chun-chou ru **liu-xu**

tease   mess   spring-worry like **willow-catkin**

*"The worry in the spring is just (like) the messy **willow catkin**."*

As examples in (8) show, OBJECTS IN THE SURROUNDING ENVIRONMENT, such as mountain, sea, rain, cloud, flower, river water, catkin, and so forth (as illustrated in 9a-9f), can all be utilized to understand the large quantity or intensity of WORRY. Fan (2010) and Zhang (2011) interpret the cognitive mechanism behind the metaphor WORRY IS OBJECTS IN THE SURROUNDING ENVIRONMENT as "a bidirectional interaction between the human and nature": humans project their cognitive patterns to all things in nature and endow them with human emotion, value, and meaning, which are then employed to understand human emotions (Fan, 2010, p. 258). It should be pointed out that this metaphor is more often utilized in literary works, such as poetry and prose, to express authors' WORRY in a poetic way.

In this section, we reviewed how the emotion WORRY is conceptualized, based on the conventionalized linguistic expressions in Chinese, through the basic cognitive tool: metaphor. And the major metaphors utilized are: WORRY IS A SUBSTANCE IN THE BODY, WORRY IS A BURDEN, WORRY IS HEAT, and WORRY IS OBJECTS IN THE SURROUNDING ENVIRONMENT.

6.1.3 Prototypical Scenarios of WORRY in Language

Based on the analysis of conventionalized linguistic expressions, King (1989) also built an Idealized Cognitive Model of WORRY:

1. There is a potential, imagined or real situation which is threatening to Self's (S's) well-being and over which S has no control of the outcome.

2. S experiences physical pain, agitation, and interference with normal functioning, such as sleeping and eating. In some cases S may suffer fatigue and sickness. S expresses state facially in terms of frowning and worried looks.

3. S attempts to eliminate worry by sharing with others.

4. S successfully eliminates worry.

5. S is safe and feels relieved.

<div align="right">King (1989, p. 90)</div>

From the Idealized Cognitive Model of worry constructed by King (1989), we may easily come to the conclusion that worry also follows the cognitive model of emotions made by Kövecses (1990): the model of five-stage scenarios that people use to understand the concept of emotions. In addition, WORRY is conceptualized as a negative emotion that is implied by a series of its negative effects on the subject: physical pain, agitation, interference with normal functioning, illness, or even a worried look on the face. Therefore, WORRY is to be eliminated by the subject as illustrated in the scenarios.

As regards how to eliminate WORRY, King (1989) also analyzes Chinese people's strategies for handling the emotion worry, as shown by examples in (9).

(9)   **Strategies for handling worry**

    a.   **ju-bei** xiao-chou chou geng chou

raise-glass eliminate-worry worry more worry

*"One **raises the glass and drink** to drown the worry. However, the worry gets even intensified."*

b.　fen-you-jie-chou

share-worry-unknot-worry

"to share and lessen worry"

As examples in (9) suggest, the most frequently adopted strategies to eliminate worry are drinking and sharing with people around. Although people have the intention to get rid of worry, it is pretty difficult to attain the goal due to the lingering effects of worry on subjects and the messy state it causes subjects into.

In this section, we reviewed previous studies on the conceptualization of worry in language and summarized how worry is conceptualized via metonymy and metaphor as well as its prototypical scenarios based on linguistic data.

6.2 Metonymy of WORRY in *Hua Mu-Lan*

With a general picture of the Chinese conceptualization of WORRY in mind, we will further analyze its multimodal representations in the Henan Opera *Hua Mu-Lan* and check whether they are commensurate with the linguistic manifestations discovered in language. Through close study of *Hua Mu-Lan*, we find that the emotion WORRY in the opera is suggested by performers' facial expressions, such as narrowed eyes, knitted eyebrows, and contorted lips, gestures of stroking the chest and wiping tears, movement of pacing back and forth, downward body posture, and long sighs, all of which are to be discussed in detail in this current section.

6.2.1 Narrowed Eyes

a   b   c   d
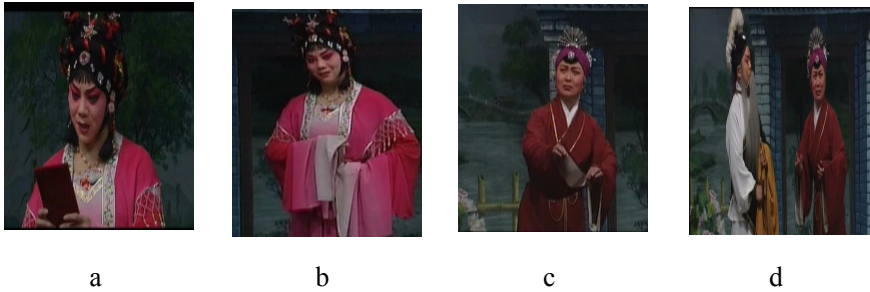
Figure 6-1 Narrowed eyes indicating worry (Stills from *Hua Mu-Lan*)

In the Henan Opera *Hua Mu-Lan*, when the messenger announces that the father is obliged to join in the army and fight on the front line, Hua Mu-Lan narrows her eyes while staring at the conscription letter without moving away her sight for seconds (see Figure 6-1 a), which indicates her great concern about how the father can survive in view of his poor health; in another, when the messenger insists that the father follow the order and prepare to go to the front line as soon as possible regardless of his old age and poor health, Hua Mu-Lan once again narrows her eyes and stares at somewhere down for a while to indicate her worry about how to handle the present difficult situation (see Figure 6-1 b); and in the scene when Hua Mu-Lan proposes that she take the place of her father to join the army, the mother narrows her eyes and looks up into the distance, suggesting her strong anxiety about Hua Mu-Lan's future life[5] (see Figure 6-1 c); in another scene when the father constantly comforts the mother that Hua Mu-Lan is sure to survive on the front line in view of her excellent martial arts and fighting skills, the mother keeps on narrowing her eyes while staring at some place without moving her sight away for some time (see Figure 6-1 d) to express her even greater concern about Hua Mu-Lan's forthcoming situation considering the possible dangers posed by the invading military and Hua Mu-Lan's inconvenient life with all males in the army.

---

[5] The interpretation of looking into the distance as thinking about the future life is largely owing to the metaphor TIME IS SPACE.

As can be seen from those aforementioned scenes, performers invariably adopt the focused way of looking － narrow their eyes and stare at one thing or one place － to show their concern about the current situation or problem they are facing. Such a facial expression usually shows the subject's concentration and thereby is drawn on to indicate the contemplation part of worry － the emotion worry always gives rise to thinking about solutions to the current problem. And meanwhile, thinking with eyes narrowed also reflects how hard a person is thinking and thereby reflects the agony he/she is experiencing during the process.

6.2.2 Knitted Eyebrows

a   b   c
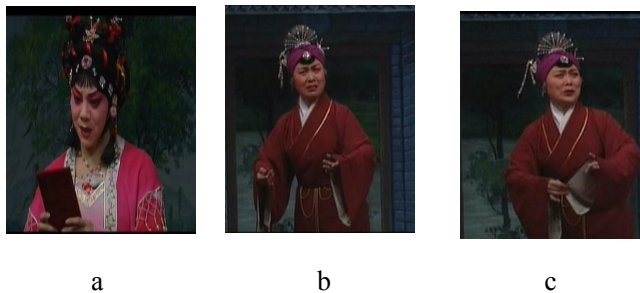
Figure 6-2 Knitted eyebrows indicating worry (Stills from *Hua Mu-Lan*)

In *Hua Mu-Lan*, another typical facial expression to suggest WORRY is the performers' knitted eyebrows, as shown in Figure 6-2. In several scenes, the performers, both Hua Mu-Lan and the mother, coincidentally draw their eyebrows together which may make their forehead wrinkled either vertically (see Figure 6-2 a and b) or horizontally (see Figure 6-2 c) showing their worry. As can be found, the facial expression of knitted eyebrows invariably co-occurs with the narrowed eyes, together of which are utilized to manifest a thoughtful look. The performers in the opera make such a thoughtful look, seemingly being highly concentrated on the current situation and trying hard to think about the possible solutions or measures to cope with the problem that concerns them. Very similar to the narrowed eyes with a focused stare, the facial expression knitted eyebrows with wrinkles on the forehead is adopted to imply the

contemplation part of the emotion worry and the pain it gives rise to as well.

6.2.3 Contorted Lips

Another facial expression frequently used to indicate the emotion WORRY in this opera is the performers' contorted lips. In *Hua Mu-Lan*, even after the father tries hard to persuade the mother that Hua Mu-Lan will survive on the front line, the mother still does not regard it as a good idea to let Hua Mu-Lan take the place of the father to join the army and then the mother contorts the mouth with lips pulled horizontally backward (see Figure 6-3 a and b). The mother makes such a facial expression and even seems to cry out in the coming second, which indicates her great worry about her daughter's possible life in the army. And in another scene, when the supreme commander shows his intention to set Hua Mu-Lan up with his daughter after defeating the invading army, Hua Mu-Lan pursed her lips (see Figure 6-3 c) to express her worry about how to refuse the supreme commander and tell him the truth of her female identity.

a   b   c

Figure 6-3 Contorted lips indicating worry (Stills from *Hua Mu-Lan*)

As can be seen from the previous introduction of the scenes, when performers are getting into a dilemma suggested by the plot, they contorted their lips either by pulling them horizontally backward or pursing them. In this way, it is easy to understand that such a facial expression implies that performers are engaged in thinking about how to handle the difficult

situation ― the cause of their worry. Therefore, performers' contorted lips are drawn on in this opera to manifest the latter phase of worry: contemplation. In addition, it may also reflect the side effect that accompanies worry: great pain, which is particularly obvious in the mother's case since she shows a sign of crying.

6.2.4 Stroking the Chest

In the opera under study, when the parents are talking about whether to agree to Hua Mu-Lan's idea of taking the place of the father to join the army and fight on the front line, the mother sings to tell how hard life might be especially taking into consideration of the invading army's cruelty and Hua Mu-Lan's female identity. During her singing to express her worry about Hua Mu-Lan, the mother strokes her chest with a circular trajectory (see Figure 6-4) occasionally but several times, seemingly to alleviate the internal pain in the area of the chest. It is to be pointed out in particular that the mother makes such a gesture exactly when she expresses her concern about Hua Mu-Lan in singing. Therefore, it could not be more obvious that the gesture of stroking the chest is employed to manifest the emotion worry.

a

Figure 6-4 Gesture of stroking the chest indicating worry (Stills from *Hua Mu-Lan*)

In addition, at the same time when the mother strokes her chest, she also shows a rather painful facial expression with tears almost coming out, which may provide evidence to attest to our argument that the mother's gesture of stroking her chest implies the pain in the chest area.

Since the chest is generally regarded as the area where the heart is located in Chinese culture, chest pain is very frequently associated with such serious diseases as heart attack, which suggests the severity of the pain. Therefore, WORRY manifested as such is to indicate the great pain it brings to the subject, pain in the heart, to be specific, as in this case.

6.2.5 Crying

In one scene, the mother tells the father how she is worried about Hua Mu-Lan's forthcoming life on the front line, during which, for several times, she shows signs of being about to cry (see Figure 6-5 a and b); and then she even turns back and lifts up one hand to wipe the tears on her face with the sleeve (see Figure 6-5 c), which is accompanied by the sound of sobbing and the later singing in a weeping tone on the soundtrack, together of which activate the scene of crying. However, the mother's crying in the opera is nothing like screaming or bursting into tears, instead, it is manifested in a more gentle way: a silent cry.

a   b   c

Figure 6-5 Crying indicating worry (Stills from *Hua Mu-Lan*)

If we take a closer look at the plot, it is easy to find that the mother is expressing the dilemma the whole family is caught in, since on the one hand, she is rather reluctant to let Hua Mu-Lan take the place of the father to fight on the front line, while on the other, letting the father go to the front line would be by no means a good idea in view of the father's old age and poor health. Therefore, the mother's crying in this scene is nothing about her sadness, and

instead indicates the inner pain she is suffering from thinking about a best solution to the difficult situation, which is the contemplation part of worry. From the analysis, we may conclude that crying in *Hua Mu-Lan* is employed to suggest the suffering the subject is experiencing in the contemplation part of worry.

6.2.6 Pacing Back and Forth

In the opera, when the messenger announces the words in the conscription letter, Hua Mu-Lan walks up and down in the yard while holding the conscription letter in her hands, suggesting how she is worried about how to reply to the conscription letter (see Figure 6-6 a); in another scene, when the mother learns that the father is required to join in the army to fight, she displays her worry about the father's situation through pacing back and forth on the stage (see Figure 6-6 b); in another scene, when Hua Mu-Lan tells the family her decision to go to the front line in the place of the father, the mother shares her concern about the potential problems Hua Mu-Lan might encounter as well as her pain because of having no idea to handle the situation, she changes her posture from stepping forward with the right hand pulling the left sleeve to stepping back with the left hand pulling the right sleeve (see Figure 6-6 c and d).

| a | b | c | d |
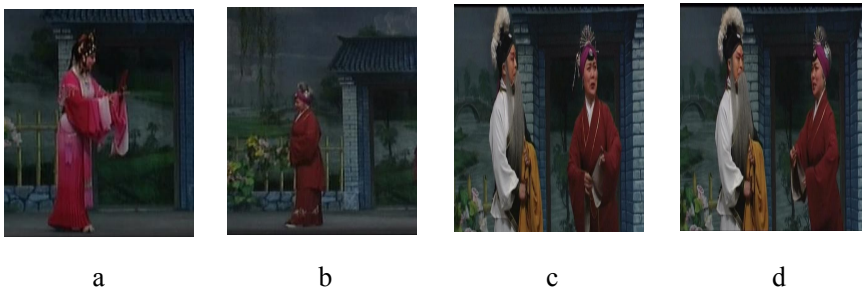
Figure 6-6 Movement of pacing back and forth indicating worry (Stills from *Hua Mu-Lan*)

As can be inferred from the plot, the worry of the performers, both Hua Mu-Lan and the mother in these aforementioned scenes, are induced by mainly two reasons: one is their

prevision of the forthcoming problems or even dangers and the other is their failure to work out an effective solution. In another word, the performers are suffering from the torture of making a hard decision: to be or not to be. Such a state of contradiction in performers' minds is vividly portrayed through their seemingly contradictory physical movements: pacing back and forth on the stage, which is regarded as a typical sign of agitation in our common knowledge. Therefore, WORRY manifested as such is to indicate the subjects are experiencing physical agitation brought about by the emotion.

6.2.7 Downward Posture

| a | b | c | d |

Figure 6-7 Downward posture indicating worry (Stills from *Hua Mu-Lan*)

In the opera, WORRY is also suggested by performers' downward postures. In the scene when the parents are discussing Hua Mu-Lan's proposal of her taking the place of the father to join the army, the mother's upper part of body is bent over slightly and shows the tendency of being pulled down to the ground with her head hanging and eyelids drooping (see Figure 6-7 a and b). It is to be pointed out that the mother keeps such a downward posture and almost never stands straight during the whole process of discussion in which she verbally expresses her worry about Hua Mu-Lan. And in the scene of seeing Hua Mu-Lan off to the front line, the mother once again expresses her concern about Hua Mu-Lan's upcoming life on the front line, during which, the mother hunches over with Hua Mu-Lan holding her shoulders and the whole family stand around with their drooping heads and eyelids (see Figure 6-7 c and d).

It might be quite easy for the viewers to notice performers' downward postures in *Hua Mu-Lan*, which are typical signs of the subject's lack of vitality or weakness of body according to our common knowledge. Such a posture is drawn on in the opera to manifest the negative effects of worry on the subjects: causing the subject to lose vitality and feel physically weak.

6.2.8 Long Sighs

In *Hua Mu-Lan*, performers also express their worry frequently through the long sigh. In the scene when Hua Mu-Lan learns that her father is ordered to join the army to fight as soon as possible, she sighs several times while showing her worry about how to refuse the command considering her father's old age and poor health. In addition, the mother's sighs are more apparent and frequent as shown both in the scene of being worried about the father's situation and in the scene of being concerned with Hua Mu-Lan's safety on the front line in the near future. If we take into consideration of the performers' movement of shaking their heads from time to time when they sigh, it might be more obvious that a long sigh is adopted in the opera to indicate their helplessness at the difficult situation they are facing, which is exactly one major cause of their worry.

As proven by previous psychological research, long sighs are typically associated with the emotion worry in that people may very frequently sigh in worry-provoking situations so as to gain temporary relief from the distress generated from worry (Teigen, 2008). In view of the psychological account of sigh, it might be safe for us to conclude that performers' long sighs in the opera are drawn on to portray the subjects' intention to relieve the pain they are suffering from worry, and hence the sign being taken as the presence of the emotion.

In this section, we analyzed how the emotion WORRY is manifested multimodally through the cognitive tool, metonymy, in the Henan Opera *Hua Mu-Lan*. Through a close analysis of the opera, we find the emotion WORRY is mainly implied by visual elements, such

as performers' narrowed eyes, knitted eyebrows, and contorted lips, gestures of stroking the chest and wiping tears, movement of pacing back and forth, and downward body posture, as well as the long sigh in aural mode. Various resources in both the visual mode and aural mode jointly contribute to the realization of WORRY metonymies and hence qualify them as multimodal manifestations.

Compared with its metonymical realization in language, WORRY manifested as such in *Hua Mu-Lan* shows no fundamental difference in that all the WORRY metonymies analyzed in this section are centred on its distinctive features, namely, agony, agitation, and physical weakness, all of which are commensurate with their linguistic counterparts. In addition, in both language and this opera, the unique look on the subjects' face (changes of eyes and eyebrows in particular) when experiencing worry is drawn on to indicate WORRY, which is particularly evident in the opera and therefore further suggests Chinese people's preference for utilizing both eyes and eyebrows to express emotions. Despite all these similarities, we should note that subtle differences do exist. Different from the fact that various specific internal organs are utilized, the heart is the only organ employed to manifest WORRY. As to the reason, we owe it to the genre of opera which limits the realization of emotions through more diversified means, changes in the internal organs being the difficult one to manifest.

6.3 Metaphor of WORRY in *Hua Mu-Lan*

Having analyzed the multimodal metonymical representation of worry in the Henan Opera *Hua Mu-Lan*, we will continue to study how worry is realized through another basic cognitive tool, metaphor. We found that major metaphors employed to express the emotion worry in *Hua Mu-Lan* are WORRY IS A BURDEN, WORRY IS DARK, WORRY IS ILLNESS, and WORRY IS A SUBSTANCE IN THE CONTAINER, which are to be analyzed in detail in the forthcoming sections.

6.3.1 WORRY IS A BURDEN

In the opera, the mother expresses her worry about Hua Mu-Lan by singing the words, "*er xing qian-li mu dan-you*:" (the word-by-word translation is "son go thousand-miles mother carry-worry") and *"dan-xin"* (carry-heart). While seeing the mother's intense worry about Hua Mu-Lan, the father comforts her several times with the words "*fang-xin*" (to put down the heart) while concurrently making a gesture with his left hand lowering to pat her mother's, seeming to help the mother to put something down (see Figure 6-8 a). It might not be a coincidence that Hua Mu-Lan says exactly the same word "*fang-xin*" and assures her mother that she will come back safe and sound. Then, the mother swings her sleeves downward vigorously and turns around with a sigh and two arms hanging by the sides of her body (see Figure 6-8 b), seemingly to get rid of something unpleasant by such movements, and her sigh in the aural mode further evokes the concept of getting relieved after putting a heavy item down.

a   b   c   d
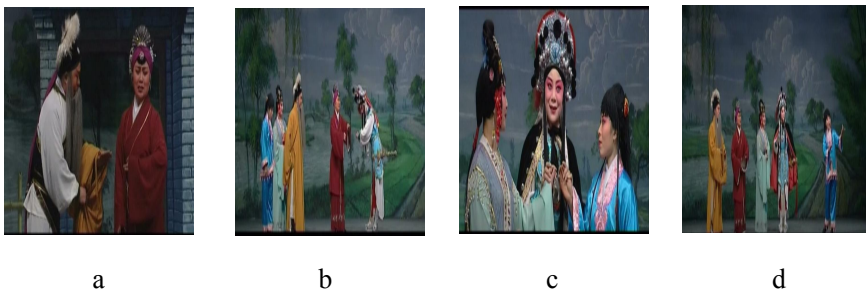
Figure 6-8 WORRY IS A BURDEN (Stills from *Hua Mu-Lan*)

In another scene, the elder sister reassures Hua Mu-Lan that she will take good care of their parents and younger brother when Mu-Lan is not at home, and persuades Hua Mu-Lan to put down the burden in the heart and fully engage herself in fighting against the invaders on the battlefield. After hearing these words, Hua Mu-Lan lifts her drooping body up, and raises her

head to look up in the distance (see Figure 6-8 c). And all of the family members stand much straighter than before and look afar as Hua Mu-Lan repeatedly reassures them that the invaders will be defeated very soon and then she will come home (see Figure 6-8 d).

As can be seen, when the mother and Hua Mu-Lan are experiencing intense worry, both their posture of body hunching over as well as their drooping head (see Figure 6-7) may well remind the audience of the image of carrying a heavy load, while after their worry has been alleviated to some degree, they display such movements as lifting the body up and raising the head (see Figure 6-8 d), which indicates the experience of having removed the heavy load carried on the body. In addition, the mother's gesture of swinging her sleeves downward vigorously vividly enacts the scene that she is trying to get rid of some unpleasant items from the body (see Figure 6-8 b). If we put all these elements in the visual mode together, we will relive, in our mind, our own experience of people carrying a heavy burden, which is so uncomfortable and disagreeable that they attempt to get rid of, and feeling so relieved when the burden is finally removed off their body. What's more, when the father comforts the mother, his gesture of lowering his left hand to pat the mother's hands also enacts the image of putting something down (see Figure 6-8 a). All of these elements mentioned above activate a similar experience of carrying a burden on the body, thereby anchoring the source BURDEN, which is further reinforced by the cues in the verbal mode that the mother sings "*dan-you*" (carry-worry) and *"dan-xin"* (carry-heart) on one hand, and as well as both the mother and Hua Mu-Lan are comforted by the other family members with the phrase "put down".

Apart from these visual and verbal manifestations, elements in the aural mode also play a vital role. As analyzed previously in section 6.2.8, the mother's long sigh portrays her relief, which can be interpreted as a person's relieved state after putting down a heavy item on the body and thereby quickens the identification of the source BURDEN. Here, we will attach more energy to another aural element, the accompaniment music in the opera. As one can find, in the scenes when performers show their worry, performers' performance on the stage is

accompanied with low pitched music made by *Erhu*, a major instrument in Henan Opera, which is quite noticeable compared with the high-pitched music accompanied the scenes when their worry is alleviated or eliminated. In addition, the performers, the mother, in particular, sing in a very deep and low voice when sharing their worry about either the father or Hua Mu-Lan. According to our common knowledge, low-pitched sound, whether it be the accompaniment music or human voice instantiated in the opera, is always associated with the state of losing vitality or exhaustion, such as carrying a heavy burden in this specific case. Therefore, the low-pitched accompaniment music as well as performers singing in a low voice can be utilized to facilitate to anchor the source BURDEN.

Then, it is safe to come to the conclusion that the emotion *WORRY* of the performers in the opera is expressed in terms of the concept BURDEN both visually and aurally, hence qualifying the metaphor WORRY IS A BURDEN as a multimodal metaphor. Thanks to this metaphor, the heavy weight of the source BURDEN is mapped onto the target WORRY to understand the strong intensity of the emotion WORRY and the energy it takes to carry the BURDEN is utilized to understand the psychological pressure WORRY brings about to the subject. As instantiated in the opera, both the mother's and Hua Mu-Lan's slightly stooped posture is an indication of the negative effects of worry on their body, which is expressed in terms of the effects of a burden on people, while their movements of lifting up the body or raising head indicate how relieved they are after getting rid of their worry, which is expressed through the effect of unloading a burden. In this way, we can have a clearer and better understanding of the emotion worry, which is regarded as a negative emotion and whose role in hindering the subject's further progress in the event is emphasized in the mapping.

It is also quite interesting to find that WORRY is not only expressed in terms of BURDEN on the body, it can also be understood via the BURDEN in the heart, as mentioned in the verbal mode, using the phrase *"dan-xin"* (carry-heart) to refer to the state of being worried while the phrase "*fang-xin*" (to put down the heart) to persuade a person to get rid of their worry. The

reason behind it should be attributed once again to the way Chinese people express their emotions. As we have recurrently mentioned that the TCM believes that all emotions are generated from the heart, which, in Chinese culture, is regarded as the ruler of the human body, both physically and psychologically (Yu, 1995, 1998). Deeply rooted in this culture, a large multitude of linguistic examples illustrate how Chinese people think and feel with their heart, which is instantiated in this specific case of understanding WORRY in terms of a BURDEN on the heart and the act of getting rid of worry as laying down the heart.

Therefore, the pressure caused by worry, a so-called psychological burden, can also be understood in terms of the BURDEN on the heart. And due to this reason, the phrase "*fang-xin*" (to put down the heart) is used to tell people to get rid of their worry so as to be fully concentrated on their planned event, as shown in the words of the father and Hua Mu-Lan to comfort the mother and the sister's words to comfort Hua Mu-Lan.

As can be seen from the analysis above, the emotion WORRY is conceptualized in terms of both a physical and psychological burden in *Hua Mu-Lan*. In the opera, diverse resources in the visual, aural, as well as verbal modes work together to activate the mappings from the source BURDEN to the target WORRY. Even though BURDEN is never cued through a tangible physical heavy item, performers' body movements can perfectly arouse our common experiences of carrying a burden and unloading a burden, which is utilized to understand the state of being worried and eliminating worry respectively. The identification of BURDEN is quickened by the low-pitched accompaniment music and performers' low voice in the aural mode and especially cued by performers' singing words. In this way, compared with its linguistic realization in language, manifestations of the metaphor WORRY IS A BURDEN in *Hua Mu-Lan* are a tridimensional one and therefore more vivid and emotion-arousing.

6.3.2 WORRY IS DARK

In the opera, when the mother shows her extreme worry about Hua Mu-Lan when seeing

her off to the front line, the stage lighting gets dark, the sunshine gets dim, and thick dark clouds hover over the sky (see Figure 6-9), all of which in the visual mode enact the concept DARK in the audience's mind. In the meantime, the mother sings, "as long as I think of the hardships and risks Mu-Lan will go through on the front line pretending to be a male, I feel my world is getting dim cause I, as a mother, can not fulfill my responsibility to protect my daughter". The mother's singing words anchor DARK in the verbal mode as well, which further clarifies the source concept. Both the visual references and verbal anchorage provide a cognitive feasibility for us to understand WORRY and realize the metaphor WORRY IS DARK.

a   b

Figure 6-9 WORRY IS DARK (Stills from *Hua Mu-Lan*)

Due to the strong relationship between negative emotion with darkness (Health Guidance Organization, 2019), the former is frequently expressed and understood in terms of the latter, which gives rise to the metaphor NEGATIVE EMOTIONS ARE DARK. As manifested in this present opera, the process of stage lights getting dark and the sun getting dim due to the thick clouds overhead in the visual mode enacts the concept DARK in the source domain, which interacts with both the words of the mother's singing "I am so worried about my daughter Mu-Lan" in the verbal mode and the scenario of WORRY cued by the storyline which activates the emotion WORRY in the target domain, and thereby realizing the metaphor WORRY IS DARK.

The metaphor WORRY IS DARK is well anchored both by virtue of visual resources and verbal elements, which qualifies it as a multimodal metaphor. It is worth noting that in this opera, the alignment of resources in the visual mode, different from realizations of the metaphor in pure linguistic texts, can visualize the concept DARK vividly and consequently best convey it to the audience by evoking their subjective experience of a similar kind: experiencing the emotion WORRY is feeling the world gets DARK. In addition, thanks to the features of the genre opera, the metaphor is manifested in a dynamic manner in that the change of stage lights from being bright to dark, the coming of dark clouds, and the sky turning dim, are utilized to portray performers' dynamic change of emotional state. Such a dynamic manifestation of WORRY is at least rather difficult, if not impossible, to realize in the language.

As to the purpose of manifesting worry as such, we are obliged to turn to the implication of the metaphor. As illustrated previously in this section, the metaphor WORRY IS DARK is to indicate worry is a negative emotion and connotes the negative effects it brings to the subject. In *Hua Mu-Lan*, this metaphor is deployed to portray how the mother is worried about her daughter Hua Mu-Lan and how sad the mother feels when she, as a mother, is eager to protect her daughter from all possible risks by instinct while powerless to render assistance. In so doing, the mother's image is shown vividly in the viewers' minds, which further promotes the plot development.

6.3.3 WORRY IS ILLNESS

In the opera, the mother sings how worried she is about Mu-Lan's aged father's return to the battlefield, "I am so worried that I even feel I am about to die with a deadly disease". And then when she shows great concern about Hua Mu-Lan's upcoming life on the front line, she strokes her chest occasionally and even makes the movement of beating the breast (see Figure 6-10 a), seeming to alleviate the internal pain in the area of the chest. And during the whole

process of seeing Hua Mu-Lan off, the mother barely stands up straight, either with a stooped posture or the upper part of her body leaning forward or back slightly (see Figure 6-10 b and c), all of which indicate the weakness of her body. Meanwhile, the mother's facial expression with eyebrows knitted in a frown and eyes narrowed (see Figure 6-10 c and d) expresses a rather painful feeling, similar to that of being struck by a serious disease. As can be seen from the description above, the concept ILLNESS in the source domain is either expressed explicitly in the performer's verbal language or anchored by the performer's facial expressions, gestures, posture, or body movements in the visual mode. The alignment of all the resources quickens the process of the audience's identification of ILLNESS and thereby enacting the source domain, which along with the plot gives rise to the metaphor WORRY IS ILLNESS.

a   b   c   d
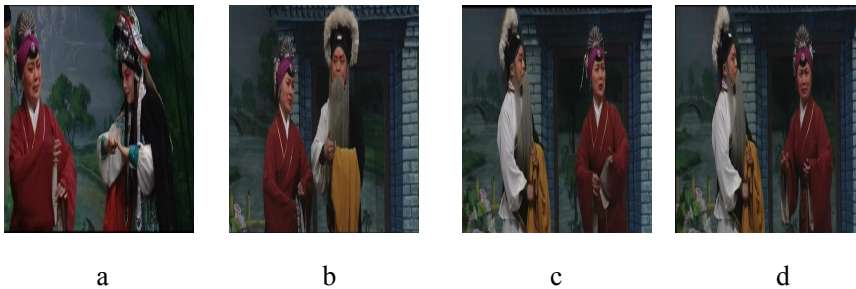
Figure 6-10 WORRY IS ILLNESS (Stills from *Hua Mu-Lan*)

It is worth noticing that the mother mentions several times that her heart aches to indicate her worry. The mother's lyrics of singing "*xin-teng*" (heart-ache), along with her gesture of stroking the chest, may enact that it is the heart that worry exerts its influence on. In this way, WORRY IS THE ILLNESS IN THE HEART is a more exact metaphor employed in this case. Body weakness and pains ILLNESS brings to a patient in the source domain are mapped onto the target WORRY to understand the negative effects WORRY brings to subjects: causing subjects to fall ill, suffer from physical pains, or at least have a weak body.

6.3.4 WORRY IS A SUBSTANCE IN THE CONTAINER

As we have analyzed in section 6.3.1, performers in the opera use the phrase *"dan-xin"* (carry-heart) to refer to their worry while "*fang-xin*" (to put down the heart) to describe the state of being free from WORRY, both of which suggest that WORRY IS A BURDEN IN THE CONTAINER, in which CONTAINER is instantiated as the human heart. In addition, the mother also mentions her worry in her singing with the phrase *"chou-shang-xin-jian"* (worry comes up to the heart), in which WORRY is conceptualized as a substance in the body that comes up and then resides in the heart.

As can be seen from these manifestations mentioned above, WORRY in the opera is either conceptualized as a burden in the heart or an item in the body. In light that the human body is often understood as a container that holds the emotion, we may summarize the conceptualization of WORRY in *Hua Mu-Lan* as the metaphor WORRY IS A SUBSTANCE IN THE CONTAINER.

The metaphor WORRY IS A SUBSTANCE IN THE CONTAINER in *Hua Mu-Lan* is mainly realized in performers' singing words, namely the verbal mode, and therefore a verbal metaphor. However, if we take into consideration of the way that performers manifest burden in the visual mode (as explained in section 6.3.1) and performers' long sighs so as to eliminate the worry in the aural mode, the metaphor WORRY IS A SUBSTANCE IN THE CONTAINER can also qualify as a multimodal one. Despite that the metaphor is found both in linguistic expressions and in this opera under study, we still discover some differences do exist between them. In the first place, the source SUBSTANCE drawn on to understand WORRY is a general gas in verbal language, whereas in the opera, the source has diverse instantiations, such as burden or even a general item, which reifies the concept SUBSTANCE. Secondly, despite that various specific body parts, such as the heart, stomach, bosom, or thorax cavity, are utilized to cue the concept CONTAINER in verbal language, the manifestations of WORRY in *Hua*

Mu-Lan either draw on the whole body or specify the body part ― heart ― as the container of the emotion. Therefore, even though the opera shares the same WORRY metaphor with verbal language, they do not completely correspond with each other.

In this section, we analyzed in detail how the WORRY metaphors are manifested via multimodal resources in the Henan Opera *Hua Mu-Lan*. We discovered the major metaphors utilized to express the emotion WORRY are: WORRY IS A BURDEN, WORRY IS DARK, WORRY IS ILLNESS, and WORRY IS A SUBSTANCE IN THE CONTAINER, thanks to which, performers' WORRY is portrayed more vividly to the viewers.

6.4 Prototypical Scenarios of WORRY in *Hua Mu-Lan*

As we have discussed previously in this chapter, worry can be conceptualized via both metonymies and metaphors, and in this section, we will present the prototypical scenarios of worry manifested in *Hua Mu-Lan*, which together facilitate to build a cognitive model of worry in the opera *Hua Mu-Lan*.

6.4.1 Stage 1: Trigger Event

There is an event that has the potential to bring about a problem or even threat to the subject or impede the process of the subject in achieving a goal. The subject's worry is triggered. The subject realizes the possible negative effects worry may bring about. The subject will be engaged in figuring out solutions.

As instantiated in this opera under study, the events that trigger performers' worry are threats invaders pose to the nation, the father's health condition, Hua Mu-Lan's safety on the front line, Hua Mu-Lan's inconvenience in living with male soldiers, the parents' life at home when Hua Mu-Lan is away. In the opera, performers oftentimes talk about their worry while at the same time mentioning what causes it, which rationalizes their emotions. As can be seen, all

these events are justified ones: a citizen's responsibility to protect the nation, a daughter's concern about the parents, and a mother's instinct to protect her daughter. It is due to these justified trigger events that their worry in the opera has a rational ground for its existence. And consequently performers' worry in *Hua Mu-Lan* turns out to be justified worry.

6.4.2 Stage 2: Existence of Worry

The subject experiences physical pain and agitation, and suffers from an illness. The subject expresses worry in terms of facial expressions, gestures, movements, body posture, and verbal language. Based on the metonymy: EFFECTS OF THE EMOTION STAND FOR THE EMOTION, the existence of worry is instantiated in the opera as performers' facial expressions, such as narrowed eyes, knitted eyebrows, and frown, the behavior of weeping together with gestures of stroking the chest and wiping tears, movement of pacing back and forth, downward body postures like leaning the upper part of the body forward slightly and hands reaching out for something to hold her body, and behaviors of frequent long sighs and singing in a weeping tone. It is also worth mentioning that performers' lyrics of singing, such as "*xin-teng*" (heart-ache), *"dan-xin" (*carry-heart*)*, and so forth, facilitate to anchor the emotion worry. In addition, the change of stage lighting, dark clouds in the setting, and the low-pitched accompaniment music all play a vital role to indicate the existence of worry. Therefore, besides these metonymical methods, metaphors, such as WORRY IS A BURDEN, WORRY IS ILLNESS, and WORRY IS DARK, are also utilized to manifest the existence of worry in the opera under study.

6.4.3 Stage 3: Attempting to Eliminate Worry

The subject suffers from the negative effects brought about by the emotion worry, such as physical pain, agitation, and even illness as mentioned in sections 6.2 and 6.3. The subject attempts to eliminate worry. However, worry has lingering effects which makes it rather

difficult to eliminate. Therefore, The subject has to adopt some strategies. The strategies subjects adopt to get ride of worry, as instantiated in the opera, are sharing with other family members, getting comfort from others, thinking about the promising prospect, or figuring out a solution to the problem that causes worry, all of which can be regarded as compensatory acts. The effects of compensatory acts should be able to offset the negative effects worry brings to the subject. The subjects' attempting to eliminate worry in the opera are instantiated as performers' behavior of long sighs, movement of swinging the sleeves downward (seemingly to get rid of something unpleasant), movement of patting hands or shoulders to comfort someone who is in worry, and verbal words of "*fang-xin*" (put-down-heart). In another word, the major metaphor utilized to manifest the stage of eliminating worry is WORRY IS A BURDEN.

Instead of having a control stage as in other emotions, the subject attempts to eliminate the emotion worry, which can be attributed to the following two major reasons. For one, different anger, the intensification of which might leads to threats to people around and the cause of anger, in particular, the negative effects that worry exerts are mainly on the subjects themselves. In other words, the subjects are the only victim of the emotion worry and therefore they adopt the strategy of attempting to eliminate it. For the other, as discussed in section 6.4.1, the trigger events of the emotion worry are justified ones, which further justifies the existence of worry. Despite this, the suffering subjects are experiencing prompts them to figure out some solutions to get rid of it. Due to the lack of the control stage, the stage of losing control in worry is also missing and worry is manifested in a rather mild way.

6.4.4 Stage 4: Ending Scenario

Thanks to the compensatory acts and effective strategies, the subject may successfully eliminate worry or alleviate it to a small degree and let the emotion subside by itself. In the opera, when worry is successfully eliminated, the performers stand straighter compared with their previous downward posture when in worry, which is another instantiation of the metaphor

WORRY IS A BURDEN; if worry is alleviated instead of being completely eliminated, performers restore a much more peaceful state, instantiated in the opera as a harmonious atmosphere and performers' happier mood and hence the metaphor PSYCHOLOGICAL PEACE IS PHYSICAL HARMONY.

6.5 Conclusion

In this chapter, we analyzed in detail how the emotion worry is manifested through multimodal resources in the Henan Opera *Hua Mu-Lan*, and compared them with its manifestations in linguistic examples discovered by previous scholars to check whether they correspond with each other.

Through our analysis, we found the resources utilized to indicate worry in the Henan Opera *Hua Mu-Lan* are performers' facial expressions, such as narrowed eyes, knitted eyebrows, contorted lips, gestures of stroking the chest and wiping tears, downward body posture, and movement of pacing back and forth in the visual mode, as well as performers' sighs in the aural mode. The multimodal manifestations of WORRY metonymies in *Hua Mu-Lan* by and large agree with their metonymical realizations in verbal language. They share such metonymies as AGITATION STANDS FOR WORRY, ILLNESS STANDS FOR WORRY, PHYSICAL PAIN STANDS FOR WORRY, and A UNIQUE LOOK ON THE FACE STANDS FOR WORRY, all of which draw on the effects of worry on its subject to indicate the existence of the emotion. And the unique culture of Chinese people's preference for utilizing both eyes and eyebrows to express emotions is suggested in both linguistic examples in previous research and multimodal realizations in the opera, which thus further attests that resources in visual and aural modes have the same affordance to express such abstract concepts as emotions, worry in this specific case.

Metaphors utilized to express WORRY in *Hua Mu-Lan* are WORRY IS A BURDEN,

WORRY IS DARK, WORRY IS ILLNESS, and WORRY IS A SUBSTANCE IN THE CONTAINER. Except for the metaphor WORRY IS DARK, all of the other three metaphors can find their respective equivalent in the verbal language. The ontological status of WORRY is assigned through the metaphor WORRY IS A SUBSTANCE IN THE CONTAINER, which is shared by both linguistic expressions and multimodal representations in *Hua Mu-Lan*. This can be attributed to the universally experiential grounding of the metaphor: the human body is conceptualized as the container of emotions. However, due to the belief of the traditional Chinese medicine theory that the human heart is the primary organ that takes charge of human emotions, Chinese people have the preference to conceptualize the emotion WORRY as a substance in the heart, which is therefore realized in both verbal expressions and this opera under study. In addition, the other metaphorical manifestations of WORRY in *Hua Mu-Lan* agree with those in language in that its negative effects are mainly focused on. To be specific,WORRY understood as ILLNESS suggests the possible threats of worry to the subject's physical health; WORRY conceptualized as BURDEN implies the psychological pressure the emotion poses on subjects and the potential energy it requires to cope with.

Even though basic metaphors are shared in both genres ― language and opera, it is apparent that they are not completely equivalent. Firstly, the metaphor WORRY IS HEAT, quite a conventionalized one in verbal language, is not found in *Hua Mu-Lan*. However, the meaning focus of this metaphor, physical agitation, is realized metonymically as the performers' movement of pacing back and forth in the opera. Secondly, the metaphor WORRY IS DARKNESS in *Hua Mu-Lan* does not have its counterpart in verbal expressions. Nevertheless, after close inspection, we can find that WORRY understood in terms of DARKNESS suggests its effects on subjects' way of perceiving the surrounding environment, which is indeed fully manifested in verbal language as the metaphor WORRY IS OBJECTS IN THE SURROUNDING ENVIRONMENT. As we have analyzed in section 6.1.2, WORRY IS OBJECTS IN THE SURROUNDING ENVIRONMENT is a culture-specific metaphor, which

suggests Chinese people's unique preference for drawing on the surrounding environment to express and understand emotions. Such an imprint of culture in the manifestations of worry is discovered both in verbal expressions and in *Hua Mu-Lan*, which may provide further evidence to attest that metaphors are also grounded in culture. Furthermore, thanks to the moving images of the opera, WORRY metaphors can be manifested in such a dynamic manner that the progression of WORRY is illustrated. For instance, in the metaphor WORRY IS A BURDEN, the negative effects WORRY brings about to the subject are vividly portrayed through the different states of subjects before and after eliminating WORRY: downward posture versus straight standing. And in the metaphor WORRY IS DARK, the change of stage lighting from bright to dim is utilized to suggest the subject's change of mood from happy to sad due to the influence of worry. Such a dynamic and continuous way of manifesting WORRY metaphors is practically impossible to realize in verbal language.

Besides, the prototypical scenarios of worry manifested in the Henan Opera *Hua Mu-Lan* are essentially paralleled with those found in language: the subject's attempt to eliminate WORRY is formulated to take the place of the control scenario in other emotions. However, the trigger events instantiated in the opera are more varied, which further gives rise to more diversified strategies to cope with worry. Moreover, thanks to the moving images and plot development of the opera, worry is manifested as sequential dynamic scenarios and each stage of worry is presented with experience-inviting features.

To sum up, the manifestations of WORRY metonymies, metaphors, as well as its prototypical scenarios in the Henan Opera *Hua Mu-Lan,* in general, are commensurate with those realized in verbal language respectively, which provides more evidence to attest that very similar to language, visual as well as aural resources have the potential to manifest such abstract concepts as human emotions. Without doubt, we should also notice that the genre of opera displays its unique advantages in manifesting metaphors.

Chapter 7 FEAR: Comparison Between Its Conceptualization

in Language and in *Hua Mu-Lan*

In this chapter, we will analyze how the emotion fear is conceptualized in a multimodal way in the Henan Opera *Hua Mu-Lan* embedded in Chinese culture, before which, we will first summarize how fear is manifested in verbal language based on previous research.

7.1 Conceptualization of FEAR in Language

Fear, according to Plutchik's Wheel of Emotions (1980), is an intensely unpleasant emotion when people perceive or recognize the things they care about are at risk and subsequently have the intention to protect them, which is expressed typically as agitation. And other psychologists hold that fear, a normal response to the perceived impending threatens, is composed of two primary reactions, namely, biochemical and emotional reactions. The biochemical reactions cause physiological changes that are accounted by psychologists as a "fight or flight" response: the body is prepared "to either combat the threat or to run away from it" (Evans, 2022). The emotional response to fear, nevertheless, is personalized to the individual, and varies with their unique previous experiences and personal characters, ranging from apprehension to terror.

Slightly different from the psychological definition of fear, according to the TCM, the emotion of fear comprises two different terms: "*jing*" (shock) and "*kong*" (fright), with the former implying that one thing occurs all at once and in an unexpected manner so that it may cause a person panic while the latter connoting that a person is fully aware of the situation and fear is resulted from the predicted unfavorable factors in the impending events. As can be seen, fear in Chinese culture has a broader sense, including both "*jing*" (shock) and "*kong*" (fright).

Based on the general definition of fear, scholars have previously studied how emotion is

conceptualized via the cognitive tools metonymy and metaphor and further constructed a prototypical cognitive model of fear based on linguistic expressions, which are to be summarized in the forthcoming sections.

7.1.1 Metonymy of FEAR in Language

As King (1989) states that compared with English, the Chinese tend to rely more heavily on metonymies, based on both physiological responses and behavioral reactions, to conceptualize the emotion fear (p. 109). Therefore, there are a large array of metonymical representations of FEAR found in Chinese linguistic expressions (King, 1989; Chen, 2008; Liu, 2010; Guo, 2010; Duan, 2011; Hu, 2013).

The symptom that is most frequently drawn on to indicate FEAR is physical agitation, as shown by examples in (1).

(1) **PHYSICAL AGITATION**

    a.   bu-han-er-**li**

        no-cold-yet-**tremble**

        "*The fearful person **trembles** even not feeling cold.*"

    b.   **zhan-zhan-jing-jing**

        tremble-tremble-jitter-jitter

        "*The person **shudders** with fright.*"

    c.   xia   de   hun-shen   zhi   **duo-suo**

        fright COM   full-body   all-the-time   **tremble**

        "*The fearful person **tremble**.*"

    d.   se-se-fa-**dou**

        rustle-rustle-produce-**tremble**

        "*The person **trembles** with fright.*"

e. zhui-zhui-bu-an

   uneasy-uneasy-no-safe

   *"The person feels **uneasy** when frightened."*

f. xin-jing-rou-**tiao**

   heart-strike-flesh-**tremble**

   *"The heart is stricken by fight and body **trembles**."*

g. dan-**zhan**-xin-**jing**

   gallblader-**tremble**-heart-**frighten**

   *"The gallblader is **trembling** while the heart is **frightened**."*

h. chu-mu-**jing-xin**

   touch-eye-**frighten-heart**

   *"The **heart** is **frightened** because of seeing something scary."*

i. **ti-xin**-diao-dan

   pull-heart-hang-gallblader

   *"Both the **heart** and gallblader **hang up** when a person is frightened."*

j. **xin-jing**-dan-lie

   heart-frighten-gallblader-rupture

   *"The **heart** is **frightened** while the gallblader is ruptured."*

The examples in (1) show that the subject is experiencing FEAR which is manifested as physical agitation. And agitation can be divided into two major types: agitation on the whole body (as shown in 1a-f) and agitation in the heart (as shown in 1f-j). The metonymy PHYSICAL AGITATION STANDS FOR FEAR is a rather conventionalized one since it is based on the common human physiological reactions to the emotion fear: trembling of the body and its effects on the heart. While it is not difficult to understand the former, which gives rise to the arguably universal metonymical conceptualization of FEAR, the latter is, as a matter of fact,

181

rooted in Chinese culture, the TCM to be specific, which believes that the heart is the foremost internal organ to be affected by emotions and therefore FEAR is conceptualized as the agitation in the heart.

FEAR is also suggested by the increase in heart rate, a physiological effect a subject may experience when feeling fearful, as shown by examples in (2).

(2) **INCREASE IN HEART RATE**

    a.   ling-ren-**xin-ji**

        make-person-**heart-beat**

        *"The **heart beats fast** because of fright."*

    b.   **xin**-you-yu-**ji**

        heart-have-remain-**beat**

        *"The **heart** is still **fluttering** with fear."*

    c.   ta bei xia de **xin-tiao** **jia-su**, shou-zu wu-cuo

        he BEI frighten COM **heart-beat** **accelerate**, hand-foot no-action

        *"He is frightened so much that his **heart beats fast** while not knowing what to do."*

    d.   you-yu hai-pa, ta de **xin** kai-shi **peng-peng-zhi-tiao**

        because fear, he MOD **heart** begin **pound-pound-always-beat**

        *"His **heart** begins to **beat fast** because of fear."*

The examples in (2) illustrate how the heart is affected by fear in a specific way: heartbeat accelerating, which helps to conceptualize the emotion fear in a more vivid way and invites the listener to evoke a similar experience.

There are also a multitude of linguistic expressions in Chinese which indicate the presence of FEAR in terms of its external manifestations such as hair standing on the end, as shown in (3), loss of blood on the face, as shown in (4), ways of looking: more frequently instantiated as

the popping-out eyes with the upper eyelids raised high and eyes opening to the maximum, as shown in (5), inability to act or speak and a frozen posture, as shown in (6), screaming or making out strange sounds, as shown in (7), shrinking back or showing signs of backward movements, as shown in (8), and escaping or running away, as shown in (9). While examples in (3) and (4) are motivated by the physiological responses to fear, examples in (5)-(9) are the subject's behavioral reactions when experiencing fear, an intensified one in particular.

(3) **HAIR STANDS ON THE END**

    a.   **mao**-gu-song-ran

         hair-bone-fear-look

         *"Even the **hair** and bones display fear."*

    b.   **mao-fa-jie-shu**

         hair-hair-all-stand

         *"All of the **hair stands on the end** because of fright."*

    c.   **han-mao-zhuo-shu**

         cold-hair-all-stand

         *"All the **hair** on the body **stands up**."*

    d.   **han-mao-dao-li**

         sweat-hair-invert-stand

         *"The **hair** on the body **stands on the end**."*

(4) **LOSS OF BLOOD ON THE FACE**

    a.   ta   bei   xia   de   mian-se-**cang-bai**

         he   BEI frighten COM   face-color-**grey-white**

         *"His face **turns pale** because of fear."*

    b.   da-jing-**shi-se**

         big-fear-**lose-color**

*"The fearful person **loses blood** on the face."*

c.   da-ran-**shi-se**

fright-look-**lose-color**

*"The face **turns pale** when a person gets frightened."*

(5) WAYS OF LOOKING

a.   **cheng-mu**-jie-she

stare-eye-twist-tongue

*"The fearful person **stares** with tongue tied."*

b.   **mu-deng**-kou-dai

eye-stare-mouth-sluggish

*"The fearful person **stares** with mouth wide open but not saying a word."*

c.   **dai**-ruo-mu-ji

dumb-like-wooden-chicken

*"The fearful person looks **dumb** like a wooden chicken."*

d.   **cheng-mu**-chi-jing

stare-eye-eat-shock

*"The person **opens the eyes wide** because of shock."*

(6) INABILITY TO ACT OR SPEAK

a.   cheng-mu-**jie-she**

stare-eye-**twist-tongue**

*"The fearful person stares with **tongue tied**."*

b.   jing-huang-**shi-cuo**

shock-scare-**lost-action**

*"The fearful person **loses the head as to what to do**."*

c.   **bu-zhi-suo-cuo**

not-know-PRT-action

*"The fearful person **has no idea of what to do**."*

d. ta   xia   de   leng zai yuan-di   **yi-dong-bu-dong**

   he fright COM   stand at previous-place   **one-move-no-move**

   *"The person **stands still** because of fright."*

e. ta   bei xia   de   yi-ju-hua   ye   **shuo bu   chu-lai** le

   he   BEI fright COM   one-sentence-word PRT   **say   no   out-come** ASP

   *"The person can **not say a word** because of fright."*

(7) SCREAM

a. yi kan-dao she, ta xia   de   **wa-wa-da-jiao**

   one see-reach snake, she frighten COM   **scream-scream-big-cry**

   *"She is frightened to **cry out loudly** when seeing a snake."*

b. ta   bei e-meng   xia   de   **da-sheng jian-jiao**

   he   BEI bad-dream frighten   COM   **big-sound sharp-scream**

   *"Frightened by the nightmare, he **cried out**."*

c. ta   bei xia   de   **da-hou-da-jiao**

   he   BEI frighten COM   **big-scream-big-cry**

   *"He is frightened to **scream and cry**."*

(8) SHRINKING BACK

a. wei-**suo-bu-qian**

   fright-**shrink-no-forward**

   *"The person dares **not go forward**."*

b. wang-er-**que-bu**

   look-PRT-**withdraw-step**

   *"The person **shrinks back** at the sight of danger."*

c. wei-ju-**tui-suo**,   bu-gan qian-jin

   fright-fright-**retreat-shrink**,   not-dare forward-advance

*"The person **flinches** and dares **not advance** because of fear."*

(9) RUNNING AWAY

a.　ta　bei　xia　de　niu-tou-jiu-**pao**

　　he　BEI frighten COM　turn-heat-ASP-**run**

　　*"He is scared **off**."*

b.　**tao**-zhi-yao-yao

　　flee-PRT-flourish-flourish

　　*"The person **runs away** because of fear."*

c.　bao-tou-shu-**cuan**

　　hold-heat-mouse-**run**

　　*"The person **scampers off** like a frightened rat."*

From the aforementioned linguistic examples, we may come to the conclusion that Chinese makes very extensive use of metonymies to conceptualize the emotion FEAR. These metonymies are based on a more generic one: PSYCHOLOGICAL RESPONSES / BEHAVIORAL REACTIONS OF THE EMOTION STAND FOR THE EMOTION.

7.1.2 Metaphor of FEAR in Language

As King (1989) argues that Chinese, compared with its English counterpart, relies more on metonymies and "makes little use of metaphorical elaboration" to conceptualize FEAR (p. 122). The minimal elaboration of FEAR metaphors in Chinese are FEAR IS A FLUID IN THE CONTAINER, FEAR IS A PHYSICAL FORCE, and FEAR IS INSANITY, all of which are to be presented in this ongoing section.

Like other emotions, the ontological status assigned to fear is also a substance in the container, as shown in (10).

(10) FEAR IS A FLUID IN THE CONTAINER

    a.   ta   de   nei-xin **chong-man** le kong-ju

        he   MOD in-heart **fill-full**   ASP   fear

        *"His heart is **full of** fear."*

    b.   kong-ju ru   yi-gu   **han-liu** **yong**-shang   xin-tou

        fear   like one-gust **cold-flood** **surge**-up   heart-head

        *"A **flood** of fear **surge**s up in the heart."*

    c.   ta shi-tu   yan-shi   **nei-xin** **de**   kong-ju

        he try-attempt hide-decorate   **in-heart** **MOD**   fear

        *"He tries to hide his fear **in the heart**."*

    d.   ta   yan-zhong **man-shi** kong-ju zhi qing

        he   eye-in   **full-be**   fear MOD emotion

        *"There is **full of** fear in his eyes."*

As examples in (10) illustrate, FEAR is understood in terms of a fluid in the container, which is motivated by the container image schema, regarding the human body as a container and emotion as a fluid held in the container. And according to Lakoff (1987: 272-273) and Kövecses (2000: 155-156), the human body is taken as a container holding emotions within and when the emotion reaches a certain level, it may overflow. With regards to FEAR, it is commonly conceptualized as a cold fluid, as shown in (10b). Different from English which takes the whole body as the container holding FEAR, Chinese draws on parts of the body, i.e. the heart (as shown in 10a-c) and eyes (as shown in 10d). It might be easier to understand the former, since the heart, according to the TCM, is the primary internal organ to manifest emotions. The example (10d) further indicates the Chinese preference for utilizing reactions of the eyes to conceptualize emotions.

    The source PHYSICAL FORCE is employed to understand the intensity of fear and its

negative effects on the subject. As illustrated by examples in (11a-b), FEAR gets so strong that the subject needs to control it, which highlights the control stage of fear. (11c) implies how fear exerts its negative influence on the subject as a force, instantiated as taking control of the subject.

(11) **FEAR IS A PHYSICAL FORCE**

    a.   ta   nu-li   **kong-zhi** zi-ji de kong-ju qing-xu

         he   try-head **control** self MOD fear   emotion

         *"He tries hard to **control** his fear."*

    b.   ta zai ye   wu-fa   **ya-zhi**   zhu   cang zai nei-xin shen-chu   de   kong-ju

         He again PRT   no-way **press-control** PRT   hide   at in-heart deep-place MOD   fear

         *"He can not **control** his fear within his heart any more."*

    c.   tu-ru-qi-lai de kong-ju **ba-zhan**   le   ta de   quan-bu   zhu-yi-li

         sudden   MOD   fear   **force-occupy** ASP he MOD   all   attention

         *"Fear **occupies** all his attention in a sudden."*

FEAR can also be understood in terms of insanity. The INSANITY metaphor, as exemplified in (12), focuses on the psychological effect that fear makes on the subject and thus is drawn on to understand the state of the subject's loss of control of fear as it intensifies to an extreme degree.

(12) **FEAR IS INSANITY**

    a.   shou-dao   jing-xia hou, ta zheng-ge-ren bian   de   **shen-zhi-bu-qing**

         receive-arrive shock-fright after, he whole-person change COM   **spirit-will-not-clear**

         *"He was so frightened that he became **delirious.**"*

    b.   ta   bei   xia   de   **jing-shen hun-luan**

he BEI fright MOD **spirit-mind** **disorder**

*"He was frightened **out of wits**."*

Even though the Chinese makes very little use of metaphors to conceptualize the emotion FEAR, previous studies discover the most prominent ones are FEAR IS A FLUID IN THE CONTAINER, FEAR IS A PHYSICAL FORCE, and FEAR IS INSANITY, as summarized in this present section.

7.1.3 Prototypical Scenarios of FEAR in Language

After having summarized how FEAR is conceptualized via two major cognitive tools, metonymy and metaphor, based on linguistic expressions in Chinese, we will further summarize the prototypical scenarios of fear in this current section. Though several scholars made their attempts to refine the prototypical scenarios of fear in Chinese culture (Guo, 2010; Duan, 2011), all can be traced back to King's (1989) study, which is listed as follows.

The Ideal Model of FEAR in Chinese:

1. Danger

There is a dangerous situation.

It involves death or physical pain.

S is aware of the danger through sight or sound.

The danger produces fear in S.

2. Fear exists

S experiences certain physiological effects: physical agitation, increase in heart rate, absence of blood in the face, sweating, inability to breathe, panting, drop in body temperature, hair stands on end, inability to act (speak, move, think), loss of "soul", secretion of bodily substances (sweating, and involuntary release of bowels or bladder), rupture of bodily organs.

3. Attempt at control

S attempts to control his fear and makes an effort not to display signs of fear.

4. Loss of control

S loses control over fear.

Outward expression of fear.

S screams and/or shrinks back, flees, or hides.

5. Fear gradually subsides

(King, 1989, p.120)

Apart from the prototypical model, King (1989) also listed some non-prototypical ones based on his analysis of Chinese four-character idioms and *xiehouyu* (two-part allegorical sayings): the subject is safe but fear is still present, source of fear is the physical appearance of something, and fear is implied in the external situation.

As suggested in (13), fear may linger for a long time even after the subject is already safe. This scenario suggests that fear affects the subject to such a degree that it may continue to exert its effect even when the factors that give rise to fear are eliminated.

(13) The subject is safe but fear is still present.

    a.   xin-you-**yu-ji**

            heart-have-**remain-beat**

            *"The heart is **still fluttering** with fear."*

Another non-prototypical scenario of FEAR is illustrated in (14), which suggests the great threat one item poses to the subject. In addition, this scenario is often premised on the fact that the subject has had a similar experience of fear arising from the item before.

190

(14) Source of fear is the physical appearance of something.

    a.   **wang**-er-que-bu

        look-PRT-withdraw-step

        *"The person shrinks back **at the sight of** danger."*

    b.   **wang**-er-sheng-wei

        look-PRT-produce-fear

        *"The person is frightened even **at the sight of** threat."*

In Chinese, fear can also be instantiated in the scenario of co-occurring with a special situation, as shown in (15).

(15) Fear is implied by the external situation.

    a.   **miao-li   zhao-huo**,   huang-shen   le

        temple-in on-fire,   panic-god (spirit) ASP

        *"When **the temple is on fire**, the god panics."*[6]

    b.   **tiao-shang   an-bian de   xia-gong**, huang le   shou-jiao

        jump-up   bank-side MOD shrimp, panic ASP hand-foot

        *"**The shrimps jump onto the bank** and panic."*

    c.   ru-**lin-shen-yuan**

        like-**approach-deep-abyss**

        *"The person is frightened **standing on the edge of an abyss**."*

    d.   ru-**lv-bo-bing**

        like-**walk-thin-ice**

        *"The person is frightened **walking on the thin ice**."*

    e.   **cao-mu**-jie-bing

---

[6] **Note**: In Chinese, god and spirit are homonyms.

grass-wood-all-soldiers

*"All the **grass and trees** are enemy soldiers."*

f.   **feng-sheng-he-li**

wind-sound-crane-cry

*"A person will be frightened even hearing **the slightest sound**."*

It has to be pointed out that in (15), "the juxtaposition between an external situation and an emotional state is a particularly commonplace strategy in Chinese" (King, 1989, p. 126). Based on the correlation between "*qing*" (feeling) and "*jing*" (scene), the Chinese has a tradition to imply fear in terms of a frequently co-occurred situation, as shown in (15). As a matter of fact, these external situations, typical causes of fear in people's cognition, are used to indicate the state of fear by evoking a scene in the listeners' mind, even though the situations are not present at the time of being mentioned.

In this section, we reviewed how the emotion fear is conceptualized via metonymy and metaphor as well as its prototypical scenarios based on linguistic data, which are to prepare us, including both the researcher and readers of this study, to have a general idea of the conceptualization of fear embedded in Chinese culture.

7.2 Metonymy of FEAR in *Hua Mu-Lan*

After we have summarized previous research on the conceptualization of the emotion fear on the basis of linguistic expressions, in this current section, we will further analyze how FEAR is metonymically indicated in Henan Opera *Hua Mu-Lan*. Through our close investigation, we find FEAR can be suggested from performers' facial expressions, such as dilated eyes, raised eyebrows, stretched lips, and wide open mouth, frozen-like posture, such

movements as shrinking back and running away, behaviors of screaming and trembling legs, as well as the physiological responses like increase in heart rate and stop of heartbeat, which are to be presented as follows.

7.2.1 Dilated Eyes

a   b   c
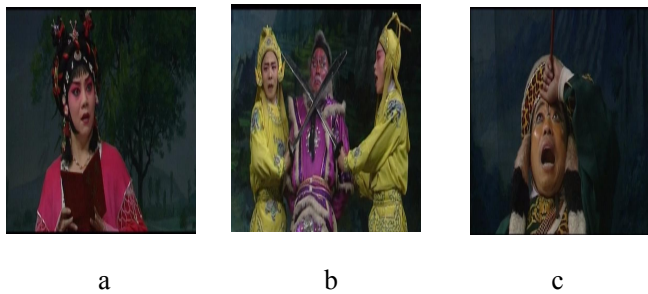
Figure 7-1 Facial expressions of fearful people (Stills from *Hua Mu-Lan*)

In *Hua Mu-Lan*, performers' FEAR is indicated by performers' dilated eyes. In one scene, when Hua Mu-Lan learns from the messenger that her father is requested to join the army and go to fight on the front line irrespective of his old age and vulnerable health conditions, she shows a pair of dilated eyes with the upper eyelids raised high while tensed lower eyelids (as shown in Figure 7-1 a). In another, when the invading army is defeated, its general is captured and one soldier is shot by an arrow, both of whose eyes press slightly forward, literally bulging out of the lids with the extreme amount of eye white displayed (as shown in Figure 7-1 b and c). The Hua Mu-Lan's way of looking in Figure 7-1 a differs from those of invading enemies' in Figure 7-1 b and c in that the eyelids of the former are less tensed compared with the latter two, which reflects the different degrees of their fear: Hua Mu-Lan's dilated eyes are to interpret her shock, which is on the minimal level of fear, while the invading enemies' dilated eyes are to suggest their terror, a more intensified version of fear. Despite the minor difference in degree, FEAR can be implied from all of their eyes, which corresponds to the linguistic expression "mu-deng" (eyes open-wide) as in (5). The dilated eyes indicating FEAR differ from those of

ANGER in that performers' upper eyelids are raised much higher to display more white of the eyes and the eyeballs show the tendency to pop out of the eye socket, whereas for ANGER, both the upper and lower eyelids are less tensed and eyes are not open as wide as in those of FEAR. Employing performers' dilated eyes to indicate the presence of FEAR demonstrates the Chinese culture of expressing emotions by resorting to changes of eyes and fear is no exception.

7.2.2 Raised Eyebrows

In the opera under analysis, FEAR is also indicated by performers' high-raised eyebrows. As shown in Figure 7-1, performers raise their eyebrows high, especially with the inner ends pulled together when experiencing fear. Still, a difference lies between the movement of Hua Mu-Lan and that of invading enemies in that Hua Mu-Lan's eyebrows are pulled to a slighter degree, which can also be indicated by the different degrees of horizontal wrinkles on their forehead (as shown in Figure 7-1 a and b). The raised eyebrows, together with eyes opening to various degrees, suggest performers' FEAR at different degrees, as discussed in 7.2.1. The raised eyebrows can be taken as a vivid manifestation of HAIR STANDING ON THE END, which echoes its linguistic manifestations in (3) and once again proves that it is a tradition to express human emotions by dint of eyebrows in Chinese culture.

7.2.3 Stretched Lips

In the Henan Opera *Hua Mu-Lan*, together with the movement of eyes and eyebrows, performers also stretch their lips to indicate the existence of FEAR. As shown in Figure 7-1 a and b, both Hua Mu-Lan and the invading general stretched their lips horizontally and backward towards the ears as if by an unseeing force. The mouth may be slightly open (as shown in Figure 7-1 a) or not open (as shown in Figure 7-1 b), but the lip stretch is obvious and easy to notice. The invading general's lips are stretched in a more tense manner and the lip

stretch lasts longer than Hua Mu-Lan's, which also implies the fear of the former is more intense.

7.2.4 Wide Open Mouth

The emotion FEAR can also be indicated by the performer's wide open mouth, as shown in Figure 7-1 c. The invading soldier gets a shot in the forehead and in no time he displays a wide open mouth, which is opened nearly to the maximum. Such a behavioral reaction reflects the subject's unpreparedness for the sudden threat or danger which gives rise to fear. It also should be noted that the soldier keeps the state for a few seconds, which is quite unnatural according to our common knowledge in that a person is highly likely to fall down after being shot in the forehead. Therefore, even though such a facial expression is largely derived from real human life experience, it is regarded as a metonymical indication of the soldier's fear. In addition, the performer's wide open mouth indicating FEAR differs from that of ANGER in that the lips are in a more tense state and stretched backwards to the ear. And the soldier's mouth wide open, together with his dilated eyes, may fully illustrate the linguistic expression "*mu-deng-kou-dai*" (eye-stare-mouth-sluggish), which is often utilized to indicate the subject is experiencing extreme fear.

7.2.5 Trembling Legs

a   b

Figure 7-2 Trembling legs indicating FEAR (Stills from *Hua Mu-Lan*)

In *Hua Mu-Lan*, the emotion FEAR is also indicated by the performers' trembling bodies, as shown in Figure 7-2. After several rounds of combatting and battling, Hua Mu-Lan displays her excellent Kong Fu and fighting skills, which poses a great threat to the invading army. Especially when they realize that they will be defeated in a minute, the invading army, including both the commander-in-chief and the soldiers in the fight, invariably tremble their bodies showing their fear of Hua Mu-Lan. It is to be noted that it is the legs that are trembling instead of other parts of the body or the whole body, which is motivated by the daily experience that a person may feel the legs weak and tremble when extremely terrified. Performers' trembling legs in the opera are utilized to focus on the physical agitation resulting from the extreme fear.

7.2.6 Scream

Accompanying the facial expressions mentioned above, the performer may also make a sound "ah" in a rather higher pitch and more strained tone than normal speech, and to be more accurate it can be taken as a scream. The high-pitched scream is utilized to indicate the presence of fear, which is motivated by our daily experience of the subject's behavioral reaction to an intense fear as if the subject is stricken by a sudden force. The high pitch of the scream can be taken as the indication that fear intensifies to such an extreme degree that the subject finally loses control and releases it. Therefore, the subject's scream is usually drawn on to illustrate the stage of the subject's losing control.

7.2.7 Shrinking Back

In the opera under analysis, to suggest their fear, performers either slightly lean the upper part of their body back, as shown in Figure 7-3 a and d, or take a few steps back, as shown by the invading general in Figure 7-3 b, c, and e, both of which can be taken as the movement of shrinking back. Such body movements are the subject's instinctive reaction to a potential threat

or danger that is highly possible to bring about fear, as instantiated in the opera as Hua Mu-Lan's shock at his old father's fighting on the front line and the invading general's fear of being defeated. Therefore, both Hua Mu-Lan and the invading general's body movements as such are drawn on to indicate the emotion FEAR, which corresponds to its linguistic manifestation as shown by examples in (8), which highlights the subject's losing control of fear which gives rise to the outward expression of fear.

| a | b | c | d | e |

Figure 7-3 Shrinking back indicating FEAR (Stills from *Hua Mu-Lan*)

7.2.8 Running away

| a | b | c |

Figure 7-4 Running away indicating FEAR (Stills from *Hua Mu-Lan*)

In this opera, having witnessed Hua Mu-Lan and her army's extraordinary fighting skills and superb martial arts, both the invading general and his soldiers display their fear of being defeated by giving up fighting and running away, as shown in Figure 7-4. As he flees, the

...

invading general turns his head back occasionally, seeming to check whether Hua Mu-Lan follows to catch him (as shown in Figure 7-4 b), which further activates the scene of behavioral reactions to an intensified fear in the viewers' mind. The invading soldiers try to run away as soon as possible despite the wounds on their body (as shown in Figure 7-4 c) presents another vivid while funny scene of reaction to fear. Performers' behaviors as such are in accordance with the linguistic manifestation of fear as shown by examples in (9), however in a more vivid manner.

7.2.9 Frozen-Like Posture

a   b   c

Figure 7-5 Frozen posture indicating FEAR (Stills from *Hua Mu-Lan*)

In *Hua Mu-Lan*, when realizing the imminent threat or danger, performers invariably show a very short period of immobilizing or frozen-like posture (as shown in Figure 7-5): they stand still while holding the temporal posture and gesture for seconds and no sound can be heard on the soundtrack, which resembles the freeze frame in film-making. Such a manifestation of fear, in both the visual mode and aural mode, can be taken as a realization of the metonymy LOSS OF NORMAL FUNCTIONS STANDS FOR FEAR as instantiated as performers' inability to move, act, or speak which is also illustrated by linguistic examples in (6). Performers' frozen-like posture in the opera under analysis suggests how the emotion fear interferes with the subject's normal functions.

7.2.10 Increase in Heart Rate

In one scene of this opera, a crisp bang accompanied by *Bangzi* is extremely attention-getting when Hua Mu-Lan is reading the conscription letter from the messenger, which creates a thrilling and urgent atmosphere in that a sharp and crisp bang simulates the thumping of a human heart, which beats strongly and quickly usually because a person is afraid or excited, and shocked in this case. The instrumental accompaniment in this scene can be regarded as the simulation of the pounding heart with an increasing rate, which is drawn on to understand the subject's physiological reaction to the emotion fear. The realization of fear as such in *Hua Mu-Lan* conforms with its linguistic manifestations shown by examples in (2).

7.2.11 Stop of Heartbeat

In the opera, after several rounds of fierce fighting and finally, the enemy general seems at a disadvantaged place and is about to be defeated by Hua Mu-Lan, the previous instrumental accompaniment with a rather intense and fast rhythm, made by gong and *Bangzi* (two major instruments in Henan Opera), comes to a halt suddenly. Such an effect on the soundtrack perfectly simulates the sudden transitory stop of heartbeat when a person experiences extreme fear, which might be taken as an aural representation of "*xin-jing*" (heart-stricken) in linguistic expressions as illustrated in (1). The state of temporary cease of heartbeat and accompanied shortness of breath reminds people of a state of being dead, which is frequently used to indicate the effect of extreme fear. The sudden halt of instrumental accompaniment in *Hua Mu-Lan* is therefore utilized to describe the experience of fear in an exaggerated manner and indicate the extreme effects of the emotion fear: driving people dead.

In this section, we analyzed in detail how the emotion FEAR is manifested metonymically in the Henan Opera *Hua Mu-Lan*. Performers' facial expressions, body movements, and posture in the visual mode, as well as screaming and instrumental accompaniments simulating

heartbeat in the aural mode, are all utilized to realize the FEAR metonymies, which are motivated by the universal human experience of the physical effects arising from fear, namely such physiological responses as an increase in heart rate and stop of heartbeat, behavioral reactions like putting on a special look on the face, screaming, trembling, shrinking back and running away to avoid danger. All of these FEAR metonymies manifested in *Hua Mu-Lan* correspond with those realized in verbal language.

7.3 Metaphor of FEAR in *Hua Mu-Lan*

After having analyzed the realizations of FEAR metonymies in the Henan Opera *Hua Mu-Lan*, we will further present, in this current section, how FEAR is manifested via another key cognitive tool: metaphor. Through our analysis, we discovered that the major metaphors utilized to express the emotion FEAR in *Hua Mu-Lan* are: FEAR IS A SUBSTANCE IN THE CONTAINER, FEAR IS COLD, and FEAR IS A PHYSICAL FORCE.

7.3.1 FEAR IS A SUBSTANCE IN THE CONTAINER

As have been discussed in 7.2, performers display their fear by dint of such facial expressions as dilated eyes and wide open mouth (see Figure 7-1) as well as the behavior of screaming with the open mouth in the Henan Opera *Hua Mu-Lan*, all of which activate the scene of releasing some sort of substance in the body which is taken as a container that holds it. Therefore, the scene of releasing a substance from a container in the source domain is mapped onto the target domain to understand how the subject releases the emotion fear in their body.

As to whether it is a cold substance as illustrated by the linguistic expression (11b), we did not find any proof for it in *Hua Mu-Lan*. What's more, though there is no sufficient proof for the heart being the container of fear as suggested by the linguistic examples in (11), we do find that performers, more often than not, resort to their eyes to express fear (as shown in Figure 7-6), which can be taken as a visual manifestation of the linguistic expression "*yan-zhong*

chong-man le kong-ju" (the eyes are filled up with fear). Therefore, it might be safe to regard the performers' expression of fear by virtue of their eyes as a visual realization of the metaphor FEAR IS A SUBSTANCE IN THE EYE. In addition, performers' wide open mouth can be taken as the sign of releasing fear from the mouth and hence the metaphor FEAR IS A SUBSTANCE IN THE MOUTH. Both of these two versions of FEAR metaphor are commensurate with King's (1989) and Yu's (1995) findings that Chinese people tend to take more specific parts of the body as the container of emotions in linguistic expressions.

a   b

Figure 7-6 FEAR IS A SUBSTANCE IN THE CONTAINER (Stills from *Hua Mu-Lan*)

As can be seen from the analysis above, the realization of the metaphor FEAR IS A SUBSTANCE IN THE CONTAINER predominantly relies on performers' facial expressions in the visual mode, and therefore the metaphor is a pictorial metaphor rather than a multimodal one. In addition, the identification of the source A SUBSTANCE IN THE CONTAINER in this metaphor is mainly due to the human being's general knowledge of the scenario in which how a substance is released from a container as well as the common conceptualization of the human body as a container of emotions. Thanks to the metaphor FEAR IS A SUBSTANCE IN THE CONTAINER, the emotion fear is assigned an ontological status and the release of fear is understood in terms of the release of a substance from a container in the physical world.

7.3.2 FEAR IS COLD

In *Hua Mu-Lan*, the emotion FEAR is also expressed by dint of the concept COLD. The target FEAR can be suggested from both the performers' facial expressions, postures, and behavioral reactions in the visual mode as well as the changes in heartbeat simulated by instrumental accompaniments in the aural mode. The source COLD is cued by the stage backdrop of the scenes when performers are experiencing fear. After a close investigation of the scenes of fear, it is not difficult to discover that the backdrops are invariably cold colors (see Figure 7-7), such as overcast skies, gray mountains, as well as the darkness of the night. In addition, the dim stage light in the scene when the invading army is scared to run away (see Figure 7-7 b) sets the time of the event at night, in which the darkness of the night also anchors the source COLD.

Besides these elements in the visual mode, in the scenes of the invading army's retreating, the howling wind on the soundtrack may well activate the viewers' experience of a cold environment, which therefore also anchors the concept COLD in the aural mode. Meanwhile, in such an environment of "cold", performers' trembling legs (see Figure 7-7 d) can be interpreted as "*leng-zhan*" (cold-shiver), which is a very common and typical response to a scary situation: the subject's body trembles in the same way as feeling cold.
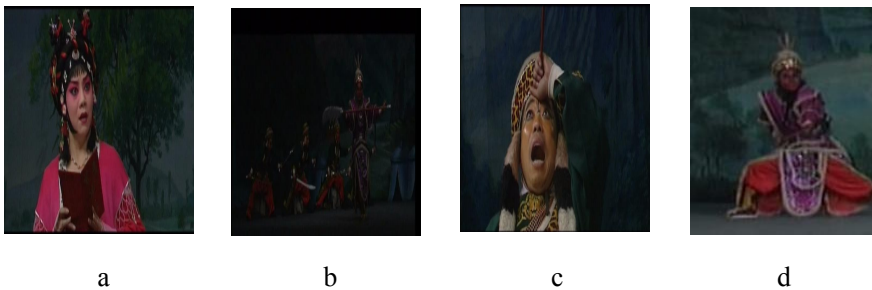

| a | b | c | d |

Figure 7-7 FEAR IS COLD (Stills from *Hua Mu-Lan*)

The metaphor FEAR IS COLD is a very conventionalized metaphor, which has a multitude of instantiations in verbal language as shown by examples in (1a) and (10b) in section 7.1. The metaphor is motivated by the universal human physiological response to fear: according to physiological psychology, the emotion fear can induce the secretion of such hormones as norepinephrine and adrenaline, which subsequently alter how our body temperature feels. Due to the correlation between FEAR and COLD, the former is frequently conceptualized in terms of the latter.

In *Hua Mu-Lan*, the target FEAR is indicated by both resources in the visual mode and aural mode; the source COLD is also identified by dint of the cold color of the backdrops in the visual mode as well as the howling wind in the aural mode. Therefore, the metaphor FEAR IS COLD is qualified as a multimodal one. Different from its realization in the verbal language which conceptualizes FEAR as A COLD FLUID IN THE BODY, this opera under analysis draws on the environment, backdrops, stage lighting, as well as the wind sound, to express the emotion FEAR, which once again provides evidence to prove that Chinese people have the preference for utilizing external elements to express and understand emotions.

7.3.3 FEAR IS A PHYSICAL FORCE

a   b   c

Figure 7-8 FEAR IS A PHYSICAL FORCE (Stills from *Hua Mu-Lan*)

As analyzed in section 7.2, performers display their fear through the facial expressions of high-raised eyebrows and stretched lips, frozen-like posture, as well as the body movements

such as shrinking back and running away (see Figure 7-8) based on the metonymy BEHAVIORAL REACTIONS OF FEAR STAND FOR FEAR. Fear manifested as such very much resembles the scene of a person being drawn by a special force or being stricken by a sudden violent physical force. And at the same time, the performer's scream "ah" on the soundtrack reflects the great pain when stricken by a strong while unexpected force, which further enacts the source PHYSICAL FORCE in the aural mode.

Apart from those analyzed above, it is commendable to guide your attention to the instrumental accompaniment in the aural mode: the sudden cease of previous intense and fast-tempo accompaniment music made by gong and *Bangzi*. The rationale for handling with accompaniment as such in the aural mode can be attributed to its simulation of the cease of heartbeat brought about by a sudden and violent force. As having been discussed in 7.2.11, the halt of instrumental accompaniment in a sudden way is an aural manifestation of the linguistic expression "*xin-jing*" (heart-stricken), the translation of which speaks for itself that it is a result of being stricken by a physical force, which further activates the source PHYSICAL FORCE to understand the target FEAR.

It is also worth mentioning that the anchoring of the source FORCE by the instrumental accompaniment as such can more vividly portray the unique feature of FORCE: suddenness and unexpectedness, in this case, the successful realization of which should be attributed to human beings' synaesthesia, a perceptual phenomenon in which stimulation of one sensory or cognitive pathway leads to involuntary experiences in a second sensory or cognitive pathway (Wikipedia). As we all know, people's five senses perform their respective functions; the fact in reality, however, is not the case, in that the information received via sight, hearing, taste, smell, and touch is interlinked. The Chinese idiom "quench one's thirst by seeing plums" (with the meaning of "console oneself with false hopes") is enough to show that sight and taste can be connected; another case is what is described in "Moonlight on the lotus pond" by a famous Chinese proser Zhu Zi-qing: the fragrance of lotus is compared to a piece of pleasing music, in

which the beauty of a visual image is presented through auditory enjoyment. As Ch'ien Chung-Shu, a master of Chinese literature, once puts that "the color seems to have a temperature, the sound seems to show an image, coldness and warmth seem to have weight, and the smell seems to have an edge" (Ch'ien Chung-Shu, 1997). It is precisely thanks to the working of synaesthesia that people can produce the artistic conception of listening to images with the ears and smelling colors with the nose. As can be seen from the illustrations above, Chinese culture has a long history of adopting the technique of synaesthesia to convey meaning. And in this case, the suddenness and unexpectedness instrumental accompaniment on the soundtrack brings is deployed to describe the similar experience of being suddenly stricken by A PHYSICAL FORCE, which is further mapped onto the target to understand that of FEAR. Therefore, resources in the aural mode can provide a unique affordance for metaphor realization.

As analyzed in this current section, the metaphor FEAR IS A PHYSICAL FORCE is manifested in *Hua Mu-Lan* with both the source and the target cued by resources in the viral mode as well as in the aural mode, which qualifies it as a multimodal metaphor. While FEAR is conceptualized as A PHYSICAL FORCE in both the Henan Opera *Hua Mu-Lan* and verbal language, its multimodal manifestation in the former is not completely equivalent to its realization in the latter. As analyzed in 7.1.2, in verbal language, the intensity of PHYSICAL FORCE is highlighted and the meaning focus of the metaphor is the subject's attempt at control. Different from that, in *Hua Mu-Lan*, more stress is attached to the suddenness and unexpectedness of the PHYSICAL FORCE and therefore being more focused on the negative effects fear brought about to the subject.

In this section, we analyzed how the emotion FEAR is expressed via metaphors in the Henan Opera *Hua Mu-Lan*. Through our close investigation, we find that major metaphors utilized to convey FEAR are FEAR IS A SUBSTANCE IN THE CONTAINER, FEAR IS

COLD, and FEAR IS A PHYSICAL FORCE. While the metaphor FEAR IS A SUBSTANCE IN THE CONTAINER is a pictorial metaphor both of whose source and target are anchored by resources in the visual mode, the other two are multimodal metaphors, the manifestations of which rely on both visual images as well as aural sounds and music. One may notice that no verbal expressions are drawn on in the manifestation of FEAR metaphors. We attribute it to the nature of the emotion FEAR: the threatening factors emerge in such a sudden manner that the subjects even do not have a chance to express their fear verbally, and instead they resort to the "Fight or Flight" response － human being's instinctive reaction to threats according to psychologists － as illustrated in terms of the performers' physiological and behavioral reactions in *Hua Mu-Lan*. The multimodal manifestations of fear metaphors as such once again testify that visual and aural resources have the potential to provide equal affordance for conveying meaning as verbal language.

7.4 Prototypical Scenarios of FEAR in *Hua Mu-Lan*

Based on the prototypical cognitive model of fear built by King (1989), we analyzed how the emotion fear is conceptualized through multi-modal resources in the Henan Opera *Hua Mu-Lan* and further summarized the prototypical scenarios of fear in this opera under study.

7.4.1 Stage 1: Trigger Event

There is a dangerous or threatening situation. The subject perceives the danger or threat either through sight or from the words or reactions of people around. The subject is aware of the potential threat of harm, whether it is physical or psychological. The subject's fear arises spontaneously with the intention of self-defense.

As instantiated in the Henan Opera *Hua Mu-Lan*, Hua Mu-Lan's fear at the beginning of the opera is triggered by the messenger's conscription letter that his aging father is ordered to go to the front line to fight. And Hua Mu-Lan perceives the potential threat to her father's

health and even life. In another scene, the invading general and soldiers' fear arises from Hua Mu-Lan's extraordinary fighting skill and military tactics. The invading army perceives the potential danger of being defeated and captured.

7.4.2 Stage 2: Existence of Fear

The existence of fear instantiated in this opera is mainly through its metonymical manifestations (EFFECTS OF FEAR ON SUBJECT STAND FOR FEAR), as analyzed in 7.2. To be specific, fear is manifested through such performers' physiological and behavioral reactions to the emotion: dilated eyes with the upper eyelids raised high while tensed lower eyelids, high-raised eyebrows with the inner ends drawn together, stretched lips with the tendency to be drawn horizontally backward to the ear, wide-open mouth, and temporary frozen-like posture in the visual mode and the increase in heart rate simulated by instruments in the aural mode. And major metaphors utilized to display fear at this current stage are FEAR IS A SUBSTANCE IN THE CONTAINER, FEAR IS COLD, FEAR IS A PHYSICAL FORCE.

a   b   c   d

Figure 7-9 Existence of fear (Stills from *Hua Mu-Lan*)

It is noteworthy that the whole invading army, including the general and other soldiers, display their fear in a successive way. In the opera, when gradually losing their advantage in fighting, the enemy general displays a series of facial expressions and a frozen-like posture, which indicates his fear. Then, another soldier puts on a facial expression with their eyes

207

dilated and mouth agape showing his fear. In no time, all the invading soldiers, in quick succession, show the tendency of leaning the upper part of their body back and their intention to flee (see Figure 7-9). It goes without saying that this is required according to the plot development. However, the way how the whole invading army is frightened is very similar to how people are catching a contagious disease and therefore activates the metaphor FEAR IS A CONTAGIOUS DISEASE, which suggests the contagion feature of fear in viewers' mind. On this account, the realization of fear as such, thanks to the unique way of expression in Henan Opera and performers' vivid performance, portrays fear as a contagious emotion, which echoes psychologists' finding of "emotional contagion" that "people in a social group may automatically and continuously mimic and synchronize the facial expressions, voices, postures, movements, and instrumental behaviors of others" (Hatfield et al., 1993; Nickerson, 2021). Such a contagion feature of fear is hardly manifested in linguistic expressions.

7.4.3 Stage 3: Lose of Control

As the situation deteriorates, the subject's fear intensifies to a degree that exceeds the limit that the subject's morality and reason can control. And then the subject will lose control of the emotion, which will result in the release of fear in a dramatic manner. When the subject is under the control of the emotion fear, it will interfere with the subject's normal perception, cognition, and behavioral function, which is taken as a state of losing control. As instantiated in this opera under analysis, performers manifest the emotion fear through movements such as shrinking back and flight and a state of "losing soul" even arriving at a safe place (to be discussed in 7.4.5) in the visual mode as well as scream and the sudden stop of heartbeat simulated by musical instruments in the aural mode.

7.4.4 Stage 4: Ending Scenario

After the emotion of fear is released through the outward expressions discussed above,

fear subsides and subsequently transforms into a new emotion. As instantiated in this opera, when the fear subsides, performers' previously tense facial expressions and postures are relaxed to a large degree. Then, in no time, it is replaced by a new emotion. In one scene, Hua Mu-Lan's fear about the conscription letter changes into contemplation about searching for a way to solve the problem; in another, when the invading general is captured and the invading army is finally defeated, their fear changes into a kind of worry about their future.

7.4.5 Non-Prototypical Scenarios

We indeed find some non-prototypical scenarios in the Henan Opera *Hua Mu-Lan*, which are commensurate with those found in language by King (1989): the subject is safe but fear is still present; source of fear is the physical appearance of something; fear is implied by the external situation.

1. The subject is safe but fear is still present.

In one scene, having realized that they are about to be defeated, the invading army retreats; and even when they have arrived at a safe place, all of them, including the general and soldiers, still show signs of fear indicated by their facial expressions, trembling body, and posture (see Figure 7-10). This scene of the invading army's lingering fear corresponds to the non-prototypical scenario proposed by King (1989): fear is still present even when the subject is safe.

a   b

Figure 7-10 The lingering fear (Stills from *Hua Mu-Lan*)

As a matter of fact, performers' lingering fear manifested as such in the opera may well activate the Chinese phrase "*shi-hun-luo-po*" (losing soul). According to Chinese philosophy and traditional religion, every living human has both a *yang* soul ("*hun*") and a *yin* soul ("*po*"). The former is a spiritual and ethereal soul which leaves the body after death, while the latter is the corporeal and substantive soul which remains with the corpse of the deceased. And the Chinese people have a tradition of drawing on "the loss of soul, both the *yang* soul and *yin* soul" to portray the state of being greatly frightened. Thanks to the performers' vivid performance on the stage, the concept of lingering fear is thus activated in the viewers' minds.

2. Source of fear is the physical appearance of something.

In *Hua Mu-Lan*, having learned Hua Mu-Lan's excellent *Kung Fu* skills and the combat ability of her army in the first round of fighting, in the following scenes, the invading army is scared away even when seeing Hua Mu-Lan's troops and their flag in the distance very far away from them (see Figure 7-11), which can not be a threat to them taking into consideration of the long distance between two armies. Therefore, such a scene can be understood as a manifestation that the mere physical appearance of somebody or something can cause fear, which echoes King's (1989) finding.

a   b   c

Figure 7-11 Physical appearance of something can cause fear (Stills from *Hua Mu-Lan*)

3. Fear is implied by the external situation.

In one scene, when the invading army is preparing for another attack, their fear is implied by the setting (see Figure 7-12): it is on a pitch dark night and there is nothing but silence when one or two hoots of night owls come from the woods behind them and agitation of the leaves in the breeze made rustling sound, all of which makes the situation rather creepy since darkness and sudden sounds are typical causes of fear in common sense, which is proven by the performers' (invading army in this specific scene) fearful facial expressions and ways of moving on the stage. Such a scene is a living manifestation of the Chinese phrase "*cao-mu-jie-bing*" (the soldiers would mistake the grass and trees for enemies lurking around), which is conventionally adopted to imply how an external environment causes fear. As we have discussed in 7.1.3, one non-prototypical scenario of fear in Chinese is fear implied by the external situation, which is further proven via both the viral images and aural sound in this opera.

a   b
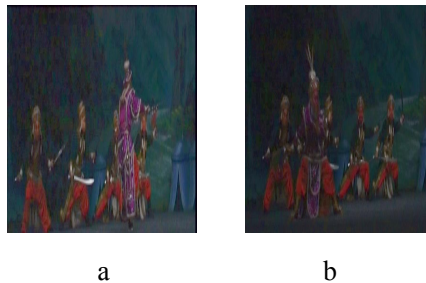
Figure 7-12 The external situation causes fear (Stills from *Hua Mu-Lan*)

7.5 Conclusion

In this chapter, we first summarized how the emotion FEAR is conceptualized based on verbal language in previous studies. After that, we focused our study on the manifestations of FEAR metonymies and metaphors in the Henan Opera *Hua Mu-Lan*, on the basis of which, we further discovered the prototypical scenarios of fear in the opera. The manifestations of FEAR in *Hua Mu-Lan* were also compared with those in verbal language to check whether they are

commensurate with each other.

In *Hua Mu-Lan*, the emotion FEAR can be suggested from performers' facial expressions, such as dilated eyes, raised eyebrows, stretched lips, and wide open mouth, frozen-like posture, such movements as shrinking back and running away, behaviors of screaming and trembling legs, as well as the physiological responses like increase in heart rate and stop of the heartbeat. Generally speaking, FEAR metonymies manifested in the Henan Opera *Hua Mu-Lan* agree with nearly all of those found in the linguistic expressions. In spite of resorting to the same metonymies, their manifestations in *Hua Mu-Lan* predominantly rely on visual resources as well as the instrumental music in the aural mode, the alignment of which quickens the viewers' identification of performers' fear in the opera and further elicits their multi-faceted experience of the emotion.

However, LOSS OF BLOOD ON THE FACE STANDS FOR FEAR in verbal language does not find its equivalent in *Hua Mu-Lan*. As regards the reason, it could be partly attributed to the feature of Henan Opera, in which performers have to wear heavy makeup that makes the change of their complexion hard to notice; and another reason, as I surmise, is the angle of the camera and the low-pixel images of the version of *Hua Mu-Lan* under study, both of which make performer's change of complexion impossible to identify.

In addition, our findings based on the Henan Opera *Hua Mu-Lan* further prove King's (1989) claim that the Chinese depend on metonymy more than metaphor to conceptualize the emotion FEAR. Compared with an array of metonymies, we only find three main metaphors FEAR IS A SUBSTANCE IN THE CONTAINER, FEAR IS COLD, and FEAR IS A PHYSICAL FORCE in *Hua Mu-Lan*. And as we have discussed previously in 7.3, except for FEAR IS A SUBSTANCE IN THE CONTAINER is a pure pictorial metaphor, the other two are manifested by virtue of both the resources in the visual mode as well as the aural mode and hence multimodal metaphors. While the target FEAR is cued in a multimodal manner based on the metonymy EFFECTS OF FEAR STAND FOR FEAR, the identification of sources is not as

easy as that in linguistic expressions where sources are more often than not referred to in an explicit way. Nevertheless, the sources of FEAR metaphors in *Hua Mu-Lan* are cued in a rather implicit way: the alignment of multimodal resources in the specific scenes fills a certain schematic slot that can evoke the viewers' experiences of the source, namely: A SUBSTANCE IN THE CONTAINER, COLD, and A PHYSICAL FORCE respectively. And it is to be noted that the recognition of the sources requires not only the viewers' visual and aural perceptions and as well as their background knowledge of the specific culture and the unique features of Henan Opera, all of which work together to activate the viewers' experience of sources and further build a connection with the target FEAR.

As regards the scenarios of fear in *Hua Mu-Lan*, the non-prototypical scenarios agree with those found in verbal language and the former can be taken as the multimodal manifestation of the latter. In terms of the prototypical scenarios, the major differences between these in *Hua Mu-Lan* and the model of linguistic expressions built by King (1989) lie in the following two points: the loss of the subject's control stage and how fear ends in the ending scenario. For the former, the loss of the control stage is partly due to the fast development of the emotion which intensifies to an extreme degree and leaves no time for the subject to control. The other major reason is for conveying the theme of the opera. Performers' state of losing control of their fear is realized through performers' exaggerated ways of performance, which will be sure to facilitate to guide the viewers to be focused on the causes of the fear. In the case of Hua Mu-Lan's fear, it is not for her own interest, and instead what makes Hua Mu-Lan fearful is her concern about her father's health and safety, which is utilized in the opera to portray Hua Mu-Lan as a filial girl to her father, one of the most valuable virtue in Chinese culture. And in the case of the invading army's fear, as a Chinese proverb goes, "*yong-zhe-bu-ju*" (the courageous are free from fear) quoted from *The Analects of Confucius*, a true warrior is fearless. In this opera, the enemy general and all invading soldiers might not be considered brave in the face of Hua Mu-Lan's extraordinary fighting skills. And via contrast, Hua Mu-Lan should be

hailed as a true warrior, and subsequently, the courageous and valiant image of the heroine is displayed in front of the audience, which contributes to the theme of the opera. And the ending scenario in the Henan Opera *Hua Mu-Lan* differs from that of linguistic expressions in that fear in the opera transfers into another new emotion: worry. The natural transition from fear to worry is a requirement of the plot development of the opera.

Chapter 8 Discussion

In previous chapters, we have summarized how the four emotions JOY, ANGER, WORRY, and FEAR are conceptualized based on linguistic examples in previous research and examined the multimodal manifestations of their Idealized Cognitive Model respectively in the Henan Opera *Hua Mu-Lan*, i.e. the metonymies, metaphors, as well as prototypical scenarios of each emotion. And then, we compared the multimodal manifestations of each emotion in *Hua Mu-Lan* with their respective pure verbal realizations discovered by previous scholars to check to what extent they are commensurate with each other. In this current chapter, we will have a further in-depth discussion based on the examinations in the previous chapters.

Since the major focus of our study is on how emotions are manifested in a multimodal manner in *Hua Mu-Lan,* we carefully examined how the metonymies of JOY, ANGER, WORRY, and FEAR are realized by resorting to diverse resources in different modes, how various resources are aligned to manifest the metaphors of these four emotions, as well as the multimodal realizations of their prototypical scenarios. In our study, we generally adopt the classification of modes postulated by Forceville (2009b), i.e. the pictorial or visual mode, the aural or sonic mode, the olfactory mode, as well as the tactile mode. However, in our study, we find Forceville's (2009b) classification might be problematic, since in this opera under study, performers' language, music, and also non-verbal sound can all be lumped together and taken under the umbrella term aural mode. Therefore, we further classify the aural mode and separate the performers' language from it. We propose that the major modes that come into play to convey meanings in the opera under study are the visual mode (including all the signs that can be perceived visually), aural mode (the signs that can be perceived aurally except verbal language), and verbal mode (all the verbal expressions). To be specific, resources drawn on in the Henan Opera *Hua Mu-Lan* are performers' facial expressions, gestures, body movements, makeup, costume, as well as props in the mise-en-scene in the visual mode, non-verbal sound,

background music, and instrumental accompaniment in the aural mode, characters' words of singing, soliloquies, and dialogues in the verbal mode. As can be seen, these resources are typical while essential elements of Henan Opera, in which they are in line with one another to convey meaning (Ma et al., 2015) and realize the emotion metaphors in this specific study.

8.1 Visual Resources

Among all the resources mentioned above, the visual ones play a paramount role. As analyzed in the previous chapters, JOY, ANGER, WORRY, and FEAR are most frequently indicated by performers' facial expressions, gestures, body postures, and body movements in the visual mode in the Henan Opera *Hua Mu-Lan*. For instance, JOY is metonymically referred to by performers' crescent-shaped eyes, bouncing eyebrows, wiggling head, hands clapping, jumping, fast and floating gait, dancing with *shuixiu*; ANGER is instantiated metonymically as performers' glaring eyes, V-shaped eyebrows, narrowed eyes, fisted hands, movement of tassels on the hat, trembling body, upright posture, and pointing gesture; WORRY is indicated by performers' narrowed eyes, knitted eyebrows, contorted lips, the gesture of stroking the chest, movement of pacing back and forth, and downward posture; FEAR is suggested from performers' dilated eyes, high raised eyebrows, stretched lips, wide open mouth, trembling legs, movements of shrinking back and running away, and frozen-like posture.

As can be seen, all of the four emotions resort to performers' facial expressions, changes in the shape of their eyes and movement of eyebrows in particular, to realize their metonymies. The reasons for attaching great importance to facial expressions are twofold. For one, facial expressions are the most direct and possibly the most genuine reflection of human emotions, which has been postulated and proved by psychologists (Ekman & Friesen, 1971; Ekman et al., 1978; Ekman & Oster, 1979; Ekman, 1993, 1997) and facial expressions have therefore been drawn on to recognize human emotional states through MLP (machine language program) in AI

(artificial intelligence). It is due to the nearly-universal relationship between facial expression and emotion that the former is employed to indicate the latter metonymically. For the other reason, in Henan Opera, performers' eyes together with eyebrows are attached great importance to in their performance on the stage (Tan, 1996, 2008; Ma et al., 2015). Chinese people believe that the eyes are the window of the human soul and thereby reflect people's thoughts as well as feelings. Based on this widely acknowledged common sense, performers' eyes are regarded as one of the most important methods to convey characters' emotions in Henan Opera and there are strict rules that stipulate a certain emotion is to be shown through which kind of eye shape on the stage, for instance: performer's joyous mood is to be displayed by their crescent shape of eyes, anger is suggested in terms of glaring eyes, worry in termed of narrowed eyes, and fear in termed of dilated eyes (Guo, 2011). Ma et al. (2015) pointed out that performances in Henan Opera are greatly stylized, and eye expressions are not an exception. As one motto of opera performers in the field of opera goes, the most important criterion to evaluate a performer's performance is his/her facial expressions, which are fundamentally determined by his/her eye expressions. As can be seen, performers' eye expressions have always been attached great importance to in Henan Opera. Therefore, it usually takes tens of years for performers to practice how to express emotions through changes in the shapes of their eyes and ways of looking so as to convey characters' emotions to the audience appropriately and accurately, which can be seen from the subtle differences between performers' narrowed eyes showing their attempt to control anger and the ones indicating their sufferings from worry. As for the movement of eyebrows, Chinese people believe that eyebrows play a crucial role in showing emotions together with eyes. And in Henan Opera, it has always been a tradition to pencil performers' eyebrows according to characters' different roles and emotions in the scene, and excellent performers are required to adjust the movement of eyebrows on the stage to display various emotions (Tan, 1996; Ma et al., 2015).

Performers' body postures, gestures, and movements on the stage are also of great

217

importance in expressing emotions in the Henan Opera *Hua Mu-Lan*. The most fundamental reason for this is Henan Opera, as a comprehensive performing art, relies greatly on performers' physical actions, which is called *zuo*: one of the four basic performing skills in Henan Opera[7]. *Zuo* can generally refer to performance skills and sometimes may specifically mean dancing in the opera, including performers' pure dance and pantomime, which are to display the personality, age, identity, psychology, and emotions of characters through performers' gesture, eye expression, posture, gait, and fundamental laws[8] (Tan, 1996, 2002). Due to the restriction of stage size and limitation of space, performers' actions have conventional meanings and thus are called stylized performance, such as walking in a large circle refer to taking a long journey, fast and brisk gaits refer to joy, and slow and heavy steps refer to sorrow, to name just a few. Ma et al. (2015) stated that performers' stylized physical performances in Henan Opera are the condensed artistic manifestation of real life and pointing gestures, postures, and gaits on the stage are all the main manners to express characters' complex psychological activities, including emotions (pp 201-202). For instance, in *Hua Mu-Lan*, the emotion JOY is instantiated as the performer's wiggling head and dancing with *shuixiu*, both of which are typically the stylized artistic way to manifest dancing in Henan Opera. As discussed in Chapter 4, Hua Mu-Lan's wiggling head and dancing with *shuixiu* not only displays her happy mood and also portrays Hua Mu-Lan as an innocent young lady, since *shuixiu* dancing is a representative performance of *huadan* (a young female role in Chinese opera) in Henan Opera. Furthermore, in *Hua Mu-Lan*, performers' dagger-shaped pointing gestures are utilized to indicate their anger, which is also a stylized gesture in Henan Opera. Besides all that, performers' clapping hands and jumping up to display JOY, upright posture and fighting to indicate ANGER, stroking the chest, pacing back and forth, and downward posture to suggest WORRY, as well as shrinking back and frozen-like posture to show FEAR

---

[7] The four basic performing skills in Henan Opera are singing, stage speech, physical action, and combating.

[8] Performers' gesture, eye expression, posture, gait, and fundamental laws are the five essential rules of performing in Henan Opera.

are all the stylized performances to express emotions in an artistic way in Henan Opera.

In addition, such visual resources as performers' costumes, stage lighting, backdrops, scenery settings, and props on the stage are all utilized to manifest emotion metaphors. For instance, to manifest the metaphor JOY IS LIGHT, the shining hair accessories on performers' head, bright-colored costumes, and bright stage lighting are all drawn up to enact the source LIGHT; the flower-shaped basket, performers' flowery hair accessories, flowers in the garden on the stage, and painting with clusters of large blossoms in the background in scenes of joy are all employed to realize the metaphor JOY IS FLOWERS; the scenes of dark clouds overhead in the setting are utilized to enact the source NATURAL FORCE in the metaphor ANGER IS A NATURAL FORCE; the sudden change of stage lighting into dim and thick dark clouds in the scene are employed to manifest the emotion worry, thereby realizing the metaphor WORRY IS DARK. Our aforementioned findings correspond with the conventional traditions of Henan Opera, which is adept at setting up the stage and designing the layout of the stage and performers' costumes to express characters' psychological emotions and promote plot development (Ma et al., 2015).

It is also worth noting that thanks to the dynamic feature of images in the opera, the progression of emotions all through their different stages can be manifested in a continuous and successive manner. All the five stages of the four emotions, namely, the initiating stage, the existence of emotions, subjects' attempt at control, loss of control, and the fading stage, are presented in succession and therefore, the complete picture of emotions can be portrayed from a holistic perspective, which is difficult, if not impossible, to manifest in pure language.

8.2 Aural Resources

Except for the resources in the visual mode, the role of aural resources in conceptualizing emotions in *Hua Mu-Lan* can not be ignored. Major aural resources utilized in our research are

non-verbal sound, background music, instrumental accompaniment, as well as the pitch of performers' speaking and singing in Hua Mu-Lan.

According to Ma et al. (2015), "*yi-tai luo-gu ban-tai xi*" (word-by-word translation: one gong-drum half opera)[9], which points out the success of an opera is to a great extent determined by its instrumental accompaniment and highlights the significant and vital role of instrumental accompaniment to an opera. In view that instrumental accompaniment carries a lot of weight in Henan Opera, our research also carefully examined how it facilitates to conceptualize emotions in *Hua Mu-Lan*.

In Chapter 4, we discussed how the instrumental accompaniment helps the visual resources to indicate JOY. For instance, it might be difficult to associate performers' bouncing eyebrows and head wigging with the emotion joy if not taking the accompaniment music in the background into consideration. However, the accompaniment made by *Bangzi*[10] displays a nice rhythm and a heavy beat, which is synchronized with the rhythm of the performers' bouncing eyebrows and head wiggling. The synchronization of visual movements and aural music well activates the scene of dancing to the music along with the tempo on a joyous occasion. It is apparent that the instrumental accompaniment plays a decisive role in recognizing emotions.

In addition, the instrumental accompaniment in *Hua Mu-Lan* also plays a role in heightening atmosphere (Guo, 2019). As the great 19th-century American poet Henry Wadsworth Longfellow once said, "music is the universal language of all mankind". It is true that music has the potential to arouse people's emotions, and likewise, the audience can easily recognize performers' emotions in the opera by just listening to the background music. For instance, in the scenes of joy, the brisk melody and lively rhythm in the background music that accompanies performers' singing, *shuixiu* dancing, and fast floating walking gaits on the stage, are highly likely to boost the audience's mood and transfer a happy emotion, which enacts the

---

[9] Both the gong and drum are the major musical instruments for accompaniment in Henan Opera. Here in this quotation, the gong and drum metonymically refer to the instrumental accompaniment of Henan Opera.

[10] *Bangzi* is a major percussion instrument in Henan Opera.

metaphor JOY IS UP. In the scenes of anger, the high-keyed fast music in a minor mode and performers' sonorous singing may well express the characters' accumulating anger within and create a strained atmosphere of an aggressive attack, which helps to realize the metaphor ANGRY HUMAN BEHAVIOR IS AGGRESSIVE ANIMAL BEHAVIOR. In the scenes of worry, the interval of a minor third conveys the characters' low mood and sinking heart resulting from worry and hence further activates the metaphor WORRY IS A BURDEN. In the scenes of fear, the sudden stop of instrumental accompaniment and silent background music makes the atmosphere even more suspenseful, which intensifies to such an extent that it seems to take the audience's breath away and conveys a fearful atmosphere. As can be seen, the background music that accompanies the opera is of great importance to create an atmosphere, in which a certain emotion permeates and can infect the audience in no time so that the audience can feel the same emotion as the characters in the opera. Psychologists have conducted considerable numbers of studies on the universals of the recognition of emotions in music and music appreciation, regardless of the cultural background of the audience, for instance, they derive similar emotional meanings from the tempo and key of a certain musical passage (Fritz et al., 2009; Ashley, 2010). The findings in our study may provide further proof to attest to the universality of emotion expressions in music from the cognitive perspective.

Except for the instrumental accompaniment, we find that the non-verbal sound also plays a significant part in conceptualizing emotions in *Hua Mu-Lan*. For instance, the performers' humming a tune with a string of "hmmm" and "yi-ah-yi-ah-hi" sounds enacts their joy mood in terms of a unique way of singing without words in the scene, especially when we take into consideration of performers' synchronous wiggling head in the visual mode; performers' ever-rising voices of singing in criticizing and bursting out a loud "ah" that is followed by a long sigh manifest performers' increasing anger, which ends with a state of losing control and surrender to the emotion anger; in the scenes of worry, the mother's frequent long sighs are even more obvious to show the agony she is experiencing due to the great anxiety and the later

sobbing fully manifests the great pain resulting from the intensified worry; in the scenes of fear, the sharp and crisp sounds of bang made by *Bangzi* simulate the thumping of the human heart and thus realize the increasing heartbeat of the character when experiencing fear, and the sudden halt of previous intense and fast rhythmed accompaniment music simulates the sudden transitory cease of heartbeat when facing an extremely fearful situation.

It is worth pointing out that different from the visual resources that can enact emotions solely by themselves, the aural resources, more often than not, must work in line with the visual ones to manifest emotion metonymies and metaphors. This does not undermine the effects of the aural resources. Instead, we should acknowledge that it is due to the coaction of aural resources that quickens the recognition of emotion concepts and enriches the audience's understanding of them by conveying a more inviting and all-round experience. I am not to exaggerate the role of aural resources in expressing emotions or to overstate the advantages of multimodal resources, yet Fahlenbrach (2016, 2017) argues that the fusing of visual images and aural sounds is most effective in manifesting emotions when the latter guides, on an unconscious level, the perception of the former. In other word, aural sounds can guide the emotional affect of visual images on the viewers, thereby providing them a more genuine experience of that specific emotion.

8.3 Verbal Resources

In this research, we find very limited numbers of verbal resources, compared with the visual and aural ones, in manifestations of emotions in *Hua Mu-Lan*. The verbal resources that are examined in this opera are mainly performers' words of singing, soliloquies, as well as dialogues. For instance, the phrase "*gao-xing*" (high-spirit) Hua Mu-Lan uses to express her joy at the father's recovery realizes the metaphor JOY IS UP; Hua Mu-Lan sings, "I feel so happy (as if) flowers blossom in my deep heart" when she gets the supreme commander's order

to return home, which enacts the metaphor JOY IS FLOWERS; Hua Mu-Lan's words of singing, "the whole family gets delighted (as if) the hearts are getting broader", activates the metaphor JOY IS BROAD; the mother's words of "*dan-you*" (carry-worry) and "*dan-xin*" (carry-heart) when seeing Mu-Lan off, together with the other family member's words to comfort the mother "*fang-xin*" (put-down-heart), manifest the metaphor WORRY IS A BURDEN; the mother sings, "I feel my world is getting dim" to express her great worry about the life of Mu-Lan on the front line, which enacts the metaphor WORRY IS DARK; and the mother's words of singing "I am so worried that I am about to die with a deadly disease" to show her great concern over the father, which realizes the metaphor WORRY IS ILLNESS. These examples are the only verbal resources we can find in *Hua Mu-Lan* to manifest emotion metaphors.

From these aforementioned verbal examples, we can, at least, come to the following conclusions: even though there are a great number of emotion metonymies and metaphors used in pure language, relatively few verbal resources are drawn on in the mutlmodal realizations of emotions; and verbal manifestations of the emotions anger and fear are not found in this opera under study. Such an uneven distribution of resources utilized to conceptualize emotions in *Hua Mu-Lan* is extremely peculiar and out of our expectation, especially when we consider that Henan Opera is a comprehensive art form that might heavily rely on performers' vocal singing (Ma et al., 2015; Guo, 2021). This implies that verbal expressions should have accounted for a large proportion of emotion manifestations. Nevertheless, our findings based on *Hua Mu-Lan* in this present research is just the other way around. As regards the reasons for this, we postulate the following explanations.

Firstly, non-verbal "language"[11] and cues play a vital role in multimodal communication

---

[11] According to the APA Dictionary of Psychology, non-verbal language includes eye contact, facial expressions, gestures, body language, paralinguistics (such as loudness or tone of voice), proxemics or personal space, haptics (touch), appearance (clothing, hairstyle, and other appearance factors), and artifacts (objects or tools used in communication). And in this present study, performers' facial expressions, gestures, body movements, make-up, costumes, as well as their social space on the stage can all be regarded as the non-verbal

and wield more influence on how the viewers perceive and receive information. Even though both the verbal and non-verbal communications are important ways of sharing messages, researchers find that the non-verbal one takes up a substantial portion of human communication and the percentage of non-verbal one is four times that of the verbal one (Argyle, 1972; Wharton, 2009; Hull, 2016). In terms of expressing emotions, given that the non-verbal language is used more unintentionally, they are believed to be a more effective way to convey emotions and more helpful for the listener to receive the feelings of the sender (Phutela, 2015; Dubey & Singh, 2016). In addition, previous research also found that individuals tend to count on non-verbal clues as a means to interpret the emotions of the sender when the non-verbal language and verbal language conflict with each other (Anolli & Ciceri, 2001; Kim et al., 2018), therefore, non-verbal language occupies an important position in communication and sometimes even replaces verbal language. And Choi (2022) also proposes that people, in most cases, would give priority to the non-verbal means when expressing emotions: for one, non-verbal expressions, such as facial expression, posture, gesture, and voice, are the instinctive revelation of human emotions in either real-life communication or multimodal texts, Henan Opera in this specific case; and on the other, non-verbal resources are more direct and efficient to convey emotions than verbal ones (M. H. Choi, personal communication, November 18, 2022).

Secondly, the features of plot development in Henan Opera, we surmise, account for the unbalanced utilization of verbal and non-verbal resources in manifesting emotions in *Hua Mu-Lan*. In general, Henan Opera is famous for its tight plot, i.e., presenting characters and the whole story to viewers in a rather limited time. The restricted length of the opera *Hua Mu-Lan* requires its plot to develop very fast and meanwhile all the elements, such as cause of the conflict, development of the conflict, climax, as well as resolution of the conflict, shall get across to viewers, which requires characters' emotions in the opera to develop at a fast rate. In

─────────────────────────────

language.

addition, as the French drama theorist Brunetière claims in "The law of the drama" that conflict is the essential feature and indispensable component of drama (1914), this is especially true for Henan Opera, which creates conflicts between characters in the opera and relies on the dramatic conflicts to lead the plot development and attract the audience (Xie, 2018). To highlight the effect of conflict in the opera, emotions burst out and develop so quickly that characters do not have enough time to express them with verbal language, and instead resort to their instinctive responses: physiological responses and behavioral reactions, such as facial expressions, non-verbal sounds, gestures, and body movements. This is particularly true for these negative emotions like anger and fear. This explains the reason why verbal expressions are absent in the manifestations of anger and fear.

Last but not least, the great portion of visual and aural resources in the conceptualization of emotions in *Hua Mu-Lan* can be attributed to the specific feature of *Henan Opera*. Henan Opera, as a comprehensive form of performing art, relies largely on performers' performances on the stage. As we have discussed previously, performers' physical body is the first and foremost tool to be utilized in opera performance, with their gestures, eye expressions, postures, body movements, and gaits being the essential elements (Ma et al., 2015). Just taking gestures as an example, there are eight basic hand positions and ten basic movements. On the basis of these basic hand positions and movements, performers can present various gestures according to the specific purpose, emotion, occasion, and even their desired effect. There are also hundreds of performances with stunts, such as, dancing with *shuixiu*, acrobatic performances, performances with fans, face-changing, and fighting, to name just a few, which are always the highlight of any Henan Opera. It is exactly due to this reason that performers' physical performances take up a relatively greater proportion in the opera. And what's more, the foremost function of Henan Opera is to provide viewers with aesthetic enjoyment, which is achieved through the alignment of performers' performances, costumes, and scenery settings in the visual mode, as well as instrumental accompaniment, background music, and singing in the

aural mode. It is also to be pointed out that while performers' words of singing are surely very important, the manners they sing, harmony with instruments that accompany singing, and display on the stage are attached even more importance in Henan Opera.

Due to the aforementioned reasons, relatively few verbal manifestations of emotions are found in the Henan Opera *Hua Mu-Lan*, compared with the great number of both visual and aural resources that are utilized. However, it is worth mentioning that these small number of verbal expressions play a crucial role in the identification of emotion metaphors. For instance, it is Hua Mu-Lan's words of singing "I feel so happy (as if) flowers blossom in my deep heart" that guide the audience to notice the flower hair accessories on her head, the beautiful flowers in the garden, and large blossoms in the painting hanging on the background wall, and the alignment of the verbal expression and visual images realize the metaphor JOY IS FLOWERS. And likewise, in the scenes of worry, performers' drooping heads and hunching over postures can be interpreted as the manifestation of DOWN. However, it is exactly the performers' words of "*dan-you*" (carry-worry) and "*dan-xin*" (carry-heart) that help to associate performers' downward postures with the scene of carrying a burden, thereby activating the source BURDEN and further enacting the metaphor WORRY IS A BURDEN. Just from these two examples, we can see that verbal expressions play a vital role in guiding the audience's attention to certain visual images and cueing the source precisely, which thus disambiguates the interpretation of visual images and further enacts emotion metaphors in a precise way.

Chapter 9 Conclusion

In this chapter of conclusion, we will first briefly summarize the work we have done in this present study. Then, we will report the major findings of the study generalized based on the discussions in previous chapters. In addition, we will also point out the limitations of the study and finally propose some prospects for future investigations in this field.

9.1 Work Done in the Study

The major focus of this dissertation is on how emotions are manifested in a multimodal manner in *Hua Mu-Lan*, one of the most representative and influential Henan opera, within the paradigm of cognitive linguistics. That is to say, this present study conducts a cognitive analysis of the manifestations of emotions by means of resources in diverse modes in the Henan Opera *Hua Mu-Lan*. Specifically, the emotions under study are joy, anger, worry, and fear; the cognitive tools investigated in the conceptualization of the aforementioned emotions are metonymy and metaphor, with the former laying a cognitive basis for the latter and both of them contributing a joint effort in forming a cognitive model of each emotion; the multimodal resources investigated in this research are performers' facial expressions, gestures, body movements, makeup, costume, as well as props in the mise-en-scene in the visual mode, sound, background music, and instrumental accompaniment in the aural mode, characters' words of singing, soliloquies, and dialogues in the verbal mode, which are the typical elements in Henan Opera and interact with each other, thereby making the manifestations of each emotion as multimodal ones.

This present research is conducted within the framework of CMT, which contends that metaphor, as a basic and essential cognitive tool of the human being, is pervasive in human activities. In view of Lakoff and Johnson's (1980) claim that metaphor is cognitive by nature, this research is to attest to the hypothesis that both the visual and aural resources have an

affordance, at least no less than verbal ones, to manifest emotion metaphor, which is used in its broad sense incorporating metonymy, metaphor, and prototypical scenarios of a certain emotion concept, according to Kövecses's (1986, 1990, 2000) model of approach emotions. In addition, our study is also well built upon Forceville's (1996, 2008, 2009b, 2018, 2020) definition of multimodal metaphor and its identification methods － the simultaneous cueing of both the source and target and the source's filling in the schematic slot of the target in multimodal texts － which provide significant insight and practical method guidance for carrying out this research.

Based on the research tradition of CMT and guided by the methodology of multimodal metaphor research, we carefully studied how the emotions like joy, anger, worry, and fear are manifested through multimodal resources in the Henan Opera *Hua Mu-Lan*. We discovered the specific metonymical realizations of the four emotions mentioned above in the opera based on the general metonymy PHYSIOLOGICAL RESPONSES / BEHAVIORAL REACTIONS OF THE EMOTION STAND FOR THE EMOTION, which provide a cognitive basis of their metaphorical realizations. Then, we identified the metaphors drawn on to conceptualize each of the four emotions respectively in the opera. In analyzing the metonymies and metaphors of each emotion, our main focus is on their multimodal manifestations. That is to say, we mainly studied how diverse resources in different modes work together to construct metonymies and metaphors of emotions as such and in what way those multimodal resources utilized are determined by the unique features of the Henan Opera *Hua Mu-Lan*. We also summarized the prototypical scenarios of each emotion in this opera under study. Then, we compared the metonymies, metaphors, and prototypical scenarios of emotions manifested in *Hua Mu-Lan* with those found based on linguistic expressions in previous research and check what is shared by both and what is unique in this opera under study. In addition, we also interpreted why each emotion is conceptualized as such in *Hua Mu-Lan* from the perspective of the unique features of the genre － opera, Chinese culture's role in the conceptualization of emotions, and the

function of expressing emotions in conveying themes of the opera.

To conclude, all work done in the study is to answer the following specific research questions:

1. What are the specific metonymies employed to conceptualize JOY, ANGER, WORRY, and FEAR respectively in *Hua Mu-Lan*? To what extent are they commensurate with those in language?

2. What are the specific metaphors employed to conceptualize JOY, ANGER, WORRY, and FEAR respectively in *Hua Mu-Lan*? To what extent are they commensurate with those in language?

3. What are the respective prototypical scenarios of JOY, ANGER, WORRY, and FEAR manifested in *Hua Mu-Lan*? Are they commensurate with those in language?

9.2 Major Findings of the Study

Within the paradigm of cognitive linguistics, in the framework of CMT to be specific, we studied the multi-modal manifestations of emotions in the Henan Opera *Hua Mu-Lan*. Through the specific work and careful analysis mentioned in the preceding sections, we, therefore, come to the findings listed below.

9.2.1 Multimodal Manifestations of Emotion Metonymies in *Hua Mu-Lan*

JOY, ANGER, WORRY, and FEAR metonymies in *Hua Mu-Lan* are manifested in a multimodal way by resorting to various resources: performers' facial expressions, gestures, body movements, and postures in the visual mode and the sound of performers' sighs, voices of speaking and singing, and instrumental accompaniment that simulating heartbeat in the aural mode. Generally speaking, the multimodal manifestations of emotion metonymies in *Hua Mu-Lan* are by and large commensurate with their linguistic counterparts discovered in previous studies based on language examples. Motivated by the generic metonymy EFFECTS

STAND FOR CAUSE, both of them draw on the subject's physiological responses and behavioral reactions to a specific emotion to indicate the emotion. And the multimodal manifestations of the ad hoc emotion are coherent with their linguistic counterparts in that both of them are committed to portraying the distinctive features of that emotion: to be specific, vitality in JOY, body heat in ANGER, agony and weakness in WORRY, and fight and flight in FEAR. Besides these universally experientially motivated ones, the culture-specific ones in language are equally realized in this opera under study. For instance, the Chinese preference for utilizing both eyes and eyebrows (diverse shapes in different emotions), movement of hair (as in ANGER), specific body parts instead of the whole body, and internal organs (heart in particular) found in language examples, is equally manifested in *Hua Mu-Lan.*

Despite all the similarities mentioned above, slight differences do exist. Emotion metonymies in *Hua Mu-Lan* draw on performers' facial expressions, gestures, as well as body movements more than those in language examples. This is largely due to the unique feature of the genre of opera: as a typical performing art, the performers' physical body is the most important resource to employ in performance. Henan Opera, in particular, attaches great significance to training performers to convey meaning through their eyes, gestures, postures, and body movements. Secondly, emotion metonymies in this opera seem to display emotions in a more specific and vivid manner. For instance, dancing in JOY is instantiated as head wiggling, floating gait, and movement with *shuixiu*, and loss of normal function in ANGER is instantiated as the failure to utter a complete sentence, to name just the two. This might be attributed to the performers' delicate performances and both the artistic and aesthetic pursuit of Henan Opera. It is also due to the same reason that the subtle nuance of emotions can be revealed, for instance, slightly different versions of glaring eyes are employed to indicate ANGER and FEAR. Beyond all that, the opera also utilizes performers' sighs, singing, and instrumental accompaniments in the aural mode, which cue emotions on the soundtrack and quicken the recognition of an ad hoc emotion, thereby arousing the viewers' experiences from

diverse dimensions.

In a word, even though emotion metonymies realized through multimodal resources in *Hua Mu-Lan* are basically compatible with their respective linguistic counterparts discovered in previous research, slight differences reside in the artistic expression of the Henan Opera, which is mainly due to the unique feature of the genre: presenting emotions in a typical Henan Opera way (such as dancing with *shuixiu* in *Hua Mu-Lan*) and for the sake of aesthetic appreciation.

9.2.2 Multimodal Manifestations of Emotion Metaphors in *Hua Mu-Lan*

Metaphors drawn on to express emotions in *Hua Mu-Lan* are essentially coherent with those discovered in previous studies based on linguistic data. Firstly, emotions are invariably conceptualized as a substance in the container, which is motivated by a universally acknowledged idea that human emotions, like thoughts, are primarily embodied (Gibbs, 1994; Johnson, 2013; Kövecses, 2000a). For this reason, the human body is taken as the container of emotions and the ontological status assigned to emotions is a substance in that container of the human body. While Kövecses (2000b) emphasizes the role of the concept container as central to anger in language, our study seems to demonstrate that the embodied concept container plays a central role in all emotion metaphors, regardless of the medium or genre of the text. Secondly, emotions manifested in both verbal language and *Hua Mu-Lan* share practically the same sources to conceptualize that specific emotion: for instance, manifesting JOY in terms of UP, LIGHT, and FLOWERS, ANGER in terms of A HOT GAS and A NATURAL FORCE, WORRY in terms of A BURDEN, DARK, and ILLNESS, FEAR in terms of COLD and A PHYSICAL FORCE. And the meaning focuses of each emotion metaphor are essentially the same in *Hua Mu-Lan* and pure linguistic text: the appraisal value of JOY and negative effects of ANGER, WORRY, and FEAR. To put it in a simpler way, all emotion metaphors manifested in *Hua Mu-Lan* are rather conventionalized and structural ones instead of creative ones, which

provides more evidence to further prove that emotion metaphors are primarily motivated by human beings' bodily experience, i.e., the embodied nature of metaphor.

Emotion metaphors realized through multimodal resources in *Hua Mu-Lan* are consonant with their linguistic counterparts discovered by previous scholars. Then, it may be safe for us to make a tentative conclusion that emotions are structurally conceptualized in the Henan Opera *Hua Mu-Lan*, in which, the underlying mappings between various sources onto emotion concepts show no essential difference with emotion metaphors in verbal language. This finding provides robust proof to substantiate that metaphors are not merely a linguistic phenomenon but rooted more deeply as a matter of concept and cognition, thereby being able to be manifested both verbally in pure linguistic texts and non-verbally in multimodal texts as in the Henan Opera *Hua Mu-Lan*.

In spite of the basically parallel structures between multimodal and verbal metaphors, we have also discovered that they are not completely equivalent. Multimodal manifestations of emotion metaphors in *Hua Mu-Lan* show some unique features specific to the genre of opera. First of all, both sources and targets of emotion metaphors are in most cases the detailed and specific instantiations of that concept, which are strongly influenced by the presentation form of Henan Opera: performers' costume, stage setting, and instrumental accompaniment all play a role in cueing source and target and the delicate elaborations of emotions are highly valued in Henan Opera. Secondly, in view that visual images and aural sounds have the affordance to convey meaning in a way that is distinct from verbal language, the alignment of various resources in visual, aural, as well as verbal modes therefore can facilitate some subtle features of emotion concepts emerge during the mapping from sources to a specific emotion, which might be difficult to find in pure verbal manifestation. In addition, thanks to the dynamic images of the opera, it is possible to conceptualize the progression of emotions through different stages in a continuous and successive way, thereby portraying the complete picture of emotions from an overall perspective. For instance, the change of stage lighting manifests

performers' transition of emotion from sadness to joy in a visualized dynamic way, various stages of the ANGER IS A HOT GAS IN THE CONTAINER are presented in a continuous manner, performers' change of body posture manifests their psychological state before and after WORRY as a BURDEN is eliminated. In conclusion, the multimodal emotion metaphors in *Hua Mu-Lan* also present medium-specific representations of emotion concepts, which can be direct manifestations of ICM rather than merely translations of verbal metaphors.

9.2.3 Prototypical Scenarios of Emotions in *Hua Mu-Lan*

The respective prototypical scenarios of emotions manifested in the Henan Opera *Hua Mu-Lan* practically correspond with those pure verbal realizations analyzed by King (1989). Generally speaking, the four emotions investigated in *Hua Mu-Lan*, namely, joy, anger, worry, and fear, observe the five-stage scenarios for emotions proposed by Kövecses (2000a). We indeed find some slight deviations (such as retribution part of ANGER) or adding and loss of certain stage for a particular emotion (for instance, adding of subject's eliminating WORRY and lack of subject's attempt at control in FEAR), which can be attributed to the requirement of plot development and the way of presenting conflicts in opera. Despite this, they basically follow the general principle of emotion progressions attested by previous researchers in linguistic data.

The stimulating event of each emotion is attached great importance to in *Hua Mu-Lan*. In the opera, stimulating events are either mentioned in the performers' singing and dialogue or implied in the previous plot. In our research, we find that stimulating events manifested as such is to introduce the cause of emotions and subsequently justify the following scenarios. For instance, different from King's (1989) finding that Chinese people, influenced by their traditional philosophy, tend to release their anger in a mild way instead of taking revenge, we discover in our research that performers actually adopt violent and aggressive behaviors like fighting to take revenge on the cause of anger, which, however, is justified by its stimulating

event as the righteous collective anger. And in the manifestation of WORRY, its stimulating event warrants performers' lack of attempt at controlling the emotion and performers' successive efforts to eliminate it.

In addition, the existence of emotions in *Hua Mu-Lan* is invariably manifested as performers' physical movements while in the ending scenario after emotions subside, a temporarily stationary state is rather obvious to notice, either instantiated as a quasi freeze-frame, performers' physical motionlessness, or harmony between performers on the stage. The stark contrast between these two stages manifested in the opera suggests two points. The one is the force dynamic feature of emotions. According to Kövecses (2000a, 2008), all emotions can be conceptualized as a force that exerts its influence on the Self. Therefore, performers' physical movements in the opera indicate the influence of emotions as a force on subjects while physical motionlessness suggests the fading of emotions in the ending scenario. The other is the Chinese philosophy of harmony. The traditional Chinese philosophy holds the claim that inner peace is the human being's eternal pursuit, which can be reflected in the harmony between them and the surrounding environment. Influenced by this belief, the ending scenario of emotions is manifested as a harmonious atmosphere between performers in *Hua Mu-Lan.*

But beyond all these prototypical scenarios mentioned above, the non-prototypical scenarios of emotions manifested in *Hua Mu-Lan* show remarkable imprints of Chinese culture. For instance, ANGER is rationalized as the righteous indignation, and FEAR is conceptualized as a lingering emotion even after threats are eliminated or perceived from the external environment. All the non-prototypical scenarios manifested in *Hua Mu-Lan* find their linguistic equivalents in King's (1989) research, which therefore further attests that ICM of emotions is not exclusive to verbal language and visual media show equal affordance to manifest it.

9.3 Major Contributions of the Study

Compared with previous studies on emotion metaphors, the present study has the following theoretical and practical contributions.

Theoretically, this study further attests that the significant role of metaphor in expressing and understanding emotion concepts, irrespective of the genre and media. The significance of conducting the study as such is to indicate metaphor is not restricted to language and resources in visual and aural modes can provide affordance to manifest metaphors. Therefore, this study may provide theoretical references for future studies on the multimodal realizations of emotion metaphors.

Practically, this present study is conducted on the Henan Opera, which is a rarely studied genre in cognitive linguistics, and thereby the methods adopted in this study, ranging from the identification of both source and target in diverse modalities to the alignment of resources in various modalities, may provide some insight for future similar studies in this field. And the study of Henan Opera in terms of the multi-modal manifestation of emotion metaphors may provide a new perspective for opera studies.

Beyond all that, this present study gives detailed explanations to cognitive motivations for the multimodal constructions of emotion metaphors in the Henan Opera *Hua Mu-Lan* and proposes that cultural grounding exerts equally important influences as universal bodily experience on the construal and interpretation of emotion metaphors, which may provide a valuable reference for future research in this field.

9.4 Limitations of the Study

Firstly, this study focuses on just one opera, namely *Hua Mu-Lan* to be specific. Even though it is a fairly influential one and the findings based on it can be said to be of representative meaning and provide insights for other operas, it might receive criticisms on it in

view that there are more than 1000 traditional repertoires in total. In light of the current research status of multimodal metaphors, the identification of source and target largely depends on the researchers' manual recognition, which is both time-consuming and energy-demanding. The lack of a more efficient automatic method of identification can restrict, to a large extent, the scope of research. Since this is a tentative study on Henan opera, this present study is still a meaningful exploration of significance in approaching Henan Opera from the perspective of multimodal manifestations of emotions. However, more opera samples are strongly recommended to be included in future research.

Secondly, this dissertation concentrates on studying the four basic emotions delineated by integrating the framework of Plutchik's Wheel of Emotions and traditional Chinese philosophy. It should also be noted that emotion is an umbrella term, besides the four analyzed in this dissertation, encompassing a batch of other emotions such as trust, anticipation, love, pride, surprise, disgust, etc. And even for the basic emotions, each consists of several subordinate ones in terms of intensity. For instance, joy, being a compromised term, can also include the emotion of serenity as its less intensified version while ecstasy is the highly intensified one; anger also covers the emotion of annoyance as its weak version and rage as the intensified one. And emotions in reality can be more complex and oftentimes manifest as a combination of two or more distinct ones, for instance, love is a combination of joy and trust and optimism is a combination of joy and anticipation. Therefore, more subtle emotions such as pride and love may also deserve careful investigation in further studies.

Thirdly, in identifying the manifestations of emotion metaphors, we take almost all the prominent features of Henan Opera into our analysis, including the props in the mise-en-scene, performers' facial expressions, gestures, body movements, costume, and even dancing with water sleeves and acrobatic performance in the visual mode, performers' singing and instrumental accompaniment in the aural mode, words of singing, soliloquies, and dialogues in the verbal mode, and the plot as well. However, due to the limited background knowledge and

academic level of the present author, the analyses of singing and instrumental accompaniment are only limited to the aspects of pitch and rhythm, and therefore, I may propose that future researchers include more detailed and professional music theory and composition knowledge into their studies of Henan Opera.

In addition, due to the limitation of time and energy of the present author, this study has only offered an interpretation of emotion metaphors manifested in the Henan Opera *Hua Mu-Lan* from the perspective of their grounding in bodily experience and cultural contexts in the framework of cognitive linguistics without resorting to other perspectives such as neurology and psychology for double check of evidence.

9.5 Prospects for Future Studies

Studies on the multimodal manifestation of emotion metaphors are still in the initial stage, due to the fact that the identification of them is a fairly both time-consuming and energy-demanding job that largely relies on the researchers' manually meticulous observation of the multimodal texts. The common criticism such studies receive is whether the researcher's subjective interpretation is reliable and whether the conclusions drawn based on the relatively limited data vary from person to person. As a consequence, it is strongly advisable for future research to develop automatic identification applications or software and carry out studies based on data of large corpora, since according to the theory of corpus linguistics, the larger corpus yields more representative results, which hopefully can provide more evidence efficiently and be energy-saving as well.

Furthermore, as Choi (2022) pointed out that those multimodal emotion metaphors in the Henan Opera *Hua Mu-Lan* that are commensurate with their linguistic counterparts are quite conventionalized primary metaphors or even iconic ones (M. H. Choi, personal communication, December 19, 2022). And Cho (2022) and Choi (2022) also argued that the culture-specific

aspects of emotion metaphors in language are quite universal instead of being restricted to one specific culture in multimodal discourses (Y. S. Cho, personal communication, November 18, 2022; Y. J. Choi, personal communication, November 18, 2022). Therefore, researchers are suggested to conduct follow-up comparative studies between emotion metaphors in language and multimodal discourses and explore the possible reasons that give rise to these differences.

Beyond all that, human emotion is a fairly complex psychological process and it is highly possible that in reality, several concrete emotions are stimulated by one event at the same time. As a matter of fact, there are by no means clear-cut boundaries for emotions or standard ways to manifest them. As a result, it is worthwhile for future research to regard emotions as a whole rather than separating them into one or another to investigate. And at the same time, it is also advisable to carry out multi-dimensional investigations of emotion metaphors both with neurological and psychological experiments so that more objective conclusions can be made on how emotions are physiologically and culturally experienced.

Bibliography

Agyekum, K. (2015). Metaphors of anger in Akan. *International Journal of Language and Culture*, *2*(1), 87-107.

Anger. (n.d.). In *Merriam-Webster's online dictionary*. Retrieved from https://www.merriam-webster.com/dictionary/anger

Anolli, L. M., & Ciceri, M. R. (2001). The voice of emotions. Steps to semiosis of the vocal non-verbal communication of emotion.

Argyle, M. (1972). Non-verbal communication in human social interaction. In R. A. Hinde, *Non-verbal communication*. Cambridge U. Press.

Aristotle. (1965). *Poetics* (W. Hamilton, Trans.). Loeb Classic Library. Harvard University Press. (Original work published in 335 BCE)

Ashley, R. D. (2010). Psychology of Music: From Sound to Significance. *Music Perception*, *28*(2), 205.

Henan Opera. (2022, April 16). In *Baidupedia*.
https://baike.baidu.com/item/%E8%B1%AB%E5%89%A7/112631?fr=aladdin

Bedford, E. (1956). Emotions. In *Proceedings of the Aristotelian Society* (Vol. 57, pp. 281-304). Aristotelian Society, Wiley.

Bedford, N. M. (1957). Accounting measurements of economic concepts. *Journal of Accountancy (pre-1986)*, *103*(05), 56.

Black, M. (1962). *Models and metaphors: Studies in language and philosophy*. Cornell University Press.

Black, M. (1979). More about metaphor. *Metaphor and thought*, *2*, 19-41.

Borkovec, T. D., Robinson, E., Pruzinsky, T., & DePree, J. A. (1983). Preliminary exploration of worry: Some characteristics and processes. *Behaviour research and therapy*, *21*(1), 9-16.

Brunetière, F. (1914). The law of the drama. In *The Law of the Drama* (pp. 63-90). Columbia

University Press.

Carroll, N. (1996). A note on film metaphor. *Journal of pragmatics*, *26*(6), 809-822.

Chen, J. X. (2004). *A Contrastive Study of Metaphorical Cognition in English and Chinese* [Unpublished doctoral dissertation]. East China Normal University.

Chen, J. X. (2007). A contrastive analysis of the cognitive metaphor of "joy" in English and Chinese. *Foreign Languages and Their Teaching*, *220*(7), 36-37.

Chen, J. X. (2008). A contrastive study of the cognitive metaphors of "fear" in English and Chinese. *Journal of Sichuan International Studies University*, *24*(1), 66-68.

Cienki, A. J. (1998). Metaphoric gestures and some of their relations to verbal metaphoric expressions. *Discourse and cognition: Bridging the gap*, 189-204.

Cienki, A. (2009). Conceptual Metaphor Theory in light of research on speakers' gestures. *Cognitive Semiotics*, *5*(1-2), 349-366.

Cienki, A. (2013). 11. Cognitive Linguistics: Spoken language and gesture as expressions of conceptualization. In *Volume 1* (pp. 182-201). De Gruyter Mouton.

Cienki, A., & Müller, C. (Eds.). (2008a). *Metaphor and gesture* (Vol. 3). John Benjamins Publishing.

Cienki, A., & Müller, C. (2008b). Metaphor, gesture, and thought. *The Cambridge handbook of metaphor and thought*, *483*, 501.

Cope, E. M., & Sandys, J. E. (Eds.). (2010). *Aristotle: Rhetoric* (Vol. 2). Cambridge University Press.

Dahe Daily. (2018, June 28). *Henan Opera*. Dahe Net. https://en.dahe.cn/2018/06-28/333731.html

Darwin, C., & Prodger, P. (1998). *The expression of the emotions in man and animals*. Oxford University Press, USA.

Dubey, M., & Singh, L. (2016). Automatic emotion recognition using facial expression: a review. *International Research Journal of Engineering and Technology (IRJET)*, *3*(2), 488-492.

Eerden, B. (2004). Liefde en Woede: De Metaforische Verbeelding van Emoties in ASTERIX.[Love and anger: the metaphorical visualization of emotions in ASTERIX.]. *Dept. of Media Studies, University of Amsterdam, NL*.

Eerden, B. (2009). Anger in Asterix: The metaphorical representation of anger in comics and animated films. In *Multimodal metaphor* (pp. 243-264). De Gruyter Mouton.

Ekman, P. (1973). Universal facial expressions in emotion. *Studia Psychologica*, *15*(2), 140-147.

Ekman, P. (1992). An argument for basic emotions. *Cognition & emotion*, *6*(3-4), 169-200.

Ekman, P. (1993). Facial expression and emotion. *American psychologist*, *48*(4), 384.

Ekman, P. (1997). What we have learned by measuring facial behavior. *What the face reveals*, 469-485.

Ekman, P. (1999). Basic emotions. *Handbook of cognition and emotion*, *98*(45-60), 16.

Ekman, P., & Friesen, W. V. (1971). Constants across cultures in the face and emotion. *Journal of personality and social psychology*, *17*(2), 124.

Ekman, P., & Friesen, W. V. (1978). Facial action coding system. *Environmental Psychology & Nonverbal Behavior*.

Ekman, P., Friesen, W. V., O'sullivan, M., Chan, A., Diacoyanni-Tarlatzis, I., Heider, K., ... & Tzavaras, A. (1987). Universals and cultural differences in the judgments of facial expressions of emotion. *Journal of personality and social psychology*, *53*(4), 712.

Ekman, P., Levenson, R. W., & Friesen, W. V. (1983). Autonomic nervous system activity distinguishes among emotions. *science*, *221*(4616), 1208-1210.

Ekman, P., & Oster, H. (1979). Facial expressions of emotion. *Annual review of psychology*, *30*(1), 527-554.

Elfenbein, H. A., & MacCann, C. (2017). A closer look at ability emotional intelligence (EI): What are its component parts, and how do they relate to each other?. *Social and Personality Psychology Compass*, *11*(7).

Emanatian, M. (1995). Metaphor and the expression of emotion: The value of cross-cultural

perspectives. *Metaphor and Symbol*, *10*(3), 163-182.

Emotion. (n.d.). In *Thesaurus online dictionary*. Retrieved from https://www.thesaurus.com/browse/emotion

Engelmann, J. B., & Pogosyan, M. (2013). Emotion perception across cultures: the role of cognitive mechanisms. *Frontiers in psychology*, *4*, 118.

Fabrizio, B. H.(2008). Hun and po: Yang soul and Yin soul; celestial soul and earthly soul. In P. Fabrizio (ed.), *The Encyclopedia of Taoism* (pp. 521-523). Routledge.

Fan, G. D. (2010). The cognitive mechanism of emotional metaphor in Li Yu's Poems. *Journal o f Yangtze University(Social Sciences)*, *33*(4), 256-258.

Fahlenbrach, K. (2007). Embodied spaces: Film spaces as (leading) audiovisual metaphors. *Narration and spectatorship in moving images*, 105-124.

Fahlenbrach, K. (2008). Emotions in sound: Audiovisual metaphors in the sound design of narrative films.

Fahlenbrach, K. (2014). Utopia and Dystopia in Science Fiction Films around 1968. In *The Global Sixties in Sound and Vision* (pp. 83-100). Palgrave Macmillan, New York.

Fahlenbrach, K. (2015). Audiovisual metaphors as embodied narratives in moving images. In *Embodied Metaphors in Film, Television, and Video Games* (pp. 33-50). Routledge.

Fahlenbrach, K. (2016). Embodied metaphors in film, television, and video games. *Cognitive Approaches, New York*.

Fahlenbrach, K. (2017). Audiovisual metaphors and metonymies of emotions and depression in moving images. *Metaphor in communication, science and education*, *36*, 95.

Fahlenbrach, K. (2018). Moving Metaphors. Affects, Movements, and Embodied Metaphors in Cinema. *Cinematic Metaphor in Perspective. Reflections on a Transdisciplinary Framework*, 69-92.

Fan, R., Xu, K., & Zhao, J. (2018). An agent-based model for emotion contagion and competition in online social media. *Physica a: statistical mechanics and its applications*, *495*, 245-259.

Fehr, B., & Russell, J. A. (1984). Concept of emotion viewed from a prototype perspective. *Journal of experimental psychology: General, 113*(3), 464.

Feng, D., & O'Halloran, K. L. (2012). Representing emotive meaning in visual images: A social semiotic approach. *Journal of Pragmatics*, *44*(14), 2067-2084.

Feng, D., & O'Halloran, K. L. (2013). The visual representation of metaphor: A social semiotic approach. *Review of Cognitive Linguistics. Published under the auspices of the Spanish Cognitive Linguistics Association*, *11*(2), 320-335.

Feng, J. H. (1979). *The Origin of Henan Opera*. Henan People's Publishing House.

Forceville, C. (1994). Pictorial metaphor in advertisements. *Metaphor and symbol*, *9*(1), 1-29.

Forceville, C. (1996). *Pictorial metaphor in advertising*. Routledge.

Forceville, C. (2002). The identification of target and source in pictorial metaphors. *Journal of pragmatics*, *34*(1), 1-14.

Forceville, C. (2005). Visual representations of the idealized cognitive model of anger in the Asterix album La Zizanie. *Journal of pragmatics*, *37*(1), 69-88.

Forceville, C. (2007). Multimodal metaphor in ten Dutch TV commercials. *Public Journal of Semiotics*, *1*(1), 19-51.

Forceville, C. (2008). Metaphor in pictures and multimodal representations. *The Cambridge handbook of metaphor and thought*, 462-482.

Forceville, C. (2009a). A course in pictorial and multimodal metaphor. *URL: http://www. chass. utoronto. ca/epc/srb/cyber/cyber. html [26/09/2011]*.

Forceville, C. (2009b). Non-verbal and multimodal metaphor in a cognitivist framework: Agendas for research. *Multimodal metaphor*, *2*, 19-35.

Forceville, C. (2009c). The role of non-verbal sound and music in multimodal metaphor. *Multimodal metaphor*, 383-400.

Forceville, C., & Jeulink, M. (2011). The flesh and blood of embodied understanding: The source-path-goal schema in animation film. *Pragmatics & Cognition*, *19*(1), 37-59.

Forceville, C. (2012). Creativity in pictorial and multimodal advertising metaphors. *Discourse*

and creativity, 113-132.

Forceville, C. (2014). Relevance Theory as model for analysing visual and multimodal communication. *Visual communication*, *4*(51), 10-1515.

Forceville, C. (2015). Visual and multimodal metaphor in film: charting the field. In *Embodied metaphors in film, television, and video games* (pp. 17-32). Routledge.

Forceville, C. (2016). Conceptual metaphor theory, blending theory, and other cognitivist perspectives on comics. *The visual narrative reader*, 89-114.

Forceville, C. (2018). Multimodality, film, and cinematic metaphor: an evaluation of Müller and Kappelhoff (2018). *Punctum*, *4*(2), 90-108.

Forceville, C. (2020). *Visual and multimodal communication: Applying the relevance principle*. Oxford University Press, USA.

Forceville, C., & Paling, S. (2021). The metaphorical representation of depression in short, wordless animation films. *Visual communication*, *20*(1), 100-120.

Forceville, C., & Urios-Aparisi, E. (Eds.). (2009). *Multimodal metaphor* (Vol. 11). Berlin: Mouton de Gruyter.

Frith, C. (2009). Role of facial expressions in social interactions. *Philosophical Transactions of the Royal Society B: Biological Sciences*, *364*(1535), 3453-3458.

Fritz, T., Jentschke, S., Gosselin, N., Sammler, D., Peretz, I., Turner, R., ... & Koelsch, S. (2009). Universal recognition of three basic emotions in music. *Current biology*, *19*(7), 573-576.

Geeraerts, D. & Grondelaers, S. (2010). Looking back at anger: Cultural traditions and metaphorical patterns. In J. Taylor & R. MacLaury (Ed.), *Language and the Cognitive Construal of the World* (pp. 153-180). De Gruyter Mouton.

Gendron, M. (2010). Defining emotion: A brief history. *Emotion Review*, *2*(4), 371-372.

Gibbs Jr, R. W., Gibbs, R. W., & Gibbs, J. (1994). *The poetics of mind: Figurative thought, language, and understanding*. Cambridge University Press.

Gibbs, R. W. (1999). Taking metaphor out of our heads and putting it into the cultural

world. *Amsterdam Studies in the Theory and History of Linguistic Science Series 4*, 145-166.

Gibbs Jr, R. W. (Ed.). (2008). *The Cambridge handbook of metaphor and thought*. Cambridge University Press.

Goldin-Meadow, S. (2014). How gesture works to change our minds. *Trends in neuroscience and education*, *3*(1), 4-6.

Guo, K. J. (2011). Artistic Characteristics of Henan Opera. *Chinese Music,* (4), 33-36.

Guo, K. J. (2021). *Singing Art of Henan Opera*. Henan People's Publishing House.

Halliday, M. A. (1978). Ideas about language. *Arts: The Journal of the Sydney University Arts Association*, *11*.

Halliday, M. A. K. (2004). *The Language of science*. Continuum.

Hatfield, E., Cacioppo, J. T., & Rapson, R. L. (1993). Emotional contagion. *Current directions in psychological science*, *2*(3), 96-100.

Hockenbury, D. H., & Hockenbury, S. E. (2010). *Discovering psychology*. Worth Publishers.

Hull, R. H. (2016). The art of nonverbal communication in practice. *The Hearing Journal*, *69*(5), 22-24.

Hun and Po. (2022, July 30). In *Wikipedia*. https://en.wikipedia.org/wiki/Hun_and_po

Hwang, H. C., & Matsumoto, D. (2021). Introduction to measuring emotions in the face. In *Emotion Measurement* (pp. 225-249). Woodhead Publishing.

Jiang, J. (2011). *Women playing men: Yue opera and social change in twentieth-century Shanghai*. University of Washington Press.

Johnson, M. (2013). *The body in the mind: The bodily basis of meaning, imagination, and reason*. University of Chicago press.

Joy. (n.d.). In *Merriam-Webster's online dictionary*. Retrieved from https://www.merriam-webster.com/dictionary/joy

Kennedy, J. M. (1982). Metaphor in pictures. *Perception*, *11*(5), 589-605.

Kennedy, J. M. (1993). *Drawing & the blind: Pictures to touch*. Yale University Press.

Kim, B. Y., Jun, J. H., & Han, S. H. (2018). The effects of non verbal communication of restaurant employees on customer emotion, customer satisfaction, customer trust, and revisit intention. *The Korean Journal of Franchise Management*, *9*(3), 45-55.

King, B. (1989). *The conceptual structure of emotional experience in Chinese*. [Unpublished doctoral dissertation]. The Ohio State University.

Kövecses, Z. (1986). *Metaphors of Anger, Pride and Love*. John Benjamins.

Kövecses, Z. (1988). *The language of love: The semantics of passion in conversational English*. Bucknell University Press.

Kövecses, Z. (1990). *Emotion concepts*. Springer-Verlag.

Kövecses, Z. (1991). Happiness: A definitional effort. *Metaphor and Symbol*, *6*(1), 29-47.

Kövecses, Z. (1995a). The "container" metaphor of anger in English, Chinese, Japanese and Hungarian. *From a metaphorical point of view: a multidisciplinary approach to the cognitive content of metaphor*, 117-145.

Kövecses, Z. (1995b). Metaphor and the folk understanding of anger. In *Everyday conceptions of emotion* (pp. 49-71). Springer, Dordrecht.

Kövecses, Z. (1995c). Anger: Its language, conceptualization, and. *Language and the Cognitive Construal of the World*, *82*, 181.

Kövecses, Z. (2000a). *Metaphor and emotion: Language, culture, and body in human feeling*. Cambridge University Press.

Kövecses, Z. (2000b). The concept of anger: Universal or culture specific?. *Psychopathology*, *33*(4), 159-170.

Kovecses, Z. (2002). *Metaphor: A practical introduction*. Oxford university Press.

Kövecses, Z. (2004). Introduction: Cultural variation in metaphor. *European Journal of English Studies*, *8*(3), 263-274.

Kövecses, Z. (2005). *Metaphor in culture: Universality and variation*. Cambridge University

Press.

Kövecses, Z. (2008). Metaphor and emotion. In: R. Gibbs (Ed.), *The Cambridge handbook of metaphor and thought* (pp. 380–396). Cambridge University Press.

Kövecses, Z. (2010). Cross-cultural experience of anger: A psycholinguistic analysis. In *International handbook of anger* (pp. 157-174). Springer, New York, NY.

Kövecses, Z. (2020). *Extended conceptual metaphor theory*. Cambridge University Press.

Kress, G., & Van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. Routledge.

Kress, G. (2009). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.

Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. University of Chicago Press.

Lakoff, G. (1987). *Women, fire, and dangerous things: What categories reveal about the mind*. University of Chicago Press.

Lakoff, G., & Kovecses, Z. (1987). The Cognitive Model of Anger Inherent. *American English-In Cultural Models_in_Language and Thought-Dorothy Holland and Naomi Quinn. eds*, 195-221.

Lakoff, G. (1988). Cognitive Semantics. In *Meaning and Mental Representations*. UC Berkeley. Retrieved from https://escholarship.org/uc/item/04086580

Lakoff, G. (1989). Philosophical speculation and cognitive science. *Philosophical Psychology*, *2*(1), 55-76.

Lakoff, G. (1993). The contemporary theory of metaphor. In A. Ortony (Ed.), *Metaphor and Thought* (pp. 202-251). Cambridge University Press.

Lakoff, G., & Johnson, M. (1999). *Philosophy in the flesh*. Basic Books.

Lakoff, G. (2018). Cognitive Semantics: The Basic Mechanisms of Thought. In *Ten Lectures on Cognitive Linguistics* (pp. 40-62). Brill.

Li, H. K. (2020). *Conceptual Metaphors of Anger/nu in English and Chinese: A Corpus-Based Study* [Unpublished doctoral dissertation]. Hunan Normal University.

Li, X. Z. (2017). The Metaphorical Representation of Anger in Films. *Journal of Guangdong University of Foreign Studies,* 28(3), 46-51.

Li, X. Y. & Xie, H. J. (2018). A Study on the Conceptualization of Emotion *Bei* in the Medical Classic of *Huangdi Neijing*. *Technology Enhanced Foreign Languages,* (181), 33-38.

Li, X. Y. & Chen, L. L. (2017). Research on the Types and Cognitive Mechanism of Emotional Metaphors in *Huangdi Neijing*. *Journal of Xi'an International Studies University,* 25(1), 46-50.

Li, Z. J. (2012). On the Artistic Specialty of Henan Opera *Hu Mulan*. *Fiction Review,* (S2), 209-210.

Lin, S. W. (1998). The Conceptual Metaphor of "Anger" in English and Chinese. *Foreign Languages and Their Teaching,* (2), 8-12.

Liu, D. (2002). *Metaphor, culture, and worldview: The case of American English and the Chinese language*. University Press of America.

Ma, Z. C., Guan, P., & Tan, J. B. (2015). *Introduction to Henan Opera with Illustrations*. Tsinghua University Press.

Maalej, Z. (2004). Figurative language in anger expressions in Tunisian Arabic: An extended view of embodiment. *Metaphor and symbol*, *19*(1), 51-75.

Merriam-Webster. (n.d.). Emotion. In *Merriam-Webster.com dictionary*. Retrieved April 16, 2022, from https://www.merriam-webster.com/dictionary/emotion

McLuhan, M. (1964). Media hot and cold. *Understanding media: the extensions of man*, 22-32.

Martinez, A., & Du, S. (2012). A model of the perception of facial expressions of emotion by humans: research overview and perspectives. *Journal of Machine Learning Research*, *13*(5).

Matsuki, K. (1995). Metaphors of anger in Japanese. *Language and the cognitive construal of the world*, *82*, 137-151.

Mikołajczuk, A. (1998). The metonymic and metaphorical conceptualisation of anger in Polish. *Speaking of emotions: Conceptualisation and expression*, *10*, 153.

Munro, P. (1991). *ANGER IS HEAT: Some data for a cross linguistic survey* [Unpublished manuscript].   Department of Linguistics, UC, Los Angeles.

Nickerson, C. (2021, November 08). *Emotional Contagion*. Simply Psychology. www.simplypsychology.org/what-is-emotional-contagion..html

O'Halloran, K. L. (2008). Systemic functional-multimodal discourse analysis (SF-MDA): Constructing ideational meaning using language and visual imagery. *Visual communication*, *7*(4), 443-475.

O'Halloran, K. L. (2011). Multimodal discourse analysis. In K. Hyland & B. Paltridge (ed.), *Companion to Discourse*. Continuum.

Ortony, A., Clore, G. L., & Collins, A. (1988). *The cognitive structure of emotions*. Cambridge university press.

O'Toole, M. (1990). A systemic-functional semiotics of art. *Semiotica*, *82 (3/4)*, 185-209.

O'Toole, M. (1994). *The language of displayed art*. Fairleigh Dickinson Univ Press.

O'Toole, M. (2004). Opera Ludentes: the Sydney Opera House at work and play. *Multimodal discourse analysis: Systemic functional perspectives*, 11-27.

Pan, Z. (2011). *On Transmission of Traditional Chinese Emotions: Based on Traditional Chinese Short Stories and Their Translations* [Unpublished doctoral dissertation]. East China Normal University.

Phutela, D. (2015). The importance of non-verbal communication. *IUP Journal of Soft Skills*, *9*(4), 43.

Plutchik, R. (1980). A general psychoevolutionary theory of emotion. In *Theories of emotion* (pp. 3-33). Academic Press.

Plutchik, R. (1984). In search of the basic emotions. *Contemporary Psychology: A Journal of Reviews*, *29*(6), 511-513.

Plutchik, R. (1990). Emotions and psychotherapy: A psychoevolutionary perspective. In *Emotion, psychopathology, and psychotherapy* (pp. 3-41). Academic press.

Plutchik, R. (2001). The nature of emotions: Human emotions have deep evolutionary roots, a

fact that may explain their complexity and provide tools for clinical practice. *American scientist*, *89*(4), 344-350.

Price, D. (2018, March 23). *How emotions, like colds, are contagious*. Edward-Elmhurst Health. https://www.eehealth.org/blog/2019/05/emotions-contagious/

Qu, Z. X. (2008). Differences and Similarities in Metaphorical Cognition of the Emotion of Anger between Chinese and English. *Journal of Guangdong University of Foreign Studies*, *19*(6), 48-51.

Rádlová, S., Polák, J., Janovcová, M., Sedláčková, K., Pelešková, Š., Landová, E., & Frynta, D. (2020). Emotional reaction to fear-and disgust-evoking snakes: sensitivity and propensity in snake-fearful respondents. *Frontiers in Psychology*, *11*, 31.

Refaie, E. (2009). Metaphor in political cartoons: Exploring audience responses. In *Multimodal metaphor* (pp. 173-196). De Gruyter Mouton.

Richards, I. A. (1936). *The philosophy of rhetoric*. Oxford University Press, NY.

Rorty, A. (1980). *Explaining emotions*. University of California Press.

Saarni, C. (1998). Issues of cultural meaningfulness in emotional development. *Developmental Psychology, 34(4),* 647-652.

Shinohara, K., & Matsunaka, Y. (2009). Pictorial metaphors of emotion in Japanese comics. In *Multimodal metaphor* (pp. 265-296). De Gruyter Mouton.

Shore, B. (1996). *Culture in mind: Cognition, culture, and the problem of meaning*. Oxford University Press.

Soriano, C. (2003). Some anger metaphors in Spanish and English: A contrastive review. *International Journal of English Studies*, *3(2)*, 107-122.

Soriano, C. (2013). Conceptual metaphor theory and the GRID paradigm in the study of anger in English and Spanish. *Components of emotional meaning: A sourcebook.*

Steimer, T. (2022). The biology of fear-and anxiety-related behaviors. *Dialogues in clinical neuroscience*, *4(3)*, 231.

Sun, Y. (2010). Experiential Philosophy and Cultural Idiosyncrasy in Emotion

Metaphors. *Foreign Language Education*, *31*(1), 45-48.

Sun, Y. (2011). A Corpus-based Probe into the Motivation of Cross-language Core Emotion
Metaphors from the Cognitive Metaphor Theory. *Foreign Languages in China*, *8*(6),
40-46.

Sun, Y. (2013). Embodied Origins of Primary Emotion Metaphors. *Journal of Shaanxi Normal
University (Philosophy and Social Sciences Edition)*, *42*(1), 105-111.

Tan, J. B. (1996). *The Art of Performances in Henan Opera*. China Drama Press.

Tan, J. B. (2002). *Overview of Henan Opera*. China Drama Press.

Tan, J. B. (2005). Henan Opera after Chang Xiang-yu. *Art Review,* (11), 21-24.

Tan, J. B. (2008). *The Art of Henan Opera*. The Press of China Federation of Literary and Art.

Taylor, J. R., & Mbense, T. G. (1998). Red dogs and rotten mealies: How Zulus talk about
anger. *Speaking of emotions: Conceptualisation and expression*, *10*, 191-226.

Teng, N. Y. (2006). Metaphor and coupling: An embodied, action-oriented
perspective. *Metaphor and Symbol*, *21*(2), 67-85.

Teng, N. Y. (2009). Image alignment in multimodal metaphor. In *Multimodal metaphor* (pp.
197-212). De Gruyter Mouton.

*The Science of Emotion: Exploring the Basics of Emotional Psycholog*y. (2019, June 27). UWA
Online. Retrieved July 18, 2022, from https://online.uwa.edu/news/emotional-psychology/

Urios-Aparisi, E. (2009). Interaction of multimodal metaphor and metonymy in TV
commercials: Four case studies. *Multimodal metaphor*, *11*, 95-116.

Urios-Aparisi, E. (2010). The Body of Love in Almodóvar's Cinema: Metaphor and Metonymy
of the Body and Body Parts. *Metaphor and Symbol*, *25*(3), 181-203.

Urios-Aparisi, E. (2020). Metaphor emergence in cinematic discourse. *Performing Metaphoric
Creativity across Modes and Contexts*, *7*, 97-118.

Vera, J. E. D. (2013). Woven emotions: Visual representations of emotions in medieval English
textiles. *Review of Cognitive Linguistics. Published under the auspices of the Spanish
Cognitive Linguistics Association*, *11*(2), 269-284.

Whittock, T. (1990). *Metaphor and film*. Cambridge University Press.

Wierzbicka, A. (1994). Emotion, language, and cultural scripts. In S. Kitayama & H. Markus (ed.), *Emotion and culture* (pp. 133-196). American Psychological Association.

Wierzbicka, A. (1995). Emotion and facial expression: A semantic perspective. *Culture & Psychology*, *1*(2), 227-258.

Worry. (n.d.). In *Merriam-Webster's online dictionary*. Retrieved from https://www.merriam-webster.com/dictionary/worry

Wu, B. B. (2013). Metaphors of "worry" in Chinese from the perspective of cognitive linguistics. *Modern Chinese,* (10), 68-70.

Wu, S. X. (2008). *Metaphor, Etymology, and Culture: A Corpus-based Exploration and Methodological Reflection*. China Social Science Publishing House.

Xu, S. H. (2016). Interpretation of Chinese Body-Emotion Metaphors from the Perspective of Mental Causation. *Foreign Language Education,* 37(3), 1-7.

Yu, N. (1995). Metaphorical expressions of anger and happiness in English and Chinese. *Metaphor and symbol*, *10*(2), 59-92.

Yu, N. (1998). The contemporary theory of metaphor. *The Contemporary Theory of Metaphor*, 1-288.

Yu, N. (2003). Metaphor, body, and culture: The Chinese understanding of gallbladder and courage. *Metaphor and symbol*, *18*(1), 13-31.

Yu, N. (2002). Body and emotion: Body parts in Chinese expression of emotion. *Pragmatics & cognition*, *10*(1-2), 341-367.

Yu, N. (2008). Metaphor from body and culture. *The Cambridge handbook of metaphor and thought*, 247-261.

Yu, N. (2009). Nonverbal and multimodal manifestations of metaphors and metonymies: A case study. *Multimodal metaphor*, *11*, 119-143.

Yu, N. (2011a). Beijing Olympics and Beijing opera: A multimodal metaphor in a CCTV Olympics commercial. *Cognitive Linguistics*, *22*(3), 595-628.

Yu, N. (2011b). A decompositional approach to metaphorical compound analysis: The case of a TV commercial. *Metaphor and Symbol*, *26*(4), 243-259.

Yu, N., & Jia, D. (2016). Metaphor in culture: life is a show in Chinese. *Cognitive Linguistics*, *27*(2), 147-180.

Yu, N. (2017). Life as opera: A cultural metaphor in Chinese. In *Advances in cultural linguistics* (pp. 65-87). Springer, Singapore.

Yü, Y. S. (1981). New Evidence on the Early Chinese Conception of Afterlife—A Review Article. *The Journal of Asian Studies*, *41*(1), 81-85.

Yü, Y. S. (2016). "O Soul, Come Back!": A Study in the Changing Conceptions of the Soul and Afterlife in Pre-Buddhist China. *Harvard Journal of Asiatic Studies*, *47(2)*, 363–395.

Zhao, X. F. & Li, X. W. (2016). Representation of anger metaphors in narrative picturebook from the perspective of multimodal cognitive poetics. *Foreign Language Education,* 37(1), 10-14.

Appendix

Chinese Equivalents of Linguistic Examples in the Dissertation

Chapter 4

Words and phrases:

喜，满面红光，兴高采烈，笑逐颜开，眉头舒展，喜形于色，神采飞扬，喜眉笑眼，喜上眉梢，喜在眉宇，眉开眼笑，舒眉展眼，眉飞色舞，笑逐颜开，满脸堆笑，欢呼雀跃，欢蹦乱跳，仰首伸眉，昂首伸眉，乐极生悲，满心欢喜，喜盈于色，满怀喜悦，高兴，兴奋，情绪高涨，兴高采烈，得意忘形，心花怒放，大喜之日，喜事，喜酒，贺喜，花旦，水袖，载歌载舞，灿烂的笑容，闪耀光芒，心旷神怡，心欢喜，开心，内敛

Sentences:

眼睛笑弯了。眼睛笑成了一条缝。

他高兴得眉毛都抖动了起来。

她笑容满面。

她开心得嘴都合不上了。

笑得合不拢嘴。

高兴得跳了起来。

他们乐得手舞足蹈。

大家载歌载舞来庆祝新年。

她兴奋得又跳了一曲。

他笑得眼泪都流出来了。

他的心中充满了喜悦之情。

喜悦如泉水般流进他的心头。

孩子们个个兴高采烈。

因为孩子的喜事，他容光焕发。

她脸上露出了灿烂的笑容。

喜笑颜开，他眼睛中闪烁着喜悦的光芒。

他们个个兴冲冲的。

他心里高兴得像花儿盛开一样。

看到孩子的进步，他心里像吃了蜜一样甜。

甜蜜的幸福，幸福的味道是甜的。

人有悲欢离合。

没有比家庭团聚更幸福的事情了。

老友相聚，格外开心。

Poem：

大林寺桃花

唐 白居易

人间四月芳菲尽，山寺桃花始盛开。

长恨春归无觅处，不知转入此中来。

晓出净慈寺送林子方

宋 杨万里

毕竟西湖六月中，风光不与四时同。

接天莲叶无穷碧，映日荷花别样红。

Chapter 5

Words and phrases:

怒，捶胸顿足，怒发冲冠，竖眉瞪眼，须眉倒竖，咬牙切齿，暴跳如雷，火，气，发火，生气，置气，来气，怒气，气呼呼，出气，发脾气，消气，消火，动怒，激怒，触怒，

咆哮如雷，愤愤不平，气愤不平，愤懑不平，须眉倒竖，怒发冲冠

Sentences:

他们气得脸红脖子粗。

他因愤怒涨红了脸。

他气得满脸通红。

他被气得顿时憋红了脸。

他们争得面红耳赤。

肺都气炸了。

气破了肚皮。

他气得浑身发抖。

他气得直哆嗦。

他气得双手颤抖。

气得直跺脚。

他被气得吹胡子瞪眼。

他气得两眼发黑。

他气得头昏眼花。

他被气得一句话都说不出来。

我快被他说的话气死了。

他气愤极了，开始破口大骂。

听到这话，他马上火冒三 丈。

他努力控制住心中的怒火。

你有什么不满意的，也不能随便朝人发火。

他最近肝火很旺。

这个人特别爱生气。

饭没怎么吃，倒是给自己整了一 肚子的气。

他气冲冲地走上前。

你有什么气就朝我撒。

这个人脾气很大。

老板又在发脾气了。

他被愤怒淹没了。

他顿时大发雷霆。

他大为震怒。

Chapter 6

Words and phrases:

忧，思，忧愁，焦虑不安，坐立不安，心神不宁，忧心如捣，寝食难安，忧劳成疾，忧思过度，郁结于心，劳心苦思，身心交瘁，心烦头疼，揪心扒肝，牵肠挂肚，愁肠寸断，愁容满面，愁眉苦脸，愁锁眉梢，愁眉锁眼 ，愁眉不展，愁眉蹙额，满心忧虑，满腹忧愁，愁绪满怀，满腔愁闷，顾虑重重，忧心忡忡，忧心如焚，焦心烦躁，心急如火，心焦如焚，愁山闷海，雨泣云愁，玉惨花愁，愁云惨淡，分忧解愁，担心，放心，担忧，心疼，愁上心尖

Sentences:

她总是忧心忡忡的，终于把自己给病倒了。

一想到这个问题，她心中总是有难隐的疼痛。

被忧虑压得心情沉重。

这个人心事很重。

她总是担心母亲的健康。

放下忧虑，享受当下。

他在房中焦灼地踱来踱去。

纵使窗外大雨磅礴也无法浇灭他那颗焦灼的心。

问君能有几多愁，恰似一江春水向东流。

撩乱春愁如柳絮。

举杯消愁愁更愁。

儿行千里母担忧。

Chapter 7

Words and phrases:

惊，恐，不寒而栗，战战兢兢，瑟瑟发抖，惴惴不安，心惊肉跳，胆战心惊，触目惊心，提心吊胆，心惊胆裂，令人心悸，心有余悸，毛骨悚然，毛发皆竖，寒毛卓竖，汗毛倒立，大惊失色，怛然失色，瞠目结舌，目瞪口呆，呆若木鸡，瞠目吃惊，瞠目结舌，惊慌失措，不知所措，畏缩不前，望而却步，逃之夭夭，抱头鼠窜，心有余悸，望而却步，望而生畏，如临深渊，如履薄冰，草木皆兵，风声鹤唳，情，景，目瞪，心惊，冷颤，失魂落魄，魂，魄，草木皆兵，勇者不惧

Sentences:

吓得浑身直哆嗦。

他被吓得心跳加速，手足无措。

由于害怕，他的心开始砰砰直跳。

他被吓得面色苍白。

他吓得愣在原地一动不动。

他被吓得一句话也说不出来了。

一看到蛇，她吓得哇哇大叫。

他被噩梦吓得大声尖叫。

他被吓得大吼大叫。

他被吓得扭头就跑。

他的内心充满了恐惧。

恐惧如一股寒流涌上心头。

他试图掩饰内心的恐惧。

他眼中满是恐惧之情。

他努力控制自己的恐惧情绪。

他再也无法压制住藏在内心深处的恐惧。

突如其来的恐惧霸占了他的全部注意力。

受到惊吓后，他整个人变得神志不清。

他被吓得精神混乱。

庙里着火，慌神了。

跳上岸边的虾公，慌了手脚。

眼中充满了恐惧。