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August 2023

Doctorate Degree Dissertation

# A Cognitive Approach to Chinese Tea Culture

—Metonymies in Chinese Tea Names and Metaphors in  
Chinese Texts with *rú chá* ‘is tea’

Graduate School of Chosun University

Department of English Language and Literature

Ruiling Yang

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중국 차 문화에 대한 인지적 접근

-중국 차 이름에 나타난 개념적 환유와 중국문헌의 *rú chá* ‘is  
tea’에 나타난 개념적 은유

August 25th, 2023

Graduate School of Chosun University

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—Metonymies in Chinese Tea Names and Metaphors in  
Chinese Texts with *rú chá* ‘is tea’

Advisor: Prof. Youngju Choi

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

April, 2023

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# ABSTRACT

## A Cognitive Approach to Chinese Tea Culture

—Metonymies in Chinese Tea Names and Metaphors in Chinese Texts with  
*rúchá* ‘is tea’

Ruiling Yang

Advisor: Prof. Youngju Choi

Department of English Language and Literature

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The study of how metaphors and metonymies are constructed and interpreted in language has been significantly advanced since the emergence of Conceptual Metaphor Theory in the seminal work of Lakoff and Johnson (1980). Accordingly, linguists have increasingly focused their attention on this area of research. Via the theoretical framework and analytical tools of cognitive semantics, this dissertation presents a metonymic analysis of Chinese tea names and metaphorical analysis of Chinese texts with *rúchá* ‘is tea’. It explores three major questions: 1) what metonymic conceptualizations are observed in Chinese tea names; 2) what metaphorical conceptualizations are observed in Chinese texts with *rúchá* ‘is tea’; and 3) what can we find out based on the observations of Chinese tea names and Chinese texts with *rúchá* ‘is tea’.

In the initial stage of this analysis, conceptual metonymy in the naming of Chinese teas has been observed. The metonymies include PLACE FOR PRODUCT, PART FOR PRODUCT, CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT, PRODUCER FOR

PRODUCT, METHOD FOR PRODUCT, HISTORICAL/LEGENDARY FIGURE FOR PRODUCT, TIME FOR PRODUCT, SOURCE FOR PRODUCT, and PURPOSE FOR PRODUCT. Among these metonymies, the metonymies PLACE FOR PRODUCT and PROPERTY FOR PRODUCT appear more frequently due to the emphasis on origin places and properties of teas. The analysis also reveals that the naming and interpretation of Chinese tea names often rely on metonymic chains, in which the successive application of more than one metonymy is involved. The metonymic chain which is composed of CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is identified as the most frequent one.

The second purpose of this dissertation is to observe metaphorical conceptualizations in Chinese texts with *rúchá* ‘is tea’. A closer look at the linguistic evidence on metaphoric expressions in Chinese texts with *rúchá* ‘is tea’ provides a good answer to the second question. The texts under study contain various conceptualizations, which can be grouped into three major metaphors: LIFE IS TEA, A HUMAN BEING IS TEA, and EDUCATION IS TEA. The metaphor LIFE IS TEA includes five hierarchically lower-level metaphors: LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA, and MEMORIES ARE TEA. Similarly, the A HUMAN BEING IS TEA metaphor consists of three hierarchical metaphors: A WOMAN IS TEA, A MAN IS TEA, and A FRIEND IS TEA. Lastly, the metaphor EDUCATION IS TEA encompasses three lower-level metaphors, which are also arranged hierarchically: A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA. In these metaphors, the lower-level metaphors inherit the structures of the major metaphors, which can form a hierarchical structure.

Based on the observations of Chinese tea names and Chinese texts with *rúchá* ‘is tea’, we can gain insight into the universality of certain metonymies and metaphors. Specifically, we can

conclude that when our embodied experiences of the world are shared, the corresponding metaphors and metonymies are likewise universally acquired. When naming tea, two key factors are considered: its place of origin and its properties. This is because tea from a certain region is associated with specific qualities and characteristics. In Chinese texts with *rúchá* ‘is tea’, tea is frequently used as a source concept for various other ideas and concepts.

**Keywords:** metonymy, metaphor, conceptualizations, Chinese tea names, Chinese texts with *rúchá* ‘is tea’



## 초록

### 중국 차 문화에 대한 인지적 접근

-중국 차 이름에 나타난 개념적 환유와 중국문헌의 *rú chá* 'is tea'에  
나타난 개념적 은유

양서령

지도교수: 최영주

영어영문학과

조선대학교 대학원

언어에서 은유와 환유가 어떻게 구성되고 해석되는지에 대한 연구는 레이코프·존슨(Lakoff·Johnson)의 저작 <<삶으로서의 은유>>(1980)에서 개념적 은유 이론이 등장한 이후 상당히 진전되었다. 이에 따라 언어학자들은 이 연구 분야에 더욱 관심을 가지고 있다. 본 논문은 인지적 의미론의 이론적 체계와 분석 도구를 통해 중국 차 이름에 나타난 개념적 환유와 중국문헌의 *rú chá* 'is tea'에 나타난 개념적 은유에 관한 분석을 제시하였다. 이를 통해 다음과 같은 세 가지 주요 질문에 관하여 탐구한다. 첫째, 중국 차 이름에서 어떤 개념적 환유가 관찰되는가? 둘째, 중국문헌의 *rú chá* 'is tea'에서 개념적 은유가 관찰되는가? 셋째, 중국어 차 이름과 중국문헌의 *rú chá* 'is tea'에 나타난 관찰 결과로 무엇을 알 수 있는가?

본 논문에서는 먼저 중국 차의 이름을 짓는 개념적 환유가 관찰되었다. 그 결과, '장소로 제품을 대신하는 환유', '부분으로 전체를 대신하는 환유', '범주로

속성을 대신하는 환유', '생산자로 제품을 대신하는 환유', '방법으로 제품을 대신하는 환유', '역사적 또는 전설적 인물로 제품을 대신하는 환유', '시간으로 제품을 대신하는 환유', '원료로 제품을 대신하는 환유', '목적으로 제품을 대신하는 환유' 등이 포함된다. 이러한 환유 중에서 차의 원산지와 특성을 강조하기 위해 차를 만든 장소와 차의 특성을 부각하는 환유가 더욱 자주 나타난다. 또한 중국 차 이름에 명칭을 부여하는 일이 종종 환유적 연쇄에 의존한다는 것을 밝혀내었다. 이 환유적 연쇄는 하나 이상의 환유가 연속적으로 적용된다는 의미이고, 환유적 연쇄는 생산을 위한 재산에 가장 빈번하게 등장하는 것으로 확인되었다.

본 논문의 두 번째 목적은 중국문헌의 *rú chá* 'is tea'에 나타난 개념적 은유를 관찰하는 것이다. 중국문헌의 은유적 표현에 대한 언어학적 증거를 *rú chá* 'is tea'에서 자세히 살펴보면 두 번째 질문에 대한 답을 얻을 수 있다. 그 연구 대상은 세 가지 주요한 은유적 표현인 [인생은 차], [인간은 차], [교육은 차]로 분류될 수 있는 다양한 개념화를 포함하고 있다. [인생은 차]라는 은유는 하위 계층인 다섯 가지 은유인 [사랑은 차], [결혼은 차], [우정은 차], [경력은 차], [추억은 차]를 포함하고 있다. 마찬가지로, [인간은 차]라는 은유는 세 가지 하위 계층인 [여자는 차], [남자는 차], 그리고 [친구는 차]를 포함하고 있다. 마지막으로, [교육은 차]라는 은유는 세 가지 하위 계층인 [선생님은 차], [학생은 차], 그리고 [가르침은 차]를 포함하며, 이는 또한 계층적으로 배열된다. 이러한 은유에서 하위 계층의 은유는 상위 은유의 요소를 그대로 반영한다.

중국 차 이름과 중국문헌의 *rú chá* 'is tea'에서 관찰한 것을 바탕으로 특정 환유와 은유의 보편성을 이해할 수 있다. 차의 이름을 지을 때는 두 가지 요소가 주로 고려되는데, 바로 그것의 원산지와 특성이다. 이는 특정 지역의 차가 특정한

품질과 그 차의 특징과 연관되어 있기 때문이다. 또한 중국문헌의 *rú chá* 'is tea' 에서의 차는 다양한 목표 개념에 대한 근원 개념으로 사용된다는 사실을 발견하였다.

**키워드:** 환유, 은유, 개념화, 중국 차 이름, 중국문헌의 *rúchá*'is tea'

# I . Introduction

## 1.1 Research Background

The cognitive approach to linguistics, as introduced by Lakoff and Johnson (1980), has revolutionized our understanding of how language reflects our thoughts and experiences. One key insight of this approach is the recognition of the central role that metonymy and metaphor play in structuring our comprehension of the world around us. Inspired by this cognitive perspective, this dissertation will carry out a metonymic analysis of Chinese tea names and a metaphorical analysis of Chinese texts with *rú chá* ‘is tea’<sup>1</sup> in order to examine the conceptualizations manifested in these linguistic expressions. By analyzing the cognitive processes that underlie these linguistic expressions, we aim to gain a deeper understanding of how tea is conceptualized in Chinese culture.

In this section, we will first discuss the importance of tea in Chinese culture and language. We will then introduce the necessity of studying the metonymies in Chinese tea names, as well as the use of metaphors in Chinese texts with *rú chá* ‘is tea’. Finally, to provide a foundation for our discussion, we will briefly review previous cognitive studies on the use of metonymy in proper names and metaphor in texts.

To establish the significance of tea in Chinese culture and language, it is important to note that China is widely regarded as the birthplace of tea (Mary Lou Heiss & Robert Joseph Heiss, 2012), and Chinese tea culture is rich and profound. Indeed, the art of making, serving, and

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<sup>1</sup> When we refer to Chinese texts with *rú chá* ‘is tea’, we are specifically talking about texts that use this expression as a title. Chinese texts often utilize these expressions, such as *rén shēng rú chá* ‘life is tea’, as titles that reflect motto-like Chinese views.

drinking tea has been an integral aspect of Chinese people's lives for thousands of years. Therefore, it should come as no surprise that tea plays an important role in the Chinese language. Recurring social and cultural experiences with tea provide the basis for the conceptualizations underlying the linguistic expressions that will be analyzed in this dissertation.

Tea has deep cultural and linguistic roots in China, and its production also has a rich and long-standing history dating back to ancient times, which led to the creation of various tea names throughout successive dynasties. The significance of tea in Chinese culture and language has influenced the development of tea naming conventions over time. As Chen and Yang (2011) highlight, the variety of Chinese tea names is the largest in the world. However, despite the ubiquity and cultural importance of tea in China, the cognitive study of tea names has received limited research attention. These tea names are proper names that refer to specific types of tea. After examining previous research, it is evident that proper names have been extensively explored in theoretical inquiries, with ongoing interest in this topic within the mainstream of the cognitive linguistic tradition. Scholars such as Lakoff (1987), Kövecses and Radden (1998), Barcelona (2003), and Bierwiazzonek (2020) have all contributed to the field of proper name research. There has been a rising interest in the broader cognitive exploration of proper names (e.g., Markert & Nissim, 2006; Hernández, 2013; Sasaki & Negri Isquardo, 2020; Arnaud, 2022; Shu, 2009), such as personal names, brand names, place names, etc. However, tea names remain an understudied area in this field. This lack of research is surprising given the worldwide popularity of tea consumption and the rich cultural significance attached to different tea varieties. Investigating the cognitive mechanisms underlying tea name recognition is essential to gaining a better understanding of how individuals process and categorize these

complex proper names.

Barcelona (2003, p. 11) notes that the original meaning of proper names is typically metonymic. In other words, one notable feature of proper names is that they often refer to a different related entity or circumstance, which constitutes a straightforward instance of metonymy (Barcelona, 2003, p. 12). Understanding the metonymic nature of proper names is crucial for gaining insight into their meaning and the cognitive processes involved in their interpretation. Metonymic analysis can reveal how the meaning of a proper name is connected to other entities or circumstances, providing a more nuanced understanding of its significance.

Moreover, examining metonymy in proper names has the potential to illuminate the broader inquiry into how language and thought are intertwined, and how we make sense of the world around us through language. Therefore, exploring the metonymic conceptualizations found in Chinese tea names makes a valuable contribution to the broader cognitive examination of proper names. Extending the scope of previous research, the current dissertation endeavors to enrich the cognitive exploration of proper names by investigating the metonymic conceptualizations present in Chinese tea names.

As discussed above, Chinese tea names utilize metonymic conceptualizations. In these conceptualizations, tea as the target is given mental access by other conceptual entities within the same domain. Additionally, tea is also frequently employed as a source domain in the understanding of abstract concepts such as life. Chinese individuals commonly draw upon the tea domain as they endeavor to comprehend these abstract ideas. By relying on the more familiar and concrete concept of tea, they are able to make sense of abstract concepts and complex ideas. For instance, the expression *rén shēng rú chá* ‘life is tea’ carries a figurative meaning and is often used to convey a particular perspective or philosophy about life. These

types of expressions are focused on people, their lives, their behavior, their relationship with others, perceptions of the environment, their physical and cultural experiences, emotional states, social interactions, and more. The understanding of such expressions in everyday language may involve metaphoric thought, and there may be a strong association between such expressions and certain conceptual metaphors (Lakoff & Johnson, 1980; Lakoff, 1993; Gibbs, 1994, 1997; Kövecses, 2005a). The metaphorical mappings between tea and target domains involve nearly all aspects of tea, including “tea plucking”, “tea making”, “tea brewing”, “tea drinking”, etc., which are complex and overlapping.

In addition, linguistic behavior can help shape the worldviews of people in a culture, and in turn, worldviews shape language (Palmer, 1996). Largely instantiated Chinese texts with *rú chá* ‘is tea’ may represent significant cases of metaphorical conceptualizations in Chinese language, which characterizes Chinese people’s worldview and attitudes toward life. The relevance of these expressions makes it necessary to investigate their underlying motivation and the potential metaphorical conceptualizations reflected in these Chinese texts with *rú chá* ‘is tea’.

However, after reviewing the previous cognitive studies on texts (e.g., Lakoff & Johnson, 1980; Lakoff, 1993; Gibbs, 1994, 1997; Semino and Culpeper, 2002; Kövecses, 2005a; Gibbs, 2008; Steen et al., 2010; Musolff, 2016; Yu and Jia, 2016; Z. Wang, L. Wang, and Yu, 2016; Yu, 2017), the utilization of tea as a source domain in texts has not been given attention. Despite tea’s pervasive influence on Chinese culture and language, there is still much to be explored regarding the underlying conceptual mappings and the subtle nuances inherent in tea-related expressions.

The previous works have shed light on the cognitive perspective and the critical role of

metaphor in analyzing texts. In particular, cognitive linguists have emphasized the need to uncover a systematic conceptual basis for these expressions, which are often rooted in our conceptual system rather than being solely determined by language. This approach has resulted in a greater understanding of the underlying motivations behind these expressions and has allowed for more nuanced interpretations of their meanings. Furthermore, these works have highlighted the essentiality of metaphor in language and the ways in which it shapes our understanding of the world. Overall, the contributions of these scholars have highlighted the crucial role of metaphor in analyzing texts.

After reviewing previous cognitive studies focusing on conceptualizations conveyed through linguistic manifestations such as proper names and texts, we have identified a clear direction for our future linguistic inquiry. Specifically, we aim to determine how proper names and texts in Chinese fit into this potentially rich cognitive linguistic repertoire.

In a word, based on the above discussion, cognitive studies on Chinese tea names and Chinese texts with *rúchá* ‘is tea’ are essential for advancing our understanding of the concrete ways in which language is conceptualized in Chinese culture. Rich metonymic conceptualizations in Chinese tea names and metaphorical conceptualizations in Chinese texts with *rúchá* ‘is tea’ will definitely make useful samples to study from the cognitive perspective. By doing so, we can enhance our comprehension of how human conceptualizations are expressed through language and expand the existing research on cognitive metonymy and metaphor.

## 1.2 Research Objectives

This present study is based on the previous achievements of metonymy and Conceptual



Metaphor Theory (CMT) research by Lakoff & Johnson (1980, 1999), Lakoff (1987, 1993, 2007), Lakoff & Turner (1989), Johnson (1987), Kövecses (2005a, 2005b, 2010a, 2010b, 2017), and Radden & Kövecses (2007), which have provided the foundations for cognitive study and theoretical framework for our research. In addition, this research draws upon the work of Ruiz de Mendoza and Galera-Masegosa (2000, 2010, 2011, 2014), which explores metonymic complexes or metonymic chains<sup>2</sup>, and provides the necessary tools for this current research. Overall, the primary objective of this section is to present a comprehensive outline of the key research objectives and theoretical background that inform our study.

Inspired by previous research on proper names (Russell, 1956; Kriepke, 1972; Lehrer, 1994; Markert & Nissim, 2006; Van Langedonck, 2007; Shu, 2009; Hernández, 2013; Sasaki & Negri Isquerdo, 2020; Arnaud, 2022), and especially the cognitive studies on location and organization names, brand names, names of police operations, antonomasia, nicknames, place names, and surnames, this study aims to expand the research scope to Chinese tea names. These studies by many cognitive linguists reveal that metonymy is widely present in proper names. Cognitive Linguistics views metonymy as a basic conceptualizing capacity of any human being (Lakoff, 1987, p.77). As one of the most significant cognitive processes, metonymy is an essential aspect of human thinking. Metonymic concepts involve more obvious grounding and direct physical associations than metaphorical concepts (Lakoff & Johnson, 1980; Steen, 2005, p. 4) and forming an integral part of our everyday thought. Bagasheva (2017) argues that metonymy is central to the way knowledge is presented in linguistic conceptualizations. Arapinis (2015) also mentions that metonymy has gradually been

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<sup>2</sup> In this study, the term ‘metonymic complex’ will be used interchangeably with ‘metonymic chain’.

considered more central in linguistic investigations and proposes consideration of its multiple levels of manifestation. In this light, the primary objectives of this research are to explore metonymic relationships in Chinese tea names, attesting to the significance of metonymy in generating and comprehending these names. Through a cognitive analysis, we aim to identify and characterize the metonymic concepts and chains that constitute Chinese tea names, contributing to the theoretical and practical understanding of this aspect of Chinese language and culture.

Thanks to the contributions made by Lakoff & Johnson (1980), Lakoff (1993), Gibbs (1994, 1997), Semino and Culpeper (2002), Kövecses (2005a), Gibbs (2008), Steen et al. (2010), Musolff (2016), Yu and Jia (2016), and Yu (2017), among others, the cognitive view and the essential role of metaphor in analyzing texts has been highlighted. Yu and Jia (2016), Z. Wang, L. Wang, and Yu (2016), and Yu (2017) further explore metaphorical mappings involved in Chinese metaphorical expressions with the word ‘ru’<sup>3</sup>. These cognitive linguists argue that such expressions are not simply linguistic constructs, but are deeply rooted in our conceptual system. One prominent example of this can be found in the Chinese language, where the LIFE IS TEA metaphor is embodied in the commonly used expression *rén shēng rú chá* ‘life is tea’, which is just one illustration of the broader use of metaphorical language in Chinese culture. The metaphorical expressions in Chinese texts with *rén shēng rú chá* ‘life is tea’ imply that life can be compared to tea. These expressions reflect Chinese philosophical viewpoints and attitudes toward life and are frequently used as popular themes in Chinese texts. As evidence of

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<sup>3</sup> This issue of why an expression with ‘ru’ is considered as a metaphor rather than a simile will be discussed in more detail later on in Chapter III and Chapter V. As a result, the distinction between metaphor and simile is not emphasized in our study, and both are broadly treated as metaphor.

their well-established use, searches on Baidu<sup>4</sup> for *rúchá* ‘is tea’ resulted in a large number of Chinese texts with *rúchá* ‘is tea’, demonstrating their recognizable instantiations as conceptual metaphors in the Chinese language. This research provides support for the argument that such expressions hold unique and specific figurative meanings that arise from underlying conceptual metaphors. Through a systematic analysis of metaphorical expressions in Chinese texts with *rúchá* ‘is tea’, this study examines the various manifestations of the conceptual metaphors that underlie these expressions.

Kövecses (2005a, 2005b, 2010a, 2010b, 2014, 2017) has proposed a methodological guide for exploring the conceptual metaphors underlying metaphorical linguistic expressions by analyzing mappings between the source and target domains. Drawing on this approach, our current research aims to reveal how the metaphorical expressions in Chinese texts with *rúchá* ‘is tea’ are motivated by underlying conceptual metaphors, such as LIFE IS TEA. Through the general approach for analyzing conceptual metaphors, we seek to provide valuable insights into the intricate ways in which language and culture intersect in the Chinese context.

### 1.3 Research Questions and Significance

The naming of Chinese teas provides a rich source of linguistic and cultural insights that can be explored through the lens of conceptual metonymy. As such, this dissertation aims to investigate how Chinese tea names reflect and embody the cognitive processes and cultural contexts in which they are created. Specifically, we will focus on identifying the various metonymic relationships and the most frequently used metonymies among a selection of

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<sup>4</sup> Baidu is the Chinese internet company that specializes in search engines, which was founded in 2000 by Robin Li (Chinese name: Li Yanhong) and is headquartered in Beijing.

Chinese tea names.

Meanwhile, extensive evidence in the field of linguistics has demonstrated that metaphors play a significant role in shaping linguistic meaning. Conceptual metaphors are essential and ubiquitous, representing an inseparable part of everyday cognition that shapes our understanding of the world. Building on this theoretical foundation, our study focuses on whether conceptual metaphors are accessed and how they are employed in understanding metaphorical expressions in Chinese texts with *rúchá* ‘is tea’.

With the specific task and primary focus in mind, this section will now present a comprehensive outline of the research questions and the significance of our study. Our cognitive analysis of Chinese tea names will center on the metonymic conceptualizations that are manifested in these names. Furthermore, we will also examine the metaphorical conceptualizations that are present in Chinese texts with *rúchá* ‘is tea’. To guide our investigation, we have formulated the following research questions:

- 1) What metonymic conceptualizations may be observed in Chinese tea names?
- 2) What metaphorical conceptualizations may be reflected in Chinese texts with *rúchá* ‘is tea’?
- 3) What can we find out based on the observations of Chinese tea names and Chinese texts with *rúchá* ‘is tea’?

By addressing these research questions, studying Chinese tea names and Chinese texts with *rúchá* ‘is tea’ from a cognitive perspective has both theoretical and practical significance.

First, by closely analyzing these linguistic expressions, we can develop a deeper understanding of the cognitive mechanisms at play in language formation and usage. By

exploring the metonymic and metaphorical conceptualizations in these expressions, we gain insights into how language influences our perception of the world and reveals the complex interplay between language and culture.

Second, this research has practical applications in language teaching, translation, and cross-cultural communication. Understanding the cognitive mechanisms and cultural implications of Chinese tea names and texts with *rúchá* ‘is tea’ can improve communication with Chinese speakers and facilitate cultural exchange and understanding.

Finally, this research has the potential to draw attention to the linguistically and culturally rich topic of Chinese tea culture, which has been relatively understudied in English-language culture and academia. The insights gained from this study may inspire further exploration and appreciation of Chinese tea culture and its influence on language and thought.

## **1.4 Structure of the Dissertation**

The dissertation consists of six chapters. Chapter One offers an overview of the research, which includes the background, objectives, research inquiries, and significance of the investigation, along with outlining the overall structure of the dissertation. In this chapter, we also briefly review previous studies on proper names and texts from a cognitive perspective to lay the groundwork for the more in-depth research in the following chapters.

Chapter Two presents the theoretical framework that underlies this research. The terms and concepts central to Cognitive Linguistics, such as ‘metonymy’, ‘metaphor’, ‘mapping and domain’, ‘metonymic relationships’, ‘metonymic complexes’, ‘conceptual and linguistic metaphor’, ‘source domain’, ‘target domain’, ‘inheritance hierarchies’, etc., will be explained and examined to determine their relevance to this research. Through this examination, we can

gain a deeper understanding of the theoretical framework that supports the study of linguistic expressions and their conceptualization, including Chinese tea names and Chinese texts with *rú chá* ‘is tea’.

Chapter Three of this dissertation provides a comprehensive review of previous cognitive studies on proper names and texts. Through this review, we aim to gain a deeper understanding of the relevant theories and approaches, which can inform our current research on Chinese tea names and Chinese texts with *rú chá* ‘is tea’. Specifically, we will focus on the insights and enlightenment provided by cognitive studies on proper names and cognitive studies on texts. By examining the findings of previous research in these areas, we can identify key patterns and trends that can guide our own investigation and assist us in constructing a comprehensive theoretical framework for our study. Our literature review will also underscore the need for further exploration of the cognitive mechanisms of linguistic expressions in Chinese tea culture.

Chapter Four and Chapter Five constitute the main body of this thesis. In Chapter Four, we conduct a metonymic analysis of Chinese tea names, drawing on the metonymy typology proposed by Radden and Kövecses (2007) and the metonymic complexes or chains suggested by Ruiz de Mendoza and Galera-Masegosa (2011). In this chapter, a detailed description and analysis of the metonymies found in the selected tea names from three books will be presented, identifying both the existing metonymic relationships and the frequent metonymic types observed in the data. Additionally, we examine the cognitive principles that govern the choice of a preferred vehicle in Chinese tea names, based on the theoretical principles of Radden and Kövecses (2007).

In Chapter Five, we shift our focus to a metaphorical analysis of Chinese texts with *rú chá*

‘is tea’ using the theoretical principles proposed by Lakoff and Johnson (1980), Lakoff (1993), Gibbs (1994, 1997), Kövecses (2005a), Yu and Jia (2016), Z. Wang, L. Wang, and Yu (2016, 2017), Yu (2017), and others. We investigate and show that metaphor, as a cognitive mechanism, is at work when people interpret these tea-related linguistic expressions in Chinese texts with *rúchá* ‘is tea’. Additionally, this chapter discusses the essential role of metaphor in shaping human cognition and explains how conventional knowledge, cultural and social experiences, and individual knowledge structures collectively contribute to the motivation of these metaphors.

Finally, Chapter Six serves as a conclusion to the study. The concluding chapter will present a summary of the main points discussed in each chapter. The main findings from the metonymic analysis of Chinese tea names and metaphorical analysis of Chinese texts with *rúchá* ‘is tea’ are summarized in this chapter. Additionally, the limitations of this study are discussed, and suggestions for future research are provided. Throughout the six chapters, this dissertation contributes to the study of linguistic expressions and their conceptualization, including Chinese tea names and Chinese texts with *rúchá* ‘is tea’, from a cognitive linguistic perspective. The findings of this study contribute to a deeper comprehension of the intricate interplay between language, metonymy, metaphor, and thought, shedding light on their complex relationship within the Chinese context.

Given the significance of studying the cognitive aspects of language in Chinese tea culture, it is crucial to develop a theoretical framework that can guide our analysis of Chinese tea names and Chinese texts with *rúchá* ‘is tea’. To this end, in the following chapter, we will review relevant theories and concepts from Cognitive Linguistics, which will provide the theoretical foundation for our research.

## II. Theoretical Framework

Lakoff and Johnson's seminal work, *Metaphors We Live By* published in 1980, introduced the groundbreaking concept of conceptual metonymy and metaphor, marking a significant milestone in the field of linguistic research. According to the authors, metonymy and metaphor are no longer just rhetorical devices, but cognitive tools. Our everyday realities are profoundly shaped by our conceptual system, which relies extensively on the utilization of metonymy and metaphor. These concepts form the underlying framework that structures our perception and shapes our experiences. This linguistic approach is known as Cognitive Linguistics. It provides the theoretical framework for the cognitive study of language, and it will be used in this present research to study linguistic expressions related to Chinese tea culture.

### 2.1 Metonymy

Metonymy holds significant importance in this study, and it is therefore necessary to provide a brief summary of its use. Lakoff and Johnson (1980) propose that metonymy, like metaphor, is also an important tool of human cognition. As per Kövecses (2007), metonymy can be defined as a cognitive mechanism through which a vehicle entity offers mental access to a target entity. Let us consider one example from the book *Metaphors We Live By* by Lakoff and Johnson. In the metonymic expression, "I'm reading *Shakespeare*", *Shakespeare* is used to indicate *one of Shakespeare's works*. That is to say, instead of mentioning *one of Shakespeare's works* directly, we gain mental access to the target through *Shakespeare* (Kövecses, 2010b). Consider another example: *She's just a pretty face*. As the vehicle, the 'pretty face' in this



sentence offers mental access to the target ‘person’. Given these observations, we can see that one entity can offer mental access to another entity when they belong to the same domain (Kövecses, 2010b). In the context of the statement, “same domain” refers to a shared area of knowledge or experience between two entities. For example, in the sentence “I’m reading Shakespeare”, the name “Shakespeare” is used to refer to one of Shakespeare’s works. In this case, “Shakespeare” and “Shakespeare’s works” can be considered to belong to the same domain. Similarly, in the example given, “She’s just a pretty face”, the word “face” is used metonymically to refer to the entire person. The word “person” refers to a human being as a whole, which includes physical appearance as one aspect of a person’s identity. Both “pretty face” and “person” share the same domain. The two terms are closely associated, since physical appearance can be an important aspect of a person’s identity. Therefore, when we talk about mental access being offered between entities within the same domain, it means that the two entities are sharing knowledge or expertise related to that domain.

### **2.1.1 Mappings and Domains in Metonymy**

“Both metonymy and metaphor work by means of mappings” (Kövecses, 2010b, p. 188). Metonymy, like metaphor, also utilizes a mapping process between a source and a target. While metaphorical mappings take place between two distinct domains, metonymic mappings involve the same cognitive domain (Dirven & Pörrings, 2003). That is to say, metonymic mappings involve a domain-internal mapping, where one concept is used to stand for another concept within the same domain (Ruiz de Mendoza & Jos é 2000).

As defined in the Oxford English Dictionary, a domain is “an area of activity, thought, or influence” (Oxford English Dictionary, 2023). This definition emphasizes the broad and abstract

nature of the term “domain,” which can refer to a wide variety of fields or spheres of activity, thought, or influence. Croft (1993, p. 273) states that a “domain” is a type of semantic structure that is identified based on its possession of a significant number of concepts that are uniquely associated with that structure alone. Croft’s definition emphasizes the idea that a domain is a type of semantic structure that is defined by its unique set of concepts, which distinguishes it from other domains. The term “domain” is used to suggest a degree of cognitive autonomy, which is determined by the number of concepts exclusively linked to that structure. Overall, these definitions provide a useful framework for understanding the concept of “domain” and how they are related to the organization of knowledge and conceptual structures.

In the field of Cognitive Linguistics, the notion of domain is commonly employed in metonymy (e.g., Ruiz de Mendoza, Francisco J & Jos é F., 2000; Panther, K., 2006; Drożdż, G., 2014). A conceptual domain can be considered as a whole consisting of parts, where the individual entities are the components that form the complete domain. Metonymies may involve using a whole to refer to a part or a part to refer to a whole (Kövecses, 2010b, p. 178). For example, one can use the part “wheels” to refer to the whole “a car” as in the sentence *I’ve got a new set of wheels*, or use the domain “car” to refer to its part, “engine” as in the sentence *The car broke*. According to Croft (1993, p. 269), the meaning of a whole object or concept can influence the meanings of its individual parts, and this overall meaning is what is referred to as the *conceptual unity of domain*. This means that the meaning of a specific part or aspect of an object can be influenced by our understanding of the object as a whole. For example, our understanding of the domain of “car” can influence the meaning we attribute to the individual parts of a car, such as the “wheels” or “engine.” The way we conceptualize the overall idea of a car shapes our understanding of its parts and how they relate to each other.

Taking the example of the ham sandwich metonymy, we have considered ‘ham sandwich’ as a part of the person who orders the ‘ham sandwich’. Furthermore, it is crucial to ascertain the reasons behind the inability to map all pairs of entities in a conceptual structure using metonymy. For example, referring to a customer by mentioning specific details such as wallpaper, carpeting on the stairs, restrooms, or even another customer would pose a challenge. The establishment of a meaningful connection between the customer and the entity used to refer to the customer relies on our conventional knowledge about what happens in the restaurant. Once this connection is established, the entity becomes an integral part of the conceptual domain for the customer in that context (Ruiz de Mendoza & Jos é 2000, p. 7).

Metonymies involve one-correspondence mappings within a given domain (Ruiz de Mendoza & Jos é 2000, p. 6). The challenge in mapping the structural relationship between the source and target in metonymies stems from the construction of these mappings on the basis of a single conceptual domain, wherein one domain is already encompassed within the other (Ruiz de Mendoza & Jos é 2000, p. 6). In conclusion, metonymy involves the utilization of one entity to represent another entity belonging to the same conceptual domain. Understanding metonymy requires considering the mappings and domains involved, as both the source and target entities reside within the same conceptual domain, and the mapping is based on the relationships within that domain.

## **2.1.2 Metonymic Relationships**

Lakoff and Johnson (1980, p. 36) indicate that conceptual metonymy is established on the contiguity relation and it has a referential function which allows us to use an entity to refer to another one. Metonymy serves primarily a referential function. This means that in metonymy,

one entity is used to represent another related entity, enabling us to conceptualize one thing by relating it to something else. In contrast to metaphor, which relies on the similarity between two entities, metonymy is characterized by the contiguity of conceptually related entities that are closely interconnected. Contiguity refers to the physical or spatial closeness of two or more entities. Metonymy relies on contiguity as the basis, with the part or whole representing the other through their close association or proximity. Therefore, contiguity is indeed a basic feature of metonymically related entities, and understanding this feature is important in understanding how metonymy works. Just like the contiguity between the producer and the product (the producer makes the product), the contiguity between the place of an institution and the institution itself (institutions cannot exist without physical places), the contiguity between gloves and baseball players (gloves are the normal wearing of baseball players), and so on (Kövecses, 2010b). In these instances, a single domain involves several entities. The entities within a domain are closely related to each other and can be used to refer to each other. The entities involved in a metonymic relationship constitute a single domain (Kövecses, 2010b, p. 176).

Most conceptual metonymies present in metonymic linguistic expressions are distinguished by a particular relationship between one entity and another entity. Metonymic relationships or metonymy-producing relationships refer to conceptual relationships that have the potential to generate metonymy within a domain. However, not all relationships within a given domain have the potential to produce metonymies. For example, we will not metonymically understand the sentence *I hit him in the nose* as 'I hit him in the mouth' (Kövecses, 2010b). Only when we direct attention to the intended target or when the intended target is particularly accessible may metonymy arise (Langacker, 1993).

Next, we will introduce some types of metonymies to help explain the metonymic

relationships in our study. Let's first consider some representative examples taken directly from Lakoff and Johnson's influential book *Metaphors We Live By*. Systematic metonymic concepts can be seen in (1)-(7).

(1) THE PART FOR THE WHOLE

Get *your butt* over here!

We don't hire *longhairs*.

The Giants need *a stronger arm* in right field.

I've got a new *four-on-the-floor V-8*. (Lakoff & Johnson, 1980, p. 38)

The examples listed in (1) all illustrate the metonymic relationship of PART FOR WHOLE, where a specific part of something is used to refer to the entire thing. For instance, in the sentence "Get *your butt* over here!", the word *butt* is used to stand for the entire person. Similarly, in "We don't hire *longhairs*," for instance, when we talk about *longhairs*, we are not just talking about long hair itself. In this example, the term refers to people with long hair who will not be hired. We think of long hair as a common trait of hippies (extremely unconventional people who challenge societal norms). Therefore, in the example sentence, we use *longhairs* to stand for hippies. This is one way in which the PART FOR WHOLE metonymy affects our thinking. In "The Giants need *a stronger arm* in right field," the phrase *stronger arm* stands for an entire baseball player who is able to throw the ball farther and more accurately. Finally, in "I've got a new *four-on-the-floor V-8*," the phrase *four-on-the-floor V-8* is used to refer to an entire car with a powerful engine. In this case, the specific parts of something are used to represent the whole thing.

(2) PRODUCER FOR PRODUCT

I'll have a *Löwenbräu*.

He bought a *Ford*.

He's got a *Picasso* in his den.

I hate to read *Heidegger*. (Lakoff & Johnson, 1980, p. 38)

Example (2) represents the PRODUCER FOR PRODUCT metonymy, where the producer or manufacturer of a product is used to refer to the product itself. In the given examples, *Löwenbräu* is a type of beer produced by Löwenbräu Brewery, *Ford* is a car brand produced by Ford Motor Company, *Picasso* is an artist who produced the painting, and *Heidegger* is a philosopher who wrote the book that the person hates to read. In each case, the name of the producer is used to stand for the product or work produced by them.

### (3) OBJECT USED FOR USER

The *sax* has the flu today.

The *BLT* is a lousy tipper.

The *gun* he hired wanted fifty grand.

We need a better *glove* at third base.

The *buses* are on strike. (Lakoff & Johnson, 1980, p. 38)

The metonymic relationship in this example is that of OBJECT USED FOR USER. In each sentence, an object or instrument typically associated with a certain activity or profession is used to refer to the person involved in that activity or profession. For example, when we say “The *sax* has the flu today,” we are not referring to the saxophone as an object, but the user of the sax, i.e., the saxophonist. Thus, one kind of entity, *the sax* (the OBJECT USED), stands for another kind of entity, *the saxophonist* (the USER). In such a way, we get the metonymic relationship OBJECT USED FOR USER. Similarly, in “The *gun* he hired wanted fifty grand,” the gun is used

to stand for the person who hired the gun. In “We need a better *glove* at third base,” the baseball glove stands for the third baseman who uses the glove to catch balls. In “The *buses* are on strike,” the buses refer to the bus drivers who are on strike. These sentences are using the objects associated with an activity to refer to the person or people who use them. This type of metonymy is a common linguistic device used to refer to something by way of its associated instrument or tool, rather than directly by its name.

#### (4) CONTROLLER FOR CONTROLLED

*Nixon* bombed Hanoi.

*Ozawa* gave a terrible concert last night.

*Napoleon* lost at Waterloo.

*Casey Stengel* won a lot of pennants.

A Mercedes rear-ended *me*. (Lakoff & Johnson, 1980, p. 38)

The metonymic relationship in this example is that of CONTROLLER FOR CONTROLLED. In each sentence, the subject is the controller of an action or event, and the object is the thing that is affected or controlled. For example, when we say *Nixon* bombed Hanoi, it does not mean Nixon himself dropped the bombs on Hanoi. Rather, Nixon ordered the military to drop the bombs. This expression is possible via the metonymic relationship CONTROLLER FOR CONTROLLED (Lakoff & Johnson, 1980). In the sentence “*Ozawa* gave a terrible concert last night,” *Ozawa* serves as the controller, as he was responsible for the performance. Similarly, in “*Napoleon* lost at Waterloo,” *Napoleon* is the controller, as he was responsible for the outcome of the battle. Likewise, in “*Casey Stengel* won a lot of pennants,” *Casey Stengel* serves as the controller, as he was responsible for the success of the team. In the sentence “A Mercedes rear-ended *me*,” *me*

refers to the person who was driving the car that was hit by the Mercedes.

(5) INSTITUTION FOR PEOPLE RESPONSIBLE

*Exxon* has raised its prices again.

You'll never get the *university* to agree to that.

The *Army* wants to reinstitute the draft.

The *Senate* thinks abortion is immoral.

I don't approve of the *government's* actions. (Lakoff & Johnson, 1980, p. 38)

The sentences provided are examples of the INSTITUTION FOR PEOPLE RESPONSIBLE metonymy, where an institution or organization is used to refer to the people responsible for the actions or decisions associated with that institution. In the sentence “*Exxon* has raised its prices again,” *Exxon* is an institution, which is being used to refer to the people responsible for the decision to raise prices, such as the executives or board members of the company. Similarly, in the sentence “You’ll never get the *university* to agree to that,” the *university* is being used to refer to the people responsible for making decisions on behalf of the university, such as the administration or the board of trustees. In the other sentences, the *Army*, the *Senate*, and the *government* are being used to refer to the people responsible for the decisions or actions taken by those institutions.

(6) THE PLACE FOR THE INSTITUTION

The *White House* isn't saying anything.

*Washington* is insensitive to the needs of the people.

The *Kremlin* threatened to boycott the next round of SALT talks.

*Paris* is introducing longer skirts this season.

*Hollywood* isn't what it used to be.



*Wall Street* is in a panic. (Lakoff & Johnson, 1980, p. 38)

The examples provided are instances of the PLACE FOR INSTITUTION metonymy, where a place or location is used to refer to an institution or organization associated with that place. In the sentence “The *White House* isn’t saying anything,” the White House is a place that is being used to refer to the U.S. government, which is headquartered in the White House and is responsible for making decisions on behalf of the country. Similarly, in the sentence “*Washington* is insensitive to the needs of the people,” Washington refers to the U.S. government and the politicians who make decisions on behalf of the country. In the sentence “The *Kremlin* threatened to boycott the next round of SALT talks,” the Kremlin is a place that is being used to refer to the government of Russia, which is based in the Kremlin and is responsible for making decisions on behalf of the country. In the remaining sentences, the use of *Paris* refers to the fashion industry centered in the city, while *Hollywood* is used to refer to the American film industry primarily located in the neighborhood of Los Angeles, and *Wall Street* is used to represent the financial institutions located in the New York City area known as Wall Street.

(7) THE PLACE FOR THE EVENT

Let’s not let Thailand become another *Vietnam*.

Remember *the Alamo*.

*Pearl Harbor* still has an effect on our foreign policy.

*Watergate* changed our politics.

It’s been *Grand Central Station* here all day. (Lakoff & Johnson, 1980, pp. 38-39)

The sentences provided are examples of the THE PLACE FOR THE EVENT metonymy, which involves using a specific location to represent an event. For instance, in “Let’s not let Thailand

become another *Vietnam*,” Vietnam is used to represent the Vietnam War as a whole, highlighting the speaker’s concern about avoiding a similar military engagement. Similarly, in “Remember *the Alamo*,” the name of the specific location represents a historical event that embodies the themes of defiance and courage. Likewise, in “*Watergate* changed our politics,” Watergate is used to represent a specific event in American history - the political scandal that occurred during the Nixon administration. The sentence “It’s been *Grand Central Station* here all day” is also an example of THE PLACE FOR THE EVENT metonymy. In this sentence, Grand Central Station is used to represent a busy and bustling location, implying that the speaker has had a hectic and crowded day. This metonymy is effective because Grand Central Station is a well-known landmark in New York City, and is often associated with the hustle and bustle of city life. Using this metonymy allows the speaker to convey a complex message about their experience without having to provide additional details or explanation. This metonymy allows speakers to convey complex messages in a concise and memorable way, by referencing well-known locations associated with important events. These instances are of general metonymic concepts by means of which we conceptualize one thing through its relation to something else. Various conceptual metonymies are thus revealed by these linguistic expressions.

According to Radden and Kövecses (1998, 2007, 2010b), most cases of metonymy can be interpreted as more specific variations of two fundamental types, from whole to part or part to whole. Therefore, the most common patterns of metonymy are PART FOR WHOLE (e.g., *England* for “Great Britain”) and WHOLE FOR PART (e.g., *America* for “United States”). In the relationship in which properties and categories may metonymically stand for each other, we get the metonymies CATEGORY FOR SALIENT PROPERTY (e.g., *brain* for ‘intelligence’); SALIENT PROPERTY FOR CATEGORY (e.g., *How do I find Mr. Right?*) (Radden &

Kövecses, 2007).

Any type of possible relationship between two conceptual entities within a domain can be understood as an example of the PART-AND-PART metonymy (Kövecses, 2010b, p. 181). This means that within a given domain, one entity is utilized to represent another entity. Given the relationship between a part and a part, consider the following instances. Specific relationships of action domain include TIME and the ACTION, an INSTRUMENT and the ACTION, an OBJECT INVOLVED in an action and the ACTION, etc. For example, we have INSTRUMENT FOR ACTION (e.g., “She *shampooed* her hair”); PLACE FOR ACTION (e.g., “America doesn’t want another *Pearl Harbor*”); DESTINATION FOR MOTION (e.g., “He *porched* the newspaper”); TIME FOR AN OBJECT (e.g., “The 8:40 just arrived”); TIME FOR ACTION (e.g., to *summer* in Paris); MANNER FOR ACTION (e.g., to *tiptoe* into the room); and so on (Radden and Kövecses 1998, 2007, 2010b).

While metonymy is a powerful tool for conveying meaning through the use of closely associated concepts, it can also combine with other metonymies to create even more complex structures. This phenomenon, known as a metonymic complex or metonymic chain, involves the combination of two or more metonymies into a single meaning unit. As Ruiz de Mendoza and Galera-Masegosa (2011) suggest, metonymic complexes can have a wide range of applications, from everyday language use to specialized discourse domains. In the following section, we will introduce the concept of metonymic complexes in more detail, examining their characteristics, functions, and potential implications for our understanding of Chinese tea names.

### 2.1.3 Metonymic Complexes

According to Ruiz de Mendoza and Galera-Masegosa (2011), a metonymy can combine

with another metonymy to form a metonymic complex. Two or more metonymies may interact in different ways in which a target of a metonymy is a source of another metonymy. Four patterns of metonymic interaction are distinguished by Ruiz de Mendoza: (a) Double domain reduction, (b) Double domain expansion, (c) Domain reduction plus domain expansion, and (d) Domain expansion plus domain reduction. Domain reduction or domain expansion may occur because of metonymic interactions. Take the metonymies PLACE FOR INSTITUTION and INSTITUTION FOR PEOPLE in (1) as an example to illustrate (a) Double domain reduction, as shown in Figure 2-1.

(1) *Wall Street is in a panic.*

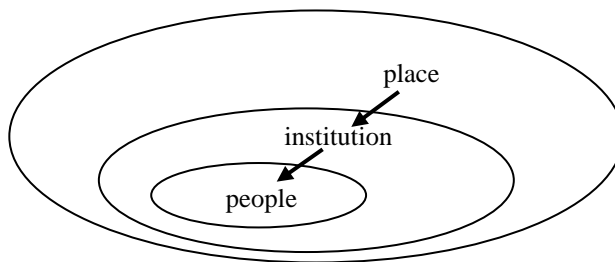


Figure 2-1 Double domain reduction  
 (Ruiz de Mendoza and Galera-Masegosa, 2011, p. 15)

Wall Street, a well-known street situated in the Financial District of New York City, is used to stand for the institution of the United States financial markets located on this street, as in *Wall Street has always been part of our economy and always will be*. In *Wall Street is in a panic*, Wall Street in turn stands for people who are associated with the institution: people working in the institution who are panicking because of negative changes to the markets. When the place Wall Street represents an institution located there, domain reduction of the metonymic source occurs.

And similarly, the domain is further reduced when the institution indicates people associated with the institution, and hence double domain reduction occurs.

Next, consider the metonymies HEAD FOR LEADER and LEADER FOR ACTION OF LEADING in (2) as an example to illustrate (b) Double domain expansion, as shown in Figure 2-2.

(2) *His sister heads the policy unit.*

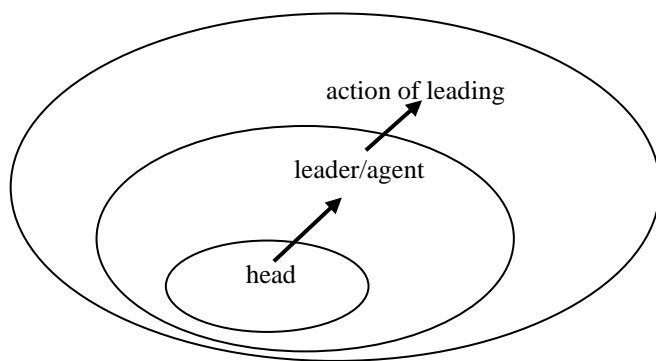


Figure 2-2 Double domain expansion  
 (Ruiz de Mendoza and Galera-Masegosa, 2011, p. 15)

In this example, domain expansion occurs twice with *head* expanded into *a leader*, which is ultimately expanded into the action of leading. Since *head* is the top and most important part of the body, *head* stands for a leader, which in turn stands for the action of leading.

For the next example, the metonymies AUTHOR FOR WORK and WORK FOR MEDIUM in (3) can illustrate (c) Domain reduction plus domain expansion, as shown in Figure 2-3.

(3) *Shakespeare is on the top shelf.*

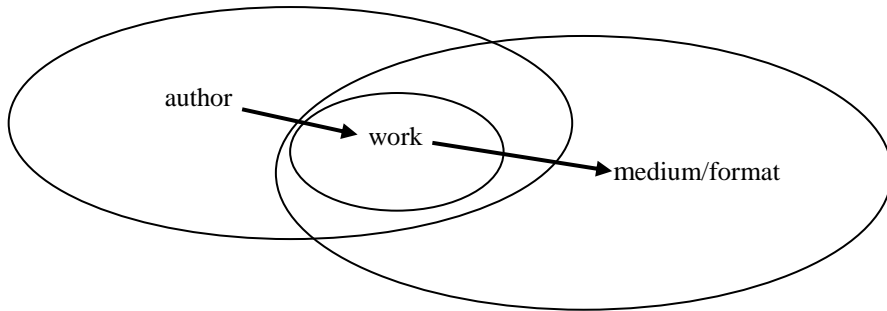


Figure 2-3 Domain reduction plus domain expansion  
 (Ruiz de Mendoza and Galera-Masegosa, 2011, p. 16)

As in the sentence *I love reading Shakespeare*, the author is used to stand for his work. The metonymy in *Shakespeare is on the top shelf* may be taken as an extension of the metonymy AUTHOR FOR WORK, as here, the author's work is in turn represented as its physical medium of a book on a shelf. When the author of the work is used to stand for his work, domain reduction of the metonymic source occurs. The domain is expanded when it is used to refer to the medium or format of presentation, and thus domain reduction plus domain expansion arises.

Finally, let's consider the metonymies INSTRUMENT FOR ACTION and ACTION FOR ABILITY TO PERFORM THE ACTION in (4) to illustrate (d) Domain expansion plus domain reduction, as shown in Figure 2-4.

(4) *He has too much lip.*

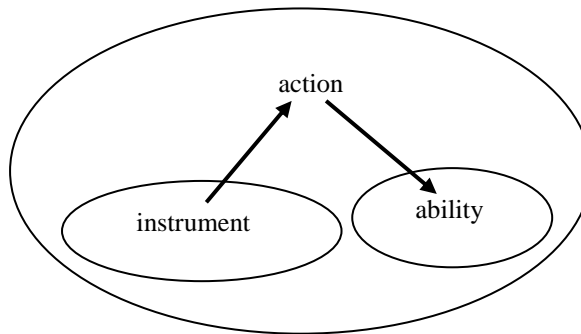


Figure 2-4 Domain expansion plus domain reduction  
 (Ruiz de Mendoza and Galera-Masegosa, 2011, p. 17)

In this metonymy, a person’s lips as the instrument for speaking are used to stand for the action of speaking, which in turn refers to the ability to perform the action. When a person’s lips stand for action, domain expansion of the metonymic source occurs. The domain is reduced when the action is in turn used to refer to the ability to perform the action, and thus we have domain expansion plus domain reduction.

The authors point out that in (1), the meaning of *Wall Street* is narrowed down, whereas the meaning of *head* in (2) is expanded from its literal meaning. In (3), it is shown that the meaning of *Shakespeare* is narrowed down to Shakespeare’s work, and eventually expanded to refer to the physical medium of this work. And in (4), the meaning of *lip* is expanded to the action of speaking and subsequently reduced to mean the ability to perform the action. In analyzing these examples, Ruiz de Mendoza and Diéz suggest four different conceptual interactions that underlie these expressions. Domain extension and reduction are found in such metonymic expressions as two cognitive operations.

In this dissertation, a graphic representation for the metonymic interaction that is operative in Chinese tea names has been put forward by Ruiz de Mendoza (2011) and the visual forms for the patterns of metonymic interaction will be used to analyze the metonymic conceptualizations of Chinese tea names because of their clarity and simplicity.

Having established the significance of metonymy in language and cognition, it is also vital to consider the impact of metaphor in shaping our understanding of the world. Unlike metonymy, which involves utilizing one entity to stand for another, metaphor involves understanding or thinking of one kind of thing in terms of another. This following section will offer an overview of the concept of metaphor, introducing how it shapes our cognitive processing of language and plays a crucial role in our understanding of abstract concepts.

## 2.2 Metaphor

Metaphor studies have a rich history dating back over 2,000 years to Aristotle. For centuries, scholars believed that metaphor was simply a matter of language. In the middle of the 20th century, a new theory on metaphor emerged. In his book *The Philosophy of Rhetoric*, Richards (1936) argues that metaphor extends beyond being solely a linguistic phenomenon and instead represents a fundamental aspect of human cognition, as it is ubiquitous in everyday conversation and even in scholarly articles and papers. Richards suggests that a metaphorical expression has the potential to occur in nearly one out of every three sentences in daily conversations as well as in highly technical academic writing. Black (1962, 1979) builds on Richards' theory of metaphor and modifies it, proposing that metaphors are not just a matter of plain vocabulary, but involve two powerful systems. These systems are compared and similarities are highlighted through the process of metaphorization. This is a significant breakthrough in the study of metaphor, as it



demonstrates the widespread use and cognitive function of metaphor. Richards and Black's contributions open the door to new ways of understanding how people use language and the role of metaphor in human thought. Since then, metaphor has been studied in various disciplines, such as linguistics, psychology, cognitive science, and philosophy, and has become a central topic in the study of language and thought.

The publication of *Metaphors We Live By* in 1980 marks the foundation of the cognitive approach to metaphor, sparking a wave of research focusing on metaphor in Cognitive Linguistics. In this book, Lakoff and Johnson transformed the traditional understanding of metaphor from a rhetorical device in language to a cognitive mechanism in human thought. This groundbreaking book introduces the idea that metaphor is not just a linguistic device, but a fundamental aspect of human thought and cognition. They contend that metaphors are pervasive in our daily lives, and that our ordinary conceptual system is inherently metaphorical in nature (Lakoff & Johnson, 1980, p.3). As such, metaphors exist on a deep level of human cognition, shaping people's everyday thinking and actions without them even realizing it. Lakoff and Johnson's work has had a significant influence on the study of language and thought, prompting new areas of research in Cognitive Linguistics. The idea that metaphor is not solely a linguistic tool but a fundamental aspect of human thought has revolutionized the way we understand language and cognition. This viewpoint supports the notion that metaphors are not limited to language but are instead deeply ingrained in our cognitive system and play a crucial role in shaping our thoughts, perceptions, and actions. By emphasizing the cognitive nature of metaphor, Lakoff and Johnson's theory offers theoretical foundations for the development of conceptual metaphor theory.

## 2.2.1 Conceptual and Linguistic Metaphor

Conceptual metaphor theory, within the framework of Cognitive Linguistics, involves “understanding one conceptual domain in terms of another conceptual domain” (Kövecses, 2010b, p. 4). For example, we may understand life in terms of a journey, an argument in terms of war, love in terms of a journey, a theory in terms of a building, an idea in terms of food, and a social organization in terms of a plant. This involves the transfer of knowledge from a more concrete and familiar experience to a more abstract concept, allowing us to better understand complex ideas. “Conceptual metaphors are mostly unidirectional” (Kövecses, 2010b, p. 27). However, there are instances where the direction of metaphorical mapping can be reversed, such as in cases where the metaphor serves a special noneveryday function (Kövecses, 2010b, p. 28). For example, the reversal of the usual source-target in the metaphor A STORM IS ANGER, as exemplified by expressions such as “The angry wind raged throughout the night” or “The storm was raging for hours”, results in literary or formal expressions (Kövecses, 2010b, p. 28).

It’s important to note that a conceptual metaphor involves two distinct conceptual domains, and we rely on coherently organized knowledge about one domain to understand the other. For instance, we rely on coherently organized knowledge about journeys in understanding life (Kövecses, 2010b, p. 4). A conceptual domain can be understood as any coherent organization of experience, and thus the use of conceptual metaphors is not limited to language, but extends to other aspects of cognition.

In order to identify the presence of conceptual metaphors, we first need to be aware of the linguistic metaphors that indicate their existence. Therefore, it is important to differentiate

between conceptual metaphor and linguistic metaphor<sup>5</sup> (or metaphorical linguistic expressions). Conceptual metaphor involves two distinct domains: the source domain and the target domain. We employ metaphorical expressions from the source domain to comprehend the target domain. Linguistic metaphor, in contrast, refers to the utilization of metaphorical expressions in language. These expressions are often drawn from more concrete source domains. For example, linguistic metaphorical expressions that use language or terminology from the domain of journey to describe aspects of life are considered linguistic metaphors. These linguistic expressions are manifestations of the conceptual metaphor LIFE IS A JOURNEY, which underlies them conceptually (Kövecses, 2010b, p. 4).

By understanding the differentiation between conceptual metaphor and linguistic metaphor, we can see how certain metaphorical expressions arise in language. While the conceptual metaphor itself does not necessarily appear in language, it offers a framework to comprehend the metaphorical expressions that arise from it.

In sum, metaphors can be divided into two distinct categories: conceptual metaphors and linguistic metaphors. Conceptual metaphors involve two concepts, where one (concept B) is used to understand the other (concept A). In contrast, linguistic metaphors are considered as linguistic expressions that represent conceptual metaphors. The relationship between the two can be explained in the following way: linguistic expressions serve to explicitly reveal the underlying conceptual metaphors. The existence of underlying conceptual metaphors is revealed through the metaphorical linguistic expressions. Put simply, linguistic metaphors are viewed as linguistic manifestations of conceptual metaphors (Kövecses, 2010b, p. 45).

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<sup>5</sup> In this dissertation, the term ‘linguistic metaphor’ will be used interchangeably with ‘metaphorical linguistic expressions’.

## 2.2.2 Mappings and Domains in Metaphor

Conceptual metaphors involve two domains that have specific names. The domain from which we derive metaphorical expressions to comprehend another domain is referred to as the source domain, while the domain that is understood in terms of the source domain is called the target domain (Kövecses, 2010b, p. 4). For example, in the conceptual metaphor LOVE IS A JOURNEY, the target domain LOVE is conceptualized and understood in terms of the source domain JOURNEY (Kövecses, 2010b).

From the perspective of Cognitive Linguistics, metaphor involves a structured mapping from a concrete source domain to an abstract target domain, as Lakoff (1980, 1993; Kövecses 2010a, 2010b) has described. This mapping is central to the concept of metaphor, which involves the mapping between different domains in the conceptual system. Everyday metaphor is characterized by a vast system of mappings between different domains, comprising thousands of mappings that underlie most abstract concepts in everyday language (Lakoff, 1993). These mappings form the foundation of our conceptual system, and they allow us to comprehend abstract concepts by grounding them in more concrete and familiar domains. By mapping the structure of a concrete domain onto an abstract concept, we can employ our knowledge of the concrete domain to enhance our reasoning and comprehension of the abstract concept.

The set of systematic mappings are often referred to as correspondences. To refer to a metaphor is to refer to the set of mappings or correspondences, through which knowledge about the source domain is applied to the target domain (Kövecses, 2010b, p. 14). According to Lakoff and Johnson (1980), mappings involve correspondences between elements in the source and target domains. Namely, the source domain is used to understand the target domain through a

process of metaphorical mapping, which involves identifying correspondences between the two domains.

In the book *Metaphor: A Practical Introduction* by Kövecses (2010b), the concept of a conceptual metaphor is presented as a series of mappings or correspondences between a source domain and a target domain. This framework allows for the alignment and connection of two distinct domains of knowledge, bringing them into correspondence and facilitating the understanding of complex concepts through metaphorical mappings. The book explores the practical application of conceptual metaphors, highlighting how they serve as cognitive tools for conceptualization, and how they can be analyzed and interpreted in various contexts. By examining the mappings or correspondences between the conceptual domains, this framework offers a systematic approach to analyzing and interpreting metaphors in language and thought. Overall, it provides a valuable resource and foundation for further exploration and analysis of conceptual metaphors in various domains of knowledge and our current research.

By examining the systematic mappings between this source domain and the target domain, we may understand a metaphor (Kövecses, 2005b). The elements of the source domain correspond to the elements of the target domain (Kövecses, 2010b). Let us refer to the example LOVE IS A JOURNEY to see how the elements of the source domain correspond to the elements of the target domain. The correspondences, or mappings, between elements of JOURNEY and those of LOVE can be laid out as follows:

<i>Source: JOURNEY</i>		<i>Target: LOVE</i>
the travelers	⇒	the lovers
the vehicle	⇒	the love relationship itself
the journey	⇒	events in the relationship

the distance covered	⇒	the progress made
the obstacles encountered	⇒	the difficulties experienced
decisions about which way to go	⇒	choices about what to do
the destination of the journey	⇒	the goal(s) of the relationship

(Kövecses, 2010b, p. 9)

In these systematic correspondences, or mappings, between LOVE and JOURNEY, elements of JOURNEY correspond to elements of LOVE. In this way, it can be said that the concept of love was “created” by the concept of journey (Kövecses, 2010b).

Throughout the book *Metaphor: A practical introduction* Kövecses (2010b), a conceptual metaphor is suggested as a set of mappings (correspondences) between the source domain and the target domain, through which two domains of knowledge are brought into correspondence. For example, people use the domain of fire to understand various abstract concepts. Besides the more general meaning based on the target domain, more precise meaning of the expressions involving the structure of the source domain and the corresponding structure of the target domain is discussed. According to the author, many conceptual metaphors such as ANGER IS FIRE and LOVE IS FIRE are constituted by a set of mappings, or correspondences between the source domain and the target domain as show in the following example:

the thing burning	⇒	the person in a state/process
the heat of fire	⇒	the state
the cause of the fire	⇒	the cause of the state
the beginning of the fire	⇒	the beginning of the state
the existence of the fire	⇒	the existence of the state
the end of the fire	⇒	the end of the state

the intensity of the fire      ⇒      the intensity of the state  
(Kövecses, 2010b, pp. 237-238)

This example demonstrates how conceptual metaphors ANGER IS FIRE and LOVE IS FIRE are constructed through a set of mappings between the source domain (fire) and the target domain (anger or love). It also illustrates how these mappings can help us uncover the underlying conceptual metaphors in metaphorical expressions.

Through an analysis of the mappings between the source and target domains, it has been found that in metaphorically motivated expressions, the general meaning is primarily determined by the target domain. However, the more precise meaning depends on the specific conceptual mapping that is used. Therefore, studying the mappings or correspondences between the two domains can be helpful in identifying the conceptual metaphors that underlie metaphorical linguistic expressions. Moreover, the author's approach provides a practical and methodological guide for current research.

Metaphorical mappings are not arbitrary and only a skeletal structure of the source concept that is consistent with the inherent target structure can be mapped onto the target (Lakoff, 1990; Kövecses, 2010b). The mappings between the two domains may only be partial, meaning that not all elements of the source domain B are mapped onto all elements of the target domain A. In a target domain, only certain aspects of the source domain are conceptually utilized and activated, while particular aspects of the target are highlighted and brought into focus. In different metaphors, different aspects of the target may be highlighted. For example, the CONTAINER metaphor may highlight the contents of the target; the JOURNEY metaphor may focus on the progress of the target; and the BUILDING metaphor may capture the construction of the target

(Kövecses, 2010b). Therefore, through the mappings, the target domain is partially structured by the source domain (Dirven & Pärings, 2003; Kövecses, 2010b). The set of mappings between elements of A and elements of B constitutes the foundation for comprehending the conceptual metaphor.

When we understand a conceptual metaphor, we rely on linguistic expressions that reflect the metaphor in a way that conforms to the conventions of the linguistic community (Kövecses, 2010b, p. 10). There are certain mappings or correspondences between the source and target domains in a conceptual metaphor that are conventionally fixed. This means that not just any element of the source domain can be mapped onto any element of the target domain (Kövecses, 2010b, p. 10). When we use linguistic expressions metaphorically, we must adhere to these established mappings in order to communicate effectively with others who share the same conventions. In other words, we cannot use linguistic expressions arbitrarily. Instead, we must use expressions that reflect the established mappings between the source and target domains of the metaphor. This ensures that our use of language is understandable and in line with the conventions of our linguistic community (Kövecses, 2010b, p. 10).

Lakoff (1993) has also noticed that each mapping may define an open ended set of potential correspondences and should not be seen as a fixed pattern. Conventional lexical items in the source domain are not always the ones in the target domain. Knowledge structure of a novel source domain may be mapped onto knowledge structure of a corresponding target domain.

By identifying the mappings or correspondences between the source and target domains, we can gain a precise understanding of how the target domain is being conceptualized in terms of the source domain. In this way, metaphors play a crucial role in shaping our understanding of the world around us. In the process of mapping and conceptualization, we have to draw on our prior



experiences and knowledge of concrete concepts to understand abstract concepts.

### 2.2.3 Metaphor and Experience

Human beings' cognition of the objective world and abstract concepts is based on their physical experience (Johnson, 1987; Lakoff, 1987; Lakoff & Johnson, 1980, 1999; Goschler, 2005; Kövecses, 2015). Metaphorical concepts are ways of understanding one experience by means of another. In conceptual metaphor theory, the typical source domain is in most cases related to human bodily experiences, through which people may perceive the physical world more easily. These experiences provide concrete images for the source domain. The combination of source and target domains is rooted in human physical, social, and cultural experience (Lakoff and Turner, 1989). The semantic features of one domain are transferred to another domain, and a new semantic meaning is generated by combining experience, culture, context, and other factors. Conceptual metaphors are mostly grounded in experiential cooccurrence and experiential similarities.

In conceptual metaphors, the experience of the source domain is used to understand the experience of the target domain. For example, in the LIFE IS A JOURNEY conceptual metaphor, we rely on the coherently organized experience of a journey in order to understand life. Conceptual metaphors are built on human experiences which may be perceptual, biological, or cultural. Our physical experiences with the world provide a foundation for our understanding of more abstract domains (Kövecses, 2010b).

Experiential correlations in which conceptual metaphors are grounded consist of experiential cooccurrence and experiential similarity. The classic example of experiential cooccurrence is the MORE IS UP metaphor, which is based on the cooccurrence of two

experiences: the experience of adding more of a substance and the experience of seeing the level of the substance rise. For example, the level of a substance will rise by adding more of the substance. And the metaphor LIFE IS A GAMBLING GAME can be considered a typical example of experiential similarity, where actions in life are experienced as gambles (Lakoff & Johnson, 1980).

## 2.2.4 Metaphor and Similarity

According to Kövecses (2010b), we can metaphorically use one entity to talk about another entity if they are similar in some respect. The traditional view holds that the selection of a metaphor's source domain assumes a preexisting similarity between the source domain and the target domain. The Cognitive Linguistic view suggests that the selection of sources can also depend on nonobjective and nonpreexisting similarities between the source and the target (Kövecses, 2010b). In these cases, the similarity that people perceive between the two domains provides the basis for the conceptual metaphor. When we perceive similarities between the structure of two domains, the similarities we identify from this perception are called perceived structural similarities (Kövecses, 2010b). Let us take the conceptual metaphor IDEAS ARE FOOD as an example to illustrate the perceived structural similarities between FOOD and IDEAS. First, consider the classic example IDEAS ARE FOOD from Lakoff and Johnson's *Metaphors We Live By*:

IDEAS ARE FOOD

All this paper has in it are *raw* facts, *half-baked* ideas, and *warmed-over* theories.

There are too many facts here for me to *digest* them all.

I just can't *swallow* that claim.

Let me *stew* over that for a while.

That's *food* for thought.

She *devoured* the book.

Let's let that idea *simmer* on the back burner for a while.

(Lakoff & Johnson, 1980, p. 6)

In this example, the perceived structural similarities between FOOD and IDEAS include cooking food and stewing over ideas; swallowing food and swallowing a claim or insult; chewing food and chewing over some suggestion; digesting food and digesting (or not being able to digest) an idea; and getting nourishment from eating food and being nourished by ideas (Kövecses, 2010b, p. 83). The perceived structural similarities between FOOD and IDEAS can be represented in the following mappings:

- (a) cooking       ⇒     thinking
- (b) swallowing   ⇒     accepting
- (c) chewing       ⇒     considering
- (d) digesting     ⇒     understanding
- (e) nourishment  ⇒     mental well-being

(Kövecses, 2010b, p. 83)

In this case, the metaphor IDEAS ARE FOOD is characterized by perceived similarities, not innate or objective similarities. It is suggested that perceived structural similarities provide important sources of motivation, or basis, for some conceptual metaphors (Kövecses, 2010b), and this is the case for the conceptual metaphors related to Chinese tea culture that will be analyzed in this dissertation.

## 2.2.5 Inheritance Hierarchies

The system of metaphor is highly structured, with metaphorical mappings organized in hierarchical structures, as Lakoff found (1993, p. 20). This means that metaphorical expressions are bound to a conceptual metaphor in a systemic way, and each expression serves as a distinct linguistic manifestation of the conceptual metaphor. Furthermore, conceptual metaphors may be related to each other and systematically form a hierarchical structure.

As Lakoff (1993, p. 20) points out, metaphorical mappings are organized in hierarchical structures and “lower” mappings inherit the structures of the “higher” mappings in the hierarchy. This is known as “metaphor inheritance hierarchies”. Consider an example to illustrate such a hierarchy (Lakoff, 1993, p.20).

Level 1: The Event Structure Metaphor

Level 2: LIFE IS A JOURNEY

Level 3: LOVE IS A JOURNEY; A CAREER IS A JOURNEY

In this hierarchy, the lower-level metaphors inherit the structure or mappings of the higher-level metaphors. The two metaphors LOVE IS A JOURNEY and A CAREER IS A JOURNEY at level 3 inherit the structure of the more general metaphor LIFE IS A JOURNEY. The two metaphors at level 3 may be taken as the more specific manifestations of the metaphor at level 2. The Event Structure Metaphor at level 1, which is grounded in basic human experiences considered universal to all human beings, has been proposed as a candidate for metaphorical universals. Various aspects of event structure, including notions such as states, changes, purposes, processes, and more, are conceptualized metaphorically. According to Lakoff (1993, p. 17), these

aspects of event structure act as the target domains of the Event Structure Metaphor and are characterized in terms of space, motion, and force. The general mapping of the Event Structure Metaphor is shown as follows:

- (a) States are locations (bounded regions in space).
- (b) Changes are movements (into or out of bounded regions).
- (c) Causes are forces.
- (d) Actions are self-propelled movements.
- (e) Purposes are destinations.
- (f) Means are paths (to destinations).
- (g) Difficulties are impediments to motion.
- (h) Expected progress is a travel schedule; a schedule is a virtual traveler, who reaches prearranged destinations at prearranged times.
- (i) External events are large, moving objects.
- (j) Long term, purposeful activities are journeys.

(Lakoff, 1993, p.17)

Lakoff (1993) proposed an object-based version of the event structure system that contrasts with the location-based version. In this object-based system, the object in motion is considered a possession, and the thing-changing is seen as the possessor, rather than the thing-changing itself moving to a new location. Change in this system is conceptualized as the acquisition or loss of an object, and causation is expressed in terms of giving or taking. An object-version Event Structure Metaphor is provided below to illustrate these concepts.

- (a) Attributes are possessions
- (b) Changes are movements (acquisitions or losses)

- (c) Causes are forces (giving or taking away)
- (d) Changes are movements (to or from locations)
- (e) Causes are forces (controlling movement to or from locations)
- (f) Changes are movements (to or from locations)
- (g) Causes are forces (controlling movement to or from locations)

(Lakoff, 1993, pp.23-24)

Lakoff (1993) argues that the Event Structure Metaphor is a complex and rich metaphorical system that can be applied to a wide range of aspects of event structure. The metaphor involves mapping various concepts, such as possessions and movements, onto the abstract domain of events. The resulting metaphorical mappings interact in complex ways, contributing to our understanding of events (Lakoff, 1993, p.17). In this sense, the Event Structure Metaphor is a powerful tool for structuring our experience and language.

Lakoff (1993) explains how the metaphor LIFE IS A JOURNEY is inherited in Western culture, where life is viewed as purposeful and goals are expected. In the Event Structure Metaphor, the purpose of life is a destination, and purposeful action is self-propelled motion towards that destination (Lakoff, 1993, p.17). The journey of life is metaphorically perceived as a long-term, purposeful activity, where the goals in life are the destinations along this journey. The actions taken in life are seen as self-propelled movements that form a path to be followed. Choosing a means to achieve a goal is understood as choosing a path to a destination. Difficulties in life are seen as impediments to motion and external events are large moving objects that can hinder progress towards one's life goals. One's progress through life is viewed as a life schedule, which is imagined as a virtual traveler that one must keep up with (Lakoff, 1993, pp. 20-21). In summary, LIFE IS A JOURNEY is a metaphor that conceptualizes life as a journey towards goals

or destinations. This metaphor shapes our understanding of purposeful action, difficulties, and progress in life, and implies that we must choose paths towards our desired destinations. It is important to note that the LIFE IS A JOURNEY metaphor incorporates all the structure of the Event Structure Metaphor, where events in a purposeful life are generally subcases of events.

Love and career, being two important aspects of human life, are metaphorically understood as a journey. And the metaphors LOVE IS A JOURNEY and CAREER IS A JOURNEY inherit the fundamental structure of the metaphor LIFE IS A JOURNEY. According to Lakoff (1993, p. 21), the metaphor LOVE IS A JOURNEY is unique in that it conceptualizes the love relationship as a vehicle, with two lovers as travelers, while the remaining mapping adheres to the LIFE IS A JOURNEY metaphor. In contrast, the metaphor CAREER IS A JOURNEY emphasizes that STATUS IS UP, which means that a successful career is always seen as a journey UPWARD. Nonetheless, the structure of the CAREER IS A JOURNEY metaphor is still based on the LIFE IS A JOURNEY metaphor (Lakoff, 1993, p.21).

Lakoff (1993, p. 22) observes that a hierarchical organization is a crucial feature of the metaphor system, and that the metaphors higher up in the hierarchy tend to be more prevalent than those at lower levels. This inheritance hierarchy can help to explain a range of generalizations, such as the conceptualization of difficulties in life, love, and career as impediments to travel in events more generally (Lakoff, 1993, p. 22). In other words, the hierarchical structure of the LIFE IS A JOURNEY metaphor accounts for the widespread use of related metaphors in these lower level domains of life. Linguistic examples in chapter five, metaphorical analysis of Chinese texts with *rúchá* 'is tea', will help further illustrate inheritance hierarchies.

## 2.3 A Comparison Between Metonymy and Metaphor

According to Lakoff and Johnson (1980), metonymies and metaphors go beyond being mere figures of speech and instead constitute fundamental aspects of our cognitive processes and our comprehension of the world. They argue that metonymies allow us to make connections between related concepts, while metaphors enable us to comprehend abstract concepts in terms of concrete experiences.

Metonymy and metaphor differ in that metonymy is based on contiguity, while metaphor relies on similarity between the two concepts. A similarity between the two entities in some respect is the precondition for the production of metaphor. The utilization of metaphors requires similarities between the compared entities to facilitate understanding one through the other. Objective similarity, perceived resemblance, and correlations in experience may be the sources for similarity (Kövecses, 2010b).

Based on the comparison between metonymy and metaphor, it can be stated that metaphorical mappings involve two distant domains, while metonymic mappings involve a single domain. In metaphors, the two concepts being compared are often distant from each other, with one being more concrete and tangible while the other is more abstract. On the other hand, metonymy involves the use of one thing to represent something else based on a relationship of contiguity or association within a single domain. For instance, in the metaphor LOVE IS A JOURNEY, the concept of love (more abstract) is distant from that of a journey (more concrete). In contrast, in the metonymy PRODUCER FOR PRODUCT, the producer and product are closely related and form a single domain (Kövecses, 2010b). Understanding the differences between metonymy and metaphor can provide valuable insights into how we conceptualize the



world around us. Although metaphor and metonymy are distinct from each other, they are both essentially cognitive and conceptual in nature. Viewing language through the lens of metonymy and metaphor offers a valuable tool for uncovering the underlying concepts and associations that exist in language and culture.

The theoretical framework of conceptual metonymy and metaphor provides a powerful tool for examining the ways in which language shapes our comprehension of abstract concepts and facilitates the transfer of knowledge between different domains. After introducing the concepts of metonymy and metaphor and their role in shaping our understanding of language, we turn now to the relevant literature that has examined the use of these conceptual mechanisms.

### III. Literature Review

The idea that metonymy and metaphor are fundamental aspects of human cognition has become an important principle for cognitive analysis since it was first proposed in 1980 by George Lakoff and Mark Johnson. These two fundamental cognitive processes can both be described by the term ‘conceptualization’ (Sharifian, 2003). In investigating various conceptualizations, linguistic behavior provides the richest possibilities and has received the most attention (Nuyts & Pederson, 1999). Many theories of conceptualization have been proposed by researches on metonymic and metaphorical conceptualizations reflected in linguistic expressions such as proper names and texts. This section provides an overview of the previous cognitive studies that have examined the use of metonymy in proper names and metaphor in texts. Through this review, we will establish the need for our current research.

#### 3.1 Cognitive Studies on Proper Names

Proper names, referred to as “lexical traces that identify a specific society and time” (Sasaki & Negri Isquerdo, 2020, p. 689), have received increased attention from academic researchers approaching the topic from various perspectives (Russell, 1956; Kriepke 1972; Lehrer, 1994; Markert & Nissim, 2006; Van Langedonck, 2007; Shu, 2009; Hernández, 2013; Sasaki & Negri Isquerdo, 2020; Arnaud, 2022). Scholars like Markert & Nissim (2006), Hernández (2013), Sasaki & Negri Isquerdo (2020), Arnaud (2022), and Shu (2009) have all made significant theoretical contributions to the cognitive study of proper names, which includes names of locations and organizations, brand names, police operation names,

antonomasia, place names, surnames, and nicknames. Before delving into the previous cognitive studies on Chinese tea names, it's essential to review some relevant key references to understand the current state of research on the cognitive approach to proper names.

One of the important studies conducted by Markert & Nissim (2006) found that proper names are frequently used in a metonymic way. Their research indicates that roughly 20% of all country name occurrences and 30% of all company name occurrences are metonymic. This has sparked significant interest in linguistics and natural language processing (NLP). Using the British National Corpus, the authors examined the distribution of metonymies in location and organization names. To accurately reflect the actual distribution of metonymies, they randomly selected examples from the corpus. The authors note that in certain instances, the referent of a proper name can only be identified through the application of two or more metonymic patterns, known as a *metonymic chain* (Fass, 1997). For instance, consider the following example:

*As she turned uphill, a dark-red **Daimler** [...] blew its horn at her.*

(Markert & Nissim, 2006, p. 14)

In their study, the authors identified a metonymic chain consisting of an organization-for-product and a product-for-user, using the company name Daimler as an example. By examining the distribution of metonymies in location and organization names, the authors were able to identify metonymic chains. These chains arise when the identification of the referent of a proper name requires the application of two or more metonymic patterns. Overall, their study presents a general framework and approach to identify metonymies in proper names, which can provide valuable insights into the analysis of metonymies in Chinese

tea names.

While the study by Markert & Nissim (2006) focused on identifying metonymies in a corpus, the study by Hernández (2013) explored the cognitive operations involved in encoding and decoding one hundred Rioja wine brands. As explained by the author, the process of encoding and decoding brand names involves a set of cognitive operations. These operations are mental mechanisms that aim to derive a semantic representation from a given linguistic expression. These cognitive operations act as effective tools for developing successful and safe brand names. This study sheds light on the cognitive mechanisms at play in the creation and interpretation of brand names, which are often proper names. By exploring the cognitive processes involved in the use of brand names, the study provides a valuable contribution to the broader field of research on proper names and their use in language. Similarly, analyzing Chinese tea names through the lens of metonymy may provide insights into the utilization of metonymy in the Chinese language.

Moving on to another study, Sasaki & Negri Isquerdo (2020) focus on the use of proper names in the context of police operations. In their research, they analyze the names given to police operations in Brazil, identifying patterns and themes that reflect the socio-political context of the country. The authors argue that generating proper names involves a cognitive process where conceptual metonymy plays a prominent role. Their research aims to illustrate the role of conceptual metonymy, the main mechanism, and identify the most frequent metonymic types in the generation process of proper names. They analyzed a corpus of 56 names of 2018 Brazilian Federal Police operations and found that people tend to think about one thing through contiguity relations. Different types of contiguity relationships structure our thoughts, attitudes, and actions. According to the authors, physical and cultural contexts are

essential factors in conceptualization, as discussed by Biderman (1998, p. 93). The study identified the five most frequent metonymic types as (a) *action for result*, (b) *potential for actual*, (c) *words for the concepts they express*, (d) *salient participant for event*, and (e) *symbology for event*. Additionally, the study found two types of metonymies, *symbology for event* and *product for event*, that were not previously suggested by other authors. This study emphasizes the role of metonymy in the creation and interpretation of proper names. Similarly, a metonymic analysis of Chinese tea names may reveal the use of metonymy in the naming and comprehension of different teas.

After discussing the findings of Sasaki & Negri Isquierdo (2020) on the role conceptual metonymy plays in the generation of proper names, another author, Arnaud (2022), examines the occurrence of metaphor and metonymy in antonomasia, nicknames, place-names, and surnames. While the majority of metonymies are already present in the literature, Arnaud's study sheds light on some new relations that have not been previously labeled. The variety of metonymy in antonomasia is apparent as shown in the following examples:

PLACE OF PRODUCTION FOR PRODUCT: cheddar, madeira, china, shantung, Fr. bourgogne “Burgundy”, bristol “fine cardboard”.

PLACE WHERE WORN FOR PIECE OF CLOTHING: balaclava, homburg, bermudas, jodhpurs, panama.

INVENTOR FOR INVENTION: mackintosh, macadam, sandwich, Sally Lunn, diesel.

FAMOUS WEARER FOR PIECE OF CLOTHING: wellingtons, cardigan, spencer, baby doll.

ORIGINAL WEARER FOR STYLE OF GARMENT: raglan. (Arnaud, 2022, p. 7)

It is noted by the author that antonomasia by metonymy commonly occurs in company names

(e.g., *a Ford, a biro*), where the founder’s name is used to refer to the company and its products, such as “a Ford” for a car made by the Ford Motor Company, or “a biro” for a ballpoint pen made by the Biro company. It is also mentioned that metonymy can sometimes lead to generalization, where a brand name becomes synonymous with a type of product, such as “Hoover” for any vacuum cleaner.

And then metonymy is examined in nicknames, surnames and place-names. Metonymic examples of nicknames are listed as follows:

**BODY PART FOR PERSON:** Scarface (the title character of two films), Babyface (Nelson, a gangster), Ratface, Weaselface, Fr. Gueule Tordue “twisted mug” (a Gestapo collaborator with facial paralysis), Sp. Cara de Piña “pineapple face” (the pockmarked Panamanian dictator Noriega), Muscles (tennis player Ken Rosewall, by antiphrasis as he did not have much strength).

**OBJECT OF ACTIVITY FOR PERSON:** Sparks: radio operators, Bones: the doctor in Star Trek and the eponymous forensic anthropologist of a TV series.

**OBJECT OF HABIT FOR PERSON:** Peanuts: from a childhood love of the food (Jazz player Peanuts Hucko).

**EFFECT FOR CAUSE:** Coma: a boring person.

**PLACE-FROM FOR PERSON:** Tex (Avery), Indiana (Jones), Philly (Joe Jones).

**PART FOR WHOLE:** The Dome: a building in Edinburgh, Fr. Les 24 Colonnes: the lawcourt building in Lyon. (Arnaud, 2022, p. 9)

The above examples show the use of metonymy in the creation of nicknames. Metonymy is a figure of speech in which a word or phrase is used to represent or refer to something that is closely related or associated with it. According to the author, in the case of nicknames,

metonymy is often used to describe a person based on a physical characteristic, object of activity, object of habit, effect for cause, place-from, or part-for-whole. For example, *Scarface* and *Babyface* are nicknames based on a person's facial features, while *Sparks* and *Bones* are nicknames based on their occupation or role in a TV show. *Peanuts* is a nickname based on a person's childhood love of a particular food, while *Coma* is a nickname based on a person's boring personality. *Tex*, *Indiana*, and *Philly* are nicknames based on a person's place of origin, and *The Dome* and *Les 24 Colonnes* are nicknames based on a building or location. The examples provided illustrate how metonymy can be used in everyday language to create memorable and distinctive nicknames based on a person's characteristics or associations. Overall, the author highlights the versatility of metonymy as a figure of speech, which can be employed in various contexts to represent something closely associated with the thing being referred to.

Given the intricate nature of nicknames and their nuanced relationships, it is possible to observe metonymic chains, as illustrated in the following examples:

Silicon Valley, where the modifier stands for the computer industry: SUBSTANCE FOR ACTIVITY, possibly mediated by SUBSTANCE FOR OBJECT, in which case this is a metonymy chain.

Spuds "Irishman": may be analyzed as OBJECT OF HABIT FOR PERSON, but this does not account for the stereotype that potatoes are the staple food of Ireland, so we can add OBJECT FOR PLACE. (Arnaud, 2022, p. 9)

In the above examples, the author discusses the use of metonymy chains in nicknames. A metonymy chain is a series of linked metonymies where one term stands in for another related

term, which can build upon each other to create a complex expression. The first example given is *Silicon Valley*, where the modifier *Silicon* stands for the computer industry. This is an example of a metonymy chain because the term *Silicon* stands in for the computer industry, i.e., SUBSTANCE FOR ACTIVITY. Additionally, this metonymy may be mediated by SUBSTANCE FOR OBJECT metonymy, as *Silicon* is a material used in computer chips, which are objects used in the computer industry.

The second example is *Spuds*, used to refer to an Irishman. This nickname may be analyzed as OBJECT OF HABIT FOR PERSON metonymy, as potatoes are a common food in Ireland and thus may be associated with Irish people. However, the author also notes that this does not fully account for the stereotype that potatoes are commonly associated with Ireland as a staple food. Therefore, we can add OBJECT FOR PLACE metonymy to the analysis, as potatoes are not only a food associated with Irish people but also a product associated with Ireland. Overall, these examples demonstrate how metonymy chains can be used in nicknames to create complex expressions and meanings.

According to the author, the naming of places is often based on a salient local feature, which can be used metonymically to refer to the entire place. These types of metonymies can be categorized as SALIENT FEATURE FOR PLACE, as in the case of the town of *Frome*, which takes its name from a river that runs through it. Another type of metonymy is EVENT FOR PLACE, as in the case of the town of *Battle*, which is named after the Battle of Hastings that took place there in 1066. Finally, FOUNDER FOR PLACE is another type of metonymy, as seen in the town of *Reading*, which is named after the Saxon tribe's leader who founded the settlement.

Established place-names can also be involved in other well-known metonymies, such as



PART OF COUNTRY FOR COUNTRY, as in the case of Holland for the Netherlands, and CONTINENT FOR COUNTRY, as in the case of America for the USA. Other examples include COUNTRY FOR GOVERNMENT, such as Australia refusing to join a global pledge to cut methane emissions, COUNTRY FOR POPULATION, as in the case of Mexico fearing a volcanic eruption, and CITY FOR GOVERNMENT, such as Beijing warning China-linked US businesses. These metonymies demonstrate how established place-names can be used in complex and varied ways to refer to different entities.

The author also describes examples of metonymic chains involving the use of places to refer to institutions or events. A metonymic chain is frequently involved in the metonymy PLACE FOR INSTITUTION as in the following example:

The Hill reacted to President Joe Biden’s decision to pull the nomination of David Chipman [...] since this also requires INSTITUTION FOR MEMBERS. (Arnaud, 2022, p. 11)

One common type of metonymy is PLACE FOR INSTITUTION, where the name of a place is used to stand for an institution associated with that place. As suggested by the author, this metonymy often involves a metonymic chain, where the place stands for an institution, which in turn stands for the members of that institution. An example of this is seen in the example sentence, where *the Hill* refers to *the U.S. Congress*, which is often located on Capitol Hill, and thus INSTITUTION FOR MEMBERS is also required besides PLACE FOR INSTITUTION.

The author explains that surnames can be used to distinguish individuals in a community by highlighting a specific aspect of that person. This can be related to the PART FOR WHOLE conceptual metonymy, in which a part of something is used to represent the whole thing. And

then, the author goes on to provide examples of metonymies that affect surnames. These include:

- (a) BODY PART FOR PERSON: In this type of metonymy, a body part is used to represent a person, such as the surname *Whitehead*.
- (b) PLACE-FROM FOR PERSON: In this type of metonymy, a place from which a person comes is used to represent that person, such as the surname *Ruston*.
- (c) PLACE-AT FOR PERSON: In this type of metonymy, a place at which a person is associated with is used to represent that person, such as the surname *Wood*.
- (e) OBJECT OF ACTIVITY FOR PERSON: In this type of metonymy, an object associated with a person's activity is used to represent that person, such as the surname *Salmon*.
- (f) TIME FOR PERSON: In this type of metonymy, a specific time period is used to represent a person, such as the surname *Winter*.
- (g) OBJECT OF HABIT FOR PERSON: In this type of metonymy, an object associated with a person's habit or behavior is used to represent that person, such as the surname *Purdue*.
- (h) OBJECT POSSESSED FOR PERSON: In this type of metonymy, an object possessed by a person is used to represent that person, such as the surname *Money penny*.
- (i) ARTIST FOR WORK: In this type of metonymy, the name of an artist is used to represent their work, such as in the sentence *Henry James bores me to death*.
- (j) PERSON FOR TIME: In this type of metonymy, a person is used to represent a specific time or era, such as in the sentence *Yan Morvan captures counterculture in Thatcher's London*.
- (k) LEADER FOR SUBORDINATES: In this type of metonymy, the name of a leader is used to represent their subordinates, such as in the sentence *Putin's attacks on civilians raise pressure on US*.

This article investigates the use of metaphor and metonymy in proper names, with specific

attention to antonomasia and onomastics. The classification of 36 categories of metonymies is presented, revealing that metonymy tends to be more frequent in place-names and surnames. Additionally, some metonymies involve multiple types of relations, leading to the creation of metonymic chains. The concepts and methodologies presented in this article could potentially be applied to other languages and naming conventions, such as Chinese tea names. Overall, this article makes a valuable contribution to the understanding of metaphor and metonymy in proper names and sheds light on how proper names can be analyzed from a cognitive perspective.

In 2009, Shu conducted a cognitive analysis of 108 nicknames found in the Chinese classic novel, *Outlaws of the Marsh*, and discovered that nearly all of the nicknames were either metaphors or metonymies. Shu emphasized that nicknames directly reflect the unique characteristics of their bearers. Metaphoric names often draw upon historical figures, animals, spirits, and ghosts, while metonymic names rely on physical appearances or the tools and weapons used by the characters. Shu argued that nicknames represent a form of character renaming that is less constrained than regular names of people or things, allowing for a more direct and concrete reflection of the bearer's qualities. The cognitive study of nicknames holds significant implications for understanding the meaning of proper nouns. Therefore, the cognitive study of nicknames in *Outlaws of the Marsh* provides insights into the analysis of metonymy in Chinese tea names, allowing us to better understand how metonymies reflect the unique characteristics of their bearers.

Along with previous cognitive linguists such as Barcelona (2000), Radden (2005), Panther and Thornburg (2007, 2017), the above authors also regard conceptual metonymy, specifically associative thinking, as an even more fundamental aspect of cognition. As shown in the above

studies we reviewed, metonymic reasoning is ubiquitous in the naming of proper names. All the aforementioned cognitive studies on proper names have undoubtedly provided valuable insights into an essential aspect of human cognition and have set notable exemplars for our investigations into the conceptualization of proper names in the Chinese language. The studies on proper names that are mentioned above underscore the significance of metonymic reasoning, which holds relevance in the study of Chinese tea names due to their frequent use of metonymic associations in naming. By examining how metonymies reflect the unique characteristics of their bearers, including teas, we can better understand the use of this linguistic device in Chinese naming conventions. Therefore, the studies on proper names and metonymic reasoning provide a useful framework for analyzing the metonymic associations present in Chinese tea names.

Although there has been a lot of research on proper names from a cognitive approach, there has been little cognitive research on Chinese tea names to date. (Li, 2016; Hu, 2019; Wang, 2022). Li (2016) notes that metaphor and metonymy are commonly employed in the naming of Chinese teas, yet a specific cognitive analysis of these names remains to be done. In contrast, Wang (2022) analyzes the naming conventions and cultural connotations of teas, with a focus on naming based on origin, picking time, production methods, and shape characteristics. Although this study discusses the existence of metaphors in six common tea names, it still does not provide a specific cognitive analysis or consider metonymic conceptualizations of tea names. As for the role of metaphors in tea culture, Hu (2019) examines their relationship to translation in English and American literature, highlighting the importance of metaphors in promoting the development of tea culture. While this article acknowledges the existence of conceptual metaphors in tea names, it does not delve into specific cognitive research.

Overall, despite scattered analysis of metaphor, research on Chinese tea names from the perspective of Cognitive Linguistics is neither comprehensive nor systematic. Most studies in this field focus on translation and the spread of Chinese tea culture, rather than the cognitive mechanisms underlying tea naming. Therefore, a comprehensive cognitive study of Chinese tea names has the potential to expand the research scope of proper names and enrich the theory of Cognitive Linguistics.

### 3.2 Cognitive Studies on Texts

In addition to investigating the cognitive processing of individual words and phrases, Cognitive Linguistics also examines how readers comprehend larger units of text. Cognitive studies of texts have seen a growing body of literature on metaphor, with seminal works including Lakoff and Johnson's (1980) *Metaphors We Live By*, Kövecses' (2010b) *Metaphor: A Practical Introduction*, Gibbs' (2008) *The Cambridge Handbook of Metaphor and Thought*, and Steen et al.'s (2010) *A Method for Linguistic Metaphor Identification: From MIP to MIPVU*. These works have greatly expanded our understanding of the role of metaphor in text comprehension and have enriched the theory of Cognitive Linguistics. In addition to the aforementioned works, there are other notable contributions to the study of metaphor in texts. For instance, Semino and Culpeper's (2002) *Cognitive Stylistics: Language and Cognition in Text Analysis* provides a framework for analyzing the cognitive processes involved in language use, including the use of metaphors. Musolf's (2016) *Political Metaphor Analysis: Discourse and Scenarios* offers a comprehensive framework for analyzing political metaphors in texts, drawing on cognitive and discourse analytical approaches. Overall, these studies highlight the importance of understanding the role of metaphor in text comprehension and the potential

implications for language use and communication. In this section, we review some of the key findings from cognitive studies on texts, highlighting the importance of metaphorical analysis in understanding how readers interpret and make sense of textual content.

Semino and Culpeper's (2002) *Cognitive Stylistics: Language and Cognition in Text Analysis* is a seminal work in the field of cognitive studies on texts. It contains several essays that explore the role of metaphor in language and text. Several essays in the book use the framework of Conceptual Metaphor Theory (CMT), which was developed by George Lakoff and Mark Johnson, to analyze metaphors in language and text. It highlights the significance of metaphorical mappings in constructing meaning and presents various theoretical and methodological approaches for analyzing metaphor in language. One of the key ideas discussed in the book is that metaphors are not just linguistic expressions, but are rooted in our embodied experiences and cognitive processes. The author emphasizes that according to CMT, metaphors go beyond being mere linguistic expressions and instead constitute a fundamental aspect of our cognitive processes and reasoning about the world. According to CMT, metaphors are based on mapping knowledge and experiences from a source domain (such as physical experiences) to a target domain (such as abstract concepts). The essays in the book apply CMT to analyze various types of metaphors in text, including literary metaphors, political metaphors, and metaphors in everyday language. The book also highlights the importance of considering the social and cultural contexts in which metaphors are employed, as well as recognizing the influence of individual differences in understanding and interpreting metaphors. Their research focuses on examining the role of metaphor in text analysis and emphasizes the importance of metaphorical mappings in the process of constructing meaning. Similarly, the research on metaphorical expressions in Chinese texts with *rú chá* 'is tea' also involves the analysis of

metaphorical mappings, as the *rú chá* ‘is tea’ expressions are often used metaphorically to convey motto-like Chinese views.

Given the importance of metaphorical language in text comprehension, it’s no surprise that research on the topic is both rich and active. In light of these findings, it’s becoming increasingly clear that gaining a deeper understanding of the cognitive processes involved in metaphorical language is essential for shedding light on the intricate interplay between language, culture, and cognition. Moreover, the metaphorical analysis of Chinese texts with *rú chá* ‘is tea’ serves to underscore the significance of examining metaphorical language in text comprehension from a cognitive perspective.

Since one might think expressions in Chinese texts with *rú chá* ‘is tea’ such as *rén shēng rú chá* ‘life is tea’ are more like a simile than a metaphor as its literal meaning is ‘life is (like) tea’. Before proceeding to our analysis, it is necessary to review relevant literature and provide an explanation for the relationship between them.

Yu and Jia (2016) and Yu (2017) analyze the expression *rén shēng rú xì* ‘life is (like) an opera’ and suggest that expressions such as this serve as the basis for conceptual metaphors in Chinese culture. According to Yu, the expression such as *rén shēng rú xì* ‘life is an opera’ is simile in a traditional sense. Cognitive linguistics, however, is just interested in metaphor and metonymy. Both metaphor and simile are in essence conceptual mappings from a source domain to a target domain despite the fact that they differ somewhat in linguistic form. So, in their paper, the difference between metaphor and simile is disregarded and are treated as metaphor in a broad sense. In their articles, conceptual metaphor theory (CMT) of Cognitive Linguistics is applied to the study of this cultural metaphor. Yu and Jia (2016) show that the cultural metaphor LIFE IS AN OPERA is extremely salient in Chinese culture based on ample

linguistic data collected from the CCL corpus and real-life discourses. Yu (2017) further argues with the evidence from Chinese cultural texts and artefacts through Google searches by *rén shēng rú xì* ‘life is an opera’ in light of Cultural Linguistics. The underlying conceptual metaphor LIFE IS AN OPERA is systematically manifested in a large amount of culture-specific linguistic evidence in Chinese language. They suggest that the word *xì* ‘opera’ should be taken as one cultural keyword which may provide insights into cultures because of the core cultural values it embodies. It is further proved that the source concept OPERA is a cultural category with a rich cultural schema and the conceptual metaphor LIFE IS AN OPERA based on it should be a cultural metaphor. In Chinese, LIFE IS AN OPERA is prototypically instantiated by the motto-like expression: *rén shēng rú xì* ‘life is an opera’ which may reflect Chinese views of life. Seven lyrics of songs, images of four Chinese calligraphies, images of seven Chinese paintings, and images of fourteen photographs focusing on *rén shēng rú xì* ‘Life Is an Opera’ are cited and discussed. Their research proves the existence of this metaphor and the central role of this metaphor in the Chinese conceptualization in various domains of life.

The study conducted by Z. Wang, L. Wang, and Yu (2016) focuses on analyzing expressions with *ru* ‘is (like)’ in four different positions and identifying the metaphorical mappings between the source and target domains. They point out that the word ‘*ru*’ was used as a simile in ancient Chinese and is commonly used in such expressions. In their article, they compile all the expressions with the word ‘*ru*’ and classify them based on the distribution of the word ‘*ru*’ in these expressions to explore the rules of metaphorical mapping. Their findings show that among the four positions of ‘*ru*’ in these expressions, the third position occurs with the highest frequency, such as *rén shēng rú mèng* ‘life is a dream’. However, they suggest that further research is needed to investigate the combined positions of the word ‘*ru*’ and the



metaphorical mappings involved. It is worth noting that words with long-standing historical importance, such as gold, wood, water, fire, and earth, are commonly chosen as sources of such metaphors. In brief, these studies on expressions with the word ‘ru’ can offer valuable insights into the cognitive analysis of Chinese texts with *rúchá* ‘is tea’ and can be used as references for future research in this area.

In sum, this chapter provides an overview of previous studies, including their research questions, methodologies, and findings, and discusses the implications of the findings for the current study. The review also highlights the importance of studying metonymy in proper names and metaphor in texts from a cognitive perspective and identifies the theoretical frameworks that inform the current research. In conclusion, the literature review has provided a comprehensive background for the current study and emphasized the significance of the research question. By exploring proper names, texts, and expressions with the word ‘ru’ from a cognitive perspective, previous research has provided crucial insights that inform the present dissertation. Despite significant previous research on these topics in the Chinese language, it is essential to recognize that further cognitive studies on linguistic expressions in Chinese are necessary.

Building on this previous research, the present study focuses on metonymic conceptualizations in Chinese tea names and metaphorical conceptualizations in Chinese texts with *rúchá* ‘is tea’. By doing so, this study seeks to fill gaps in existing research and enhance our comprehension of the cognitive processes underlying the use of Chinese linguistic expressions.

The following chapters present a metonymic analysis of Chinese tea names and a metaphorical analysis of Chinese texts with *rúchá* ‘is tea’ in order to examine the

conceptualizations manifested in these linguistic expressions. Specifically, we will examine how tea is conceptualized in Chinese culture and explore the ways in which these conceptualizations are reflected in language. By analyzing the underlying mechanisms of metaphor and metonymy, we can gain insight into the way language shapes our thoughts and perceptions of the world. Cognitive analysis of these linguistic manifestations will serve as a useful supplement to cognitive study.

## IV. Metonymic Analysis of Chinese Tea Names

In Chinese tea names, some tea names involve a single metonymy while some of them involve more than one metonymic mapping and form metonymic chains which has been defined by Barcelona (2005, p. 328) as direct or indirect series of conceptual metonymies. Through metonymic chains, the reader may discover the referential intentions of others. Following Ruiz de Mendoza and Galera (2011, 2014), metonymic chains may combine two or more metonymies and metonymies can be integrated within metonymic chains. In order to investigate the different types of metonymic mappings involved in single metonymies and metonymies with metonymic chains, which are the same as metonymic complexes (Peña-Cervel, 2016, p. 316), I apply conceptual metonymy theory (Kövecses 2010b; Lakoff & Johnson 1980) and the metonymic complexes, or metonymic chains, suggested by Ruiz de Mendoza and Galera-Masegosa (2011) to the cognitive analysis of Chinese tea names. Based on the theoretical framework of Cognitive Linguistics, this chapter begins with a cognitive analysis of the metonymic linguistic expressions in Chinese tea names. The question that will be answered is: What metonymic conceptualizations may be observed in the naming of Chinese teas?

### 4.1 Data Selection and Definition

The tea names collected in this dissertation are taken from *Tea Appreciation* by Chen (2010), *Chinese Tea Classic* by Chen & Yang (2011) and *Chinese Tea Atlas* by Hu (2019), totaling 305. And 177 tea names with metonymic relationships were selected for our metonymic analysis. The remaining 128 tea names are excluded from the scope of the study because they don't involve

metonymic mappings or contain class names such as *chá* ‘tea’ or *m ñg* ‘tea’, which cannot be analyzed metonymically as a whole.

These tea names with metonymic relationships are designed to convey information about the tea. People can understand something about each tea simply through these metonymic relationships in these names. Chinese tea names often include information about the tea’s origin, properties, picking time, and so on. Some reflect the shape of the tea, some indicate the color of the tea, some show the growing environment of the tea, etc. All these characteristics are reflected in the naming of Chinese teas. Next, a cognitive analysis of metonymy in Chinese tea names based on these characteristics will be conducted.

## 4.2 Cognitive Analysis of Metonymy in Chinese Tea Names

In Chinese tea names, metonymies and metonymic chains appear frequently. Among all the 177 tea names, 79 tea names contain single metonymy and 98 tea names involve metonymic chains. Therefore, this analysis will demonstrate how the names of Chinese teas utilize conceptual metonymy and what kinds of metonymies are linked together in metonymic chains. Metonymic relationships in these selected 177 Chinese tea names will be analyzed in this chapter. Metonymic conceptualizations such as PLACE FOR PRODUCT, PART FOR PRODUCT, CATEGORY FOR PROPERTY FOR PRODUCT, PRODUCER FOR PRODUCT, METHOD FOR PRODUCT, HISTORICAL/LEGENDARY FIGURE FOR PRODUCT, TIME FOR PRODUCT, SOURCE FOR PRODUCT, and PURPOSE FOR PRODUCT underlying these metonymic expressions will be illustrated in the following sections. In the Appendix, the tables of tea names using each metonymy will be attached.

## 4.2.1 PLACE FOR PRODUCT

In Chinese tea names, the metonymy PLACE FOR PRODUCT is particularly common due to the close association of place with its product. Among the 177 tea names, 140 tea names contain the places of production. Many teas are named after the places where they come from. Some tea names contain a single place. This place is related to the tea and usually the origin place of the tea. A typical example is shown in (1)

- (1) gǒu gū nǎo  
gou gu nao  
'Gougunao'

Here, metonymy plays a basic role in cognition, as people usually take the most salient or well-understood aspect of something to stand for the thing itself (Lakoff, 2007). For teas, the origin place is undoubtedly one of the most salient or well-understood aspects. According to Kövecses (2007), we often associate places with goods produced there. For example, *gǒu gū nǎo* 'Gougunao' as the origin place of the tea, is used to stand for the tea. Hence, we get the metonymic relationship of PLACE FOR PRODUCT.

Conceptualization of *gǒu gū nǎo* 'Gougunao' is shown in Figure 4-1. To elaborate on the conceptualizations of the tea names, we follow the mode of graphic representation developed by Ruiz de Mendoza and Galera-Masegosa (2011). The figures illustrate the metonymic conceptualizations of the tea names. We use the arrows to indicate the metonymic mapping direction from vehicle to target. And circles are used to represent each domain. The outermost large circle represents the tea domain. The other smaller circles within or overlapping partially

the tea domain circle represent its related metonymic domains. As in Figure 4-1, a large circle representing the tea domain and a smaller circle representing its related production place domain are used to indicate the metonymic relationship of *gǒu gū nǎo* ‘Gougunao’ and its origin place. In the tea domain, the origin place *gǒu gū nǎo* ‘Gougunao’ is closely related to the tea and is used to stand for the tea. The metonymic relationship PLACE FOR PRODUCT is observed.

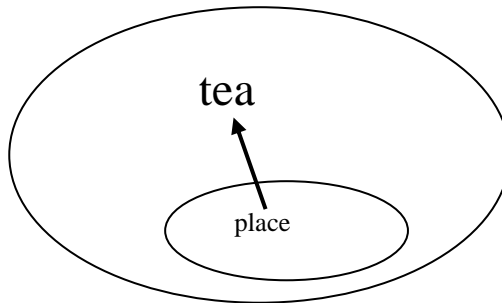


Figure 4-1 Metonymic Conceptualization of *gǒu gū nǎo* ‘Gougunao’

Some tea names contain two place names as shown in Table 1. All these tea names may be divided into two parts, which are two places related to the tea. The first parts of these names, which are larger places, are used to stand for the tea. The second parts, which are smaller places and parts of the larger places, are also used to indicate the tea. Both may serve together as the origin places to stand for the tea. A typical example is shown in (2).

- (2) *xī hú lóng jǐng*  
     *xi hu long jing*  
     ‘Xihu Longjing’

In the naming of *xī hú lóng jǐng* ‘Xihu Longjing’, we associate the places of *xī hú* ‘Xihu’

District and *lóng jǐng* ‘Longjing’ Village with the goods or product—in this case the tea—produced there. The metonymy PLACE FOR PRODUCT is utilized. Other tea names with the same metonymic relationship include *xiū níng sōng luó* ‘Xiuning Songluo’ (Songluo Mountain, Xiuning County), *nán jīng yǔ huā* ‘Nanjing Yuhua’ (Yuhua District, Nanjing City), *guì píng xī shān* ‘Guiping Xishan’ (Xishan District, Guiping City), etc.

Conceptualizations of *xī hú lóng jǐng* ‘Xihu Longjing’ are shown in Figure 4-2. In the tea domain,  $place_a$  *xī hú* ‘Xihu’ District and  $place_b$  *lóng jǐng* ‘Longjing’ Village are closely related to the tea and are used to stand for the tea respectively. The metonymy PLACE FOR PRODUCT is observed.

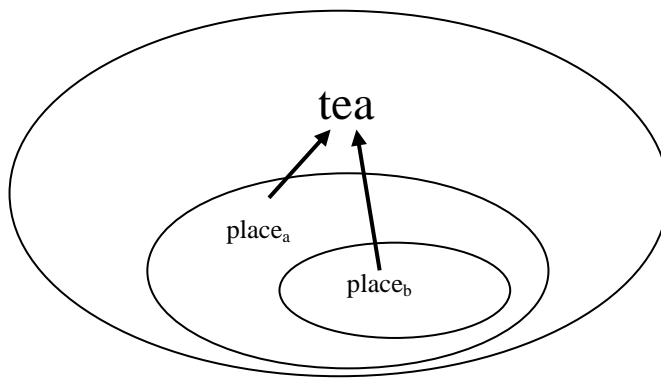


Figure 4-2 Metonymic Conceptualizations of *xī hú lóng jǐng* ‘Xihu Longjing’

Besides the single place and double place tea names, most tea names are combinations of place names and other components, which will be analyzed in the following sections. According to the components of the tea names, tea names involving a single metonymy can be distinguished as combinations of Place (tea names with a single place) and  $Place_a/Place_b$  (tea names with double places). In this section, we present a list of tea names that share the metonymic relationship PLACE FOR PRODUCT. The complete list is provided in Table 1, which can be

found in the Appendix.

#### 4.2.2 PART FOR PRODUCT

The PART FOR WHOLE metonymy has always been regarded as a common metonymic type. A component item is often used to access a larger target item, which can be taken as PART FOR WHOLE metonymy. In Chinese tea names, tea can also be thought of as a WHOLE that encompasses its parts, motivating a link to PART FOR PRODUCT. Among all the 177 tea names, 42 names contain different parts of teas. Hair tips, white hairs and buds are the most common parts used to stand for tea. A typical example is shown in (3).

- (3) xìn yáng máo jiān  
 xìn yang hair tip  
 ‘Xinyang Hair Tip’

The first part of the tea name, *xìn yáng* ‘Xingyang’, refers to the origin place of the tea. The second part, *máo jiān* ‘hair tip’, indicates the tea’s part. Specifically, *máo jiān* ‘hair tip’ refers to a bud tip covered with hair. We may consider it to be the part of the tea, and thus the metonymic relationship PART FOR PRODUCT is activated in the naming.

Similar tea names share the same metonymic relationships as in Table 2 in the Appendix. These include *dū yún máo jiān* ‘Duyun Hair Tip’, *l íng yún b ái h áo* ‘Lingyun White Hair’, *m éng d ìng huáng yá* ‘Mengding Yellow Bud’, and so on.

Conceptualizations of *xìn yáng máo jiān* ‘Xingyang Hair Tip’ are shown in Figure 4-3. *Xìn yáng* ‘Xingyang’ as the origin place and *máo jiān* ‘hair tip’ as one of the parts of the tea are employed to stand for the tea. The metonymy PART FOR PRODUCT is observed.



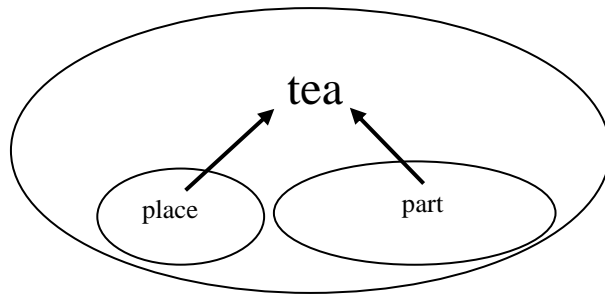


Figure 4-3 Metonymic Conceptualizations of *xìn yáng máo jiān* ‘Xingyang Hair Tip’

Some teas have rather unusual names and the connections with the tea cannot be set up directly through the component parts of a tea name. Consider the example *máo xi è* ‘Hairy Crab’ in (4).

- (4) *máo xi è*  
 hairy crab  
 ‘Hairy Crab’

This tea acquired the name from the appearance of the tea leaves with serrated edge and hairs on the bottom. Two parts of the tea — the serrated edge and the hairy part of the tea cannot be discovered directly through the naming. The connection is made between the appearance of the serrated edge of the tea leaf and these tea leaf hairs with the tiny hairs on the claws of the crabs, which involves metonymic chains. The metonymies WHOLE FOR PART and PART FOR PRODUCT are employed.

Conceptualizations of *máo xi è* ‘Hairy Crab’ are shown in Figure 4-4. In the cognitive interpretation of this tea name, the metonymic complexes, or metonymic chains suggested by Ruiz de Mendoza and Galera-Masegosa (2011) are required. When a crab as a whole category is

used to refer to its parts—part<sub>a</sub> and part<sub>b</sub>, i.e., the claws and hairs on the claws of itself, the domain is reduced. And then part<sub>a</sub> and part<sub>b</sub> are understood against the double background of the crab and the tea. The metonymic connections between *máo xiè* ‘Hairy Crab’ and the tea are established. When the serrated edge of the tea leaf and the tea leaf hairs are used to represent the tea, the domains are expanded. Double metonymic chains are observed.

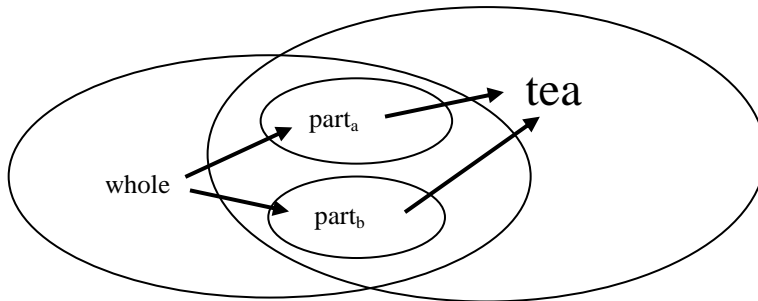


Figure 4-4 Metonymic Conceptualizations of *máo xiè* ‘Hairy Crab’

Another example of PART FOR PRODUCT uses only the tip part of the tea to stand for the tea as in (5). The single parts of teas are often combined with other components to form the tea names. There are three parts in this tea name, i.e., the origin place, the environment property and the tip part of the tea.

- (5) huáng huā yún jiān  
 huang hua cloud tip  
 ‘Huanghua Cloud Tip’

The first part of the tea name, *huáng huā* ‘Huanghua’, refers to the origin place of the tea. The second part, *yún* ‘cloud’, may be considered as the abbreviation for *yún wù* ‘cloud and mist’, refers to the salient environment property of the growing place. The growing place then

metonymically stands for the tea which involves a metonymic chain for the interpretation. The third component, *jiān* ‘tip’, indicates the tea’s part and forms the metonymic relationship PART FOR PRODUCT.

Conceptualizations of *huáng huā yún jiān* ‘Huanghua Cloud Tip’ are shown in Figure 4-5. The origin place<sub>a</sub> and the part of the tea are directly used to stand for the tea. And thus, the environment property of the growing place<sub>b</sub>, *yún* ‘cloud’, can ultimately stand for the tea.

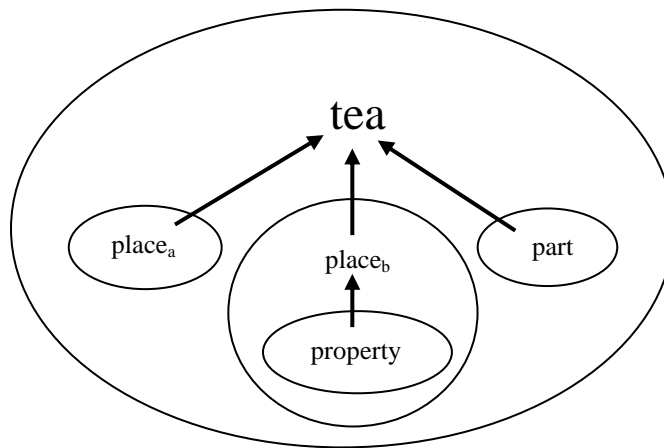


Figure 4-5 Metonymic Conceptualizations of *huáng huā yún jiān* ‘Huanghua Cloud Tip’

In this section, we provide a list of tea names that exemplify the metonymic relationship PART FOR PRODUCT. The full list is available in the Table 2, located in the Appendix. The 25 tea names using the general pattern PART FOR PRODUCT can be divided into tea names involving a single metonymy and tea names involving a metonymic chain. According to the components of the tea names, tea names involving a single metonymy can be distinguished as the combination of Place/Part. Tea names involving a metonymic chain include the combinations of Part<sub>a</sub>+Part<sub>b</sub> and Place/Property /Part. Some tea names with combinations of parts and other

components will be analyzed in the following sections.

### 4.2.3 CATEGORY FOR PROPERTY FOR PRODUCT

Some teas are named based on the properties of the teas. Properties such as shape, color or smell may be directly or indirectly reflected in the naming of teas. This kind of tea names were identified as the frequent ones and 92 tea names are involved among the 177 tea names. These properties of tea appear singly or together, and sometimes with other components as listed in Table 3 in the Appendix.

The combination of Place/Property<sub>a</sub>/Porperty<sub>b</sub> is reflected in 2 tea names. The names represent three different elements: the place where the tea comes from, a property of the tea, and another property of the tea as in (6).

- (6) ān jí bái piàn  
 an ji white slice  
 ‘Anji White Slice’

In this tea name, *ān jí* ‘Anji’ is the production place. *Bái* ‘white’, refers to one of the properties—color of the tea. And the third part, *piàn* ‘slice’ indicates another property—shape of the tea. The two salient properties of the tea are utilized to represent the tea, which leads to the metonymic relationship PROPERTY FOR PRODUCT.

Conceptualizations of *ān jí bái piàn* ‘Anji White Slice’ are shown in Figure 4-6. The color property<sub>a</sub> and shape property<sub>b</sub> of the tea are utilized to stand for the tea.

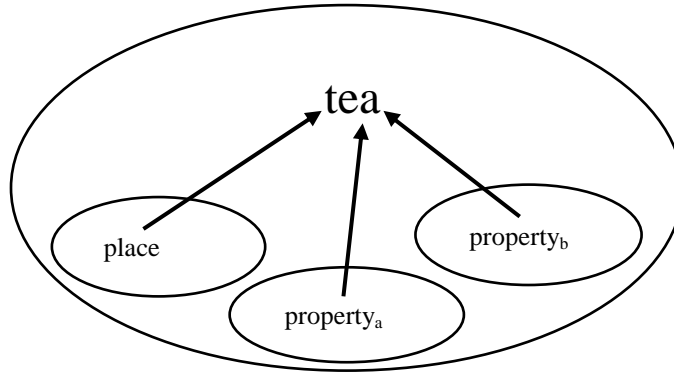


Figure 4-6 Metonymic Conceptualizations of *ān jí bái pi àn* ‘Anji White Slice’

Some tea names using the metonymy PROPERTY FOR PRODUCT involve a metonymic chain. Different properties of tea, such as the color, shape, smell, and taste in 65 tea names have to be understood through metonymic chains. In the combination of Property<sub>a</sub> (color) + Property<sub>b</sub> (shape), two salient properties of each entity are reflected in the tea names. Consider the example in (7).

- (7) bái mǔ dān  
white peony  
‘White Peony’

This tea has green leaves with silver heart and the tea leaves may blossom in water after being brewed, which is associated with the appearance of white peony flowers, hence its name. White peony is primarily known for its visual appearance, which is characterized by its white color and distinctive shape. Therefore, it makes sense to analyze *bái mǔ dān* ‘White Peony’ in terms of its color and shape properties, as these are the most salient properties of this flower.

The color property of the tea—*bái* ‘white’ and the shape property of the tea—*mǔ dān*

‘peony’ are reflected through the metonymic chain. *Mǔ dān* ‘peony’, as a category, is used to stand for its properties. The properties are further expanded to represent the tea. The metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

The same metonymic relationships may also be observed in the tea names *bái jī guān* ‘White Coxcomb’ and *lǜ bǎo shí* ‘Emerald’. In these tea names, the two properties of one entity are employed to indicate the tea, which involve several metonymic mappings.

Conceptualizations of *bái mǔ dān* ‘White Peony’ are shown in Figure 4-7. The color property<sub>a</sub> and shape property<sub>b</sub> of the tea are utilized to stand for the tea. When a white peony as a category is used to represent its properties—the color property<sub>a</sub> and the shape property<sub>b</sub> of itself, the domain is reduced. When the two properties are used to stand for the tea, the domains are expanded.

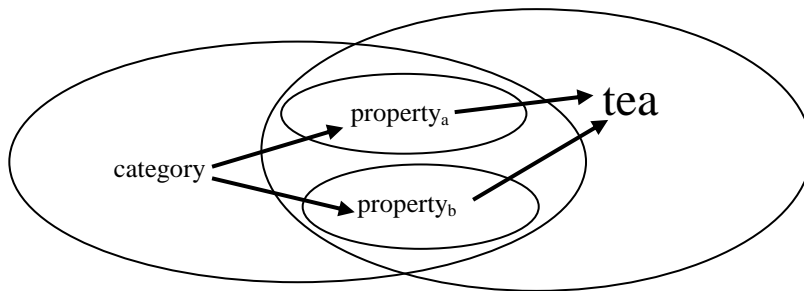


Figure 4-7 Metonymic Conceptualizations of *bái mǔ dān* ‘White Peony’

Some tea names contain two properties which belong to two entities. Different property of the two entities is reflected through metonymic chains. Consider the example in (8).

- (8) huáng jīn guì  
 gold osmanthus  
 ‘Gold Osmanthus’

The tea name *huáng jīn guì* ‘Gold Osmanthus’ derives from two key properties of the tea: the golden color of its soup, represented by the term *huáng jīn* ‘gold’, and the fragrant smell of osmanthus flowers that emerges after brewing, reflected in the term *gu ì* ‘osmanthus’. In Chinese language, the golden color of gold is highly valued and is often associated with wealth and prosperity, making it a natural choice to describe the color of the tea’s soup. Additionally, the sweet and pleasant smell of osmanthus flowers is also highly prized, and is used to describe the tea’s smell. The golden color of gold and fragrant smell of osmanthus are used to describe the properties of the tea, resulting in the metonymy PROPERTY FOR PRODUCT.

Conceptualizations of *huáng jīn guì* ‘Gold Osmanthus’ are shown in Figure 4-8. When the natural substance gold as category<sub>a</sub> refers to the golden color of itself, the domain is reduced. When the golden color as property<sub>a</sub> is used to represent the tea, the domain is expanded. And similarly, when osmanthus as category<sub>b</sub> refers to property<sub>b</sub>— the fragrance of itself, the domain is reduced. And when property<sub>b</sub>—the fragrance of osmanthus is employed to stand for the tea, the domain is expanded. CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT are employed.

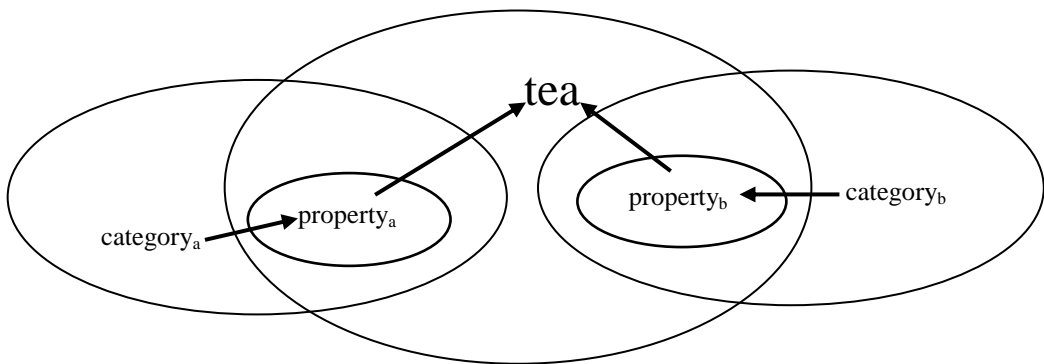


Figure 4-8 Metonymic Conceptualizations of *huáng jīn guì* ‘Gold Osmanthus’

The combination of Property<sub>a</sub> (shape)/Property<sub>b</sub> (color) is reflected in the tea name *zhú yè qīng* ‘Bamboo Leaf Green’ as in (9).

- (9) *zhú yè qīng*  
 bamboo leaf green  
 ‘Bamboo Leaf Green’

The first component, *zhú yè* ‘bamboo leaf’, refers to the shape of the tea. *Qīng* ‘green’ is the color property of the tea. The appearance of this tea consists of green, slim, young tea buds, which activates the metonymic connentions with baby bamboo leaves. The metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT applies.

Conceptualizations of *zhú yè qīng* ‘Bamboo Leaf Green’ are shown in Figure 4-9. When the bamboo leaf as a category is used to refer to the shape of itself, the domain is reduced. When the leaf shape as property<sub>a</sub> is used to stand for the tea, the domain is expanded. Through the metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT, *zhú yè* ‘bamboo leaf’ is metonymically related to the tea.

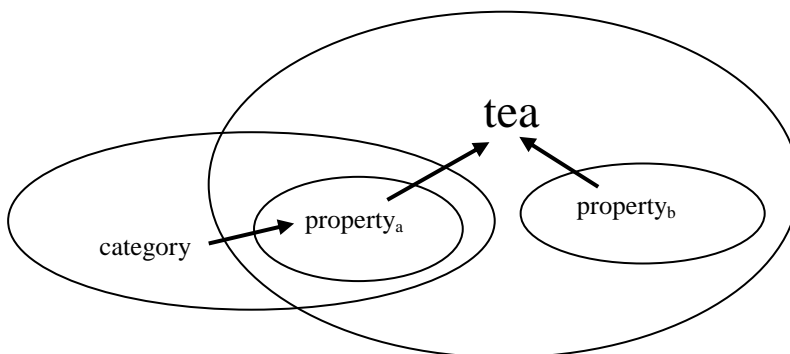


Figure 4-9 Metonymic Conceptualizations of *zhú yè qīng* ‘Bamboo Leaf Green’



Some tea names utilize place names and salient properties. Examples with the combination of Place/Property reflecting different properties are shown in (10) and (11).

(10) jǐng gāng cu ì lǜ  
 jing gang jade green  
 ‘Jinggang Jade Green’

(11) tīng xī lán xiāng  
 ting xi orchid fragrance  
 ‘Tingxi Orchid Fragrance’

The first components of these tea names, *jǐng gāng* ‘Jinggang’ and *tīng xī* ‘Ting xi’, refer to the origin places of these teas. The second components *cu ì lǜ* ‘jade green’ and *lán xiāng* ‘orchid fragrance’ as categories indicate the properties of themselves. The salient properties of the teas—color and smell, are in turn used to represent the teas. And thus we have the metonymies CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT.

Conceptualizations of *jǐng gāng cu ì lǜ* ‘Jinggang Jade Green’ and *tīng xī lán xiāng* ‘Tingxi Orchid Fragrance’ are shown in Figure 4-10. When *cu ì lǜ* ‘jade green’ and *lán xiāng* ‘orchid fragrance’ as the categories used to refer to their properties, the domain is reduced. The domain is expanded when the color property and smell property of the teas are employed to stand for the teas respectively.

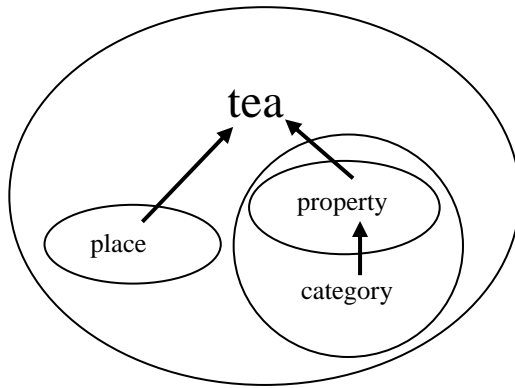


Figure 4-10 Metonymic Conceptualization of *jǐng gāng cuì lǜ* ‘Jinggang Jade Green’ and *tīng xī lán xiāng* ‘Tingxi Orchid Fragrance’

The environment property of a place is reflected in tea names containing *yún wù* ‘cloud and mist’ as shown in the example (12). The name represents two different parts of this tea: the place where the tea originates from and the tea’s environment property.

- (12) lú shān yún wù  
 lu shan cloud mist  
 ‘Lushan Cloud and Mist’

The first part of the tea name involves the origin place *lú shān* ‘Lushan’. The naming of the second part of the tea, *yún wù* ‘cloud and mist’, reminds us of the old Chinese saying “Where there’s cloud and mist, there must be good tea”. According to conventional knowledge, clouds and mist over the mountainous areas led to the birth of this kind of tea. Lushan Mountain is situated in a basin hidden by clouds and mist. The foggy conditions in nature offer a favorable environment for growing tea. The naming of *yún wù* ‘cloud and mist’ denotes the salient property of the place where the tea is grown and forms the metonymic relationships

PROPERTY FOR PLACE. The growing place is further used to represent the tea and PLACE FOR PRODUCT applies.

Tea names with the same metonymic relationships are commonly seen as in the Table 3 in the Appendix, which shows the importance of cloud and mist for the growth of tea. These names include *gu ìding yún wù* ‘Guiding [County] Cloud and Mist’, *n ún yu èyún wù* ‘Nanyue Cloud and Mist’, *xi àng q íyún wù* ‘Xiangqi cloud and mist’, etc.

Conceptualizations of *lú shān yún wù* ‘Lushan Cloud and Mist’ are shown in Figure 4-11. *Lú shān* ‘Lushan’ refers to the origin place<sub>a</sub>. *Yún wù* ‘cloud and mist’, the environment property of the growing place<sub>b</sub> of the tea, evokes, and metonymically stands for the growing place<sub>b</sub>. The growing place<sub>b</sub> is in turn used to stand for the tea. The metonymic complexes, or metonymic chains, suggested by Ruiz de Mendoza and Galera-Masegosa (2011) are required in the cognitive interpretation of this tea name. When *yún wù* ‘cloud and mist’ as the property is used to stand for the growing place<sub>b</sub> where the cloud and mist is pervasive, the domain of the metonymic source is expanded. The domain is further expanded when the growing place<sub>b</sub> designates the tea.

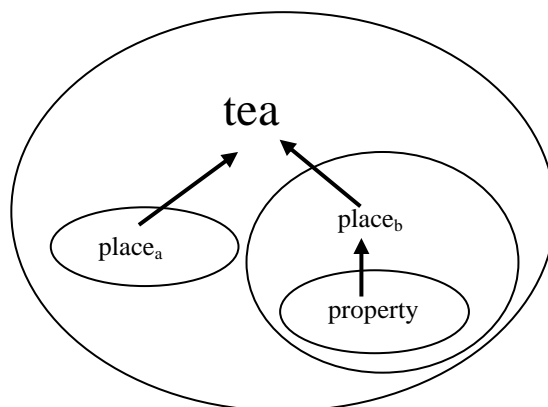


Figure 4-11 Metonymic Conceptualizations of *lú shān yún wù* ‘Lushan Cloud and Mist’

In the data, 3 tea names illustrate the combination of Place/Property (color) as in the Table 3 in the Appendix. Different colors of teas are reflected through different entities such as *hóng mǎ* ‘red plum’, *yùlù* ‘jade dew’, and *huáng tāng* ‘yellow soup’. Consider one example in (13).

- (13) jiǔ    qǔ    hóng    mǎ  
       jiu    qu    red    plum  
       ‘Jiuqu Red Plum’

The first part, *jiǔ qǔ* ‘Jiuqu’, is the place where the tea is produced. The naming of *hóng mǎ* ‘red plum’ is acquired because of the bright red color of the tea soup, which reminds one of plum fruits. And thus, a metonymic link is created between the plant and the tea. The color property may be understood against the double background of plum fruits and the tea. *Hóng mǎ* ‘red plum’, as a category, is used to stand for its color property. The property is further expanded to represent the tea. The metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

Conceptualizations of *jiǔ qǔ hóng méi* ‘Jiuqu Red Plum’ are shown in Figure 4-12<sup>6</sup>. When the red plum as a category is used to indicate the color of itself, the domain is reduced. When the color property is used to stand for the tea, the domain is expanded. Through the metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT, *hóng mǎ* ‘red plum’ is metonymically connected with the tea.

Besides the properties of plants and animals which may be used to establish the metonymic

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<sup>6</sup> While Examples (13)-(16) share the same conceptualization as Figure 4-12, which is provided on page 84, each example has a unique property (color, shape, smell, taste) that requires a detailed analysis. A general analysis based on a single conceptualization may not be sufficient to capture the specific property of each example. To this end, we provide a metonymic analysis of each example, which will be discussed in detail.

connections with the properties of tea, properties of body parts such as eyebrows and hands, objects such as swords and needles, etc., are commonly utilized to stand for teas. A typical example is shown in (14).

- (14) *nán shān shòu mǎ*  
 nan shan longevity eyebrow  
 ‘Nanshan Longevity Eyebrow’

The first part of the tea name, *nán shān* ‘Nanshan’, is the origin place of the tea. The naming of the second part, *shòu mǎ* ‘longevity eyebrow’, is based on the shape of the tea, which is associated with the eyebrows of a senior of longevity. The metonymic chain is thus set up between the body part and the tea. The same metonymic relationships may be seen in tea names such as *yǒng chūn fó shǒu* ‘Yongchun Buddha hand’, *bā shān què shé* ‘Bashan Sparrow Tongue’, *dōng hǎi lóng xū* ‘Donghai Dragon Whisker’, *ān huà sōng zhēn* ‘Anhua Pine Needle’, *lù’ān guāpiàn* ‘Lu’an Melon Seed’, *shànjuàn chūn yuè* ‘Shanjuan Spring Moon’, *chǎn chuān long jiàn* ‘Chanchuan Dragon Sword’, etc., which involve different aspects of our experience and give rise to the metonymy PROPERTY FOR PRODUCT.

Conceptualizations of *nán shān shòu mǎ* ‘Nanshan Longevity Eyebrow’ are shown in Figure 4-12. When the eyebrow as a category is used to indicate the shape of itself, the domain is reduced. When the shape property is used to stand for the tea, the domain is expanded. Through the metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT, *shòu mǎ* ‘longevity eyebrow’ is metonymically linked together with the tea.

The property of smell is naturally reflected through some plants in tea names such as *gu ì* ‘osmanthus’, *shuǐ xiān* ‘narcissus’, *lán* ‘orchid’. The property of taste is given in the tea name

*m éng dǐng gān lù* ‘Mengding Nectar’. Examples (15) and (16) illustrate these types.

(15) mǐn bēi shuǐ xiān  
 min bei narcissus  
 ‘Minbei Narcissus’

(16) m éng dǐng gān lù  
 meng ding nectar  
 ‘Mengding Nectar’

In examples (15) and (16), *mǐn bēi* ‘Minbei’ and *m éng dǐng* ‘Mengding’ are the origin places of the teas. The tea in example (15) got *shuǐ xiān* ‘narcissus’ in its name due to its floral aroma reminiscent of blooming narcissus flowers. The smell property of the flower is used to represent the tea. In (16), the main characteristic of this tea is its lingering sweet aftertaste that spreads over from the mouth down to the throat, hence the name. *Gān lù* ‘nectar’, the taste property of the sugar-rich liquid produced by plants is utilized to stand for the tea. It is observed that metonymic chains are underlying the interpretation of these tea names.

Conceptualizations of *mǐn bēi shuǐ xiān* ‘Minbei Narcissus’ and *m éng dǐng gān lù* ‘Mengding Nectar’ are shown in Figure 4-12. When the narcissus and the nectar as categories are used to indicate the smell and taste of themselves, the domain is reduced. When the smell and taste properties are used to stand for the tea, the domains are expanded respectively. The metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed in these tea names.

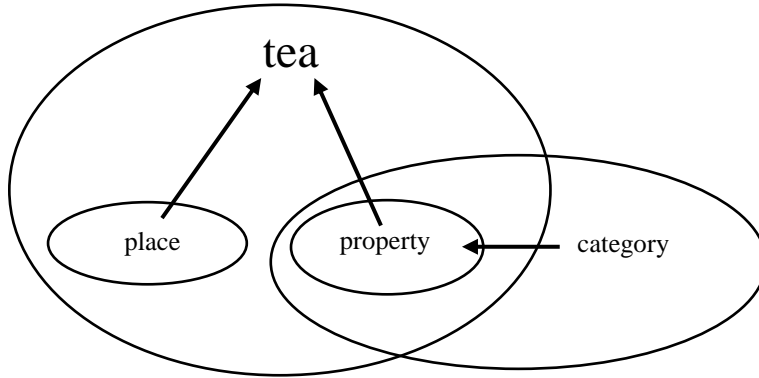


Figure 4-12 Metonymic Conceptualizations of *jiǔ qǔ hóng méi* ‘Jiuqu Red Plum’, *nán shān sh àu m á* ‘Nanshan Longevity Eyebrow’, *mǐn běi shuǐ xiān* ‘Minbei Narcissus’ and *m éng dǐng gān lù* ‘Mengding Nectar’

There are 23 tea names with the combination of Place/Property<sub>a</sub> + Porperty<sub>b</sub> such as *jīn zhài cu ìm á* ‘Jinzhai Green Eyebrow’, *sōng yáng yín hóu* ‘Songyang Silver Monkey’, *cháng xīng zǐ sǔn* ‘Changxing Purple Bamboo Shoot’, ect. as shown in the Table 3 in the Appendix. Two different properties of one entity are employed to represent the tea. In such combinations, tea names with the combination Place/Property<sub>a</sub> (color) + Porperty<sub>b</sub> (shape) appear more frequently and 17 tea names are identified. A typical example is shown in (17).

- (17) *shuǐ jīn guī*  
 water gold turtle  
 ‘Golden Water Turtle’

*Shuǐ* ‘water’, in this tea name, refers to the place where the tea trees are grown nearby. The naming of *jīn guī* ‘gold turtle’ comes from its round leaves with highly visible veins and bright color, which may evoke the association with the shell of a golden turtle. The two properties of the turtle, the color and shape, are utilized to stand for the tea.

Conceptualizations of *shuǐ jīn guī* ‘Golden Water Turtle’ are shown in Figure 4-13. When a turtle as a category is used to indicate the color property<sub>a</sub> and shape property<sub>b</sub> of itself, the domain is reduced. When the color and shape properties are used to stand for the tea, the domain is expanded. The metonymic chain NATURE FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

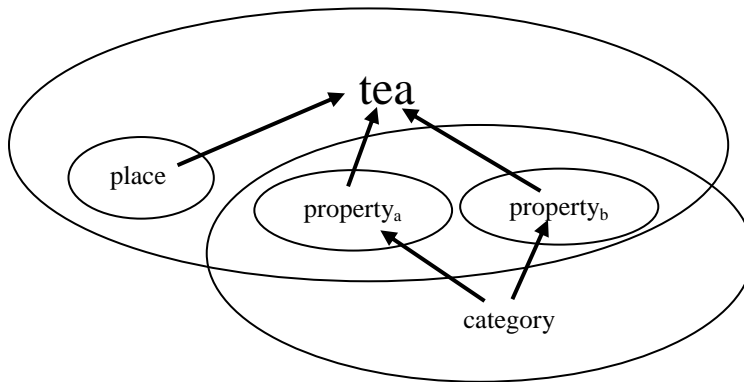


Figure 4-13 Metonymic Conceptualizations of *shuǐ jīn guī* ‘Golden Water Turtle’

There are two different colors in some tea names, which are taken as two different properties of teas as in the combination Place/Property<sub>a</sub> (color<sub>a</sub>) /Property<sub>b</sub> (color<sub>b</sub>). One of the properties involves a metonymic chain and is taken as another property of teas. Consider the example in (18).

- (18) j ñg t ñg lǜ xuě  
 jing ting green snow  
 ‘Jingting Green Snow’

The first component of the tea name, *j ñg t ñg* ‘Jingting’, is the production place of the tea.



The second component of the tea, *lǜ* ‘green’, is the color property of the tea. The third component, *xuě* ‘snow’, indicates another property of the tea—the color of tea’s hairs which cannot be interpreted from the naming directly. Metonymic connections between *xuě* ‘snow’ and the color property of the tea are established through metonymic chains.

Conceptualizations of *jìng tíng lǜ xuě* ‘Jingting Green Snow’ are shown in Figure 4-14. When snow as a category is used to indicate the color property<sub>b</sub> of itself, the domain is reduced. When the color property<sub>b</sub> is further used to stand for the tea, the domain is expanded. The metonymic chain consisting of metonymies CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

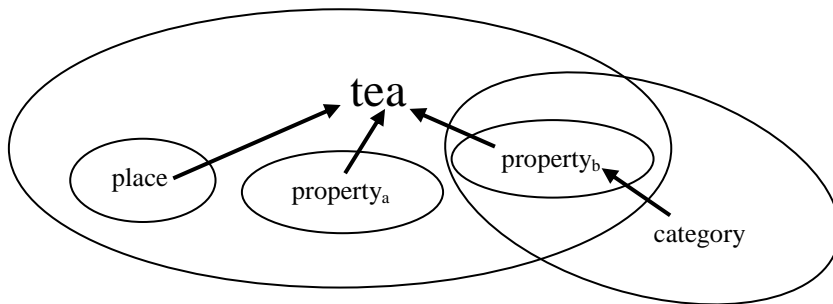


Figure 4-14 Metonymic Conceptualizations of *jìng tíng lǜ xuě* ‘Jingting Green Snow’

In Chinese tea names, different shapes of objects may be used to establish metonymic associations with tea. The commonly used objects include needles, swords, hooks, etc. Consider one example in (19).

- (19) yáng yán gōu qīng  
 yang yan hook green  
 ‘Yangyan Hook Green’

The first part of the tea name, *yáng yán* ‘Yangyan’, is the origin place where the tea is produced. The second part, *gōu* ‘hook’, is given due to the special hook-like appearance of its tea leaves, which involve a metonymic chain for the interpretation. The third part, *qīng* ‘green’, refers to the color property of the tea.

Conceptualizations of *yáng yán gōu qīng* ‘Yangyan Hook Green’ are shown in Figure 4-15. When a hook as a category is used to indicate the shape property<sub>a</sub> of itself, the domain is reduced. When the shape property is used to stand for the tea, the domain is expanded. The metonymic chain which is composed of CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

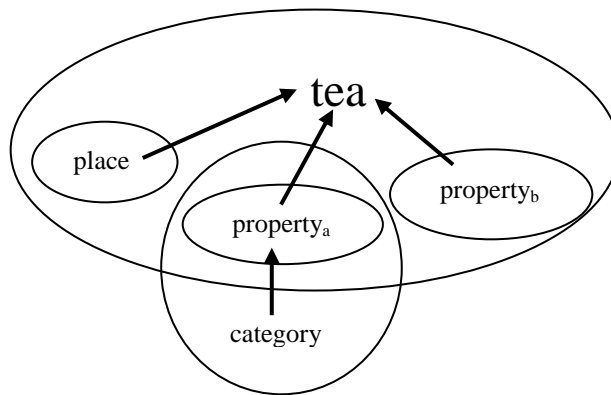


Figure 4-15 Metonymic Conceptualizations of *yáng yán gōu qīng* ‘Yangyan Hook Green’

Some tea names contain two different properties which cannot be directly interpreted as in the combination Place/Property<sub>a</sub> (color) /Property<sub>b</sub> (smell). More metonymic mappings need to be considered. A typical example is shown (20).

- (20) *sài shān yù lián*  
 sai shan jade lotus  
 ‘Saishan Jade Lotus’

*Sài shān* ‘Saishan’ refers to the place where the tea is produced. The second part, *yù* ‘jade’, as a category, is used to stand for its color property. The third part, *lián* ‘lotus’, is acquired because this tea has the smell of freshly picked lotus flowers. In the tea name, *lián* ‘lotus’ is used to represent its smell property. The metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is utilized.

Conceptualizations of *sài shān yù lián* ‘Saishan Jade Lotus’ are shown in Figure 4-16. When jade and lotus as category<sub>a</sub> and category<sub>b</sub> are used to indicate the properties of themselves, the domains are reduced. When the color property<sub>a</sub> and smell property<sub>b</sub> are used to stand for the tea, the domain is expanded. Double metonymic chains are observed.

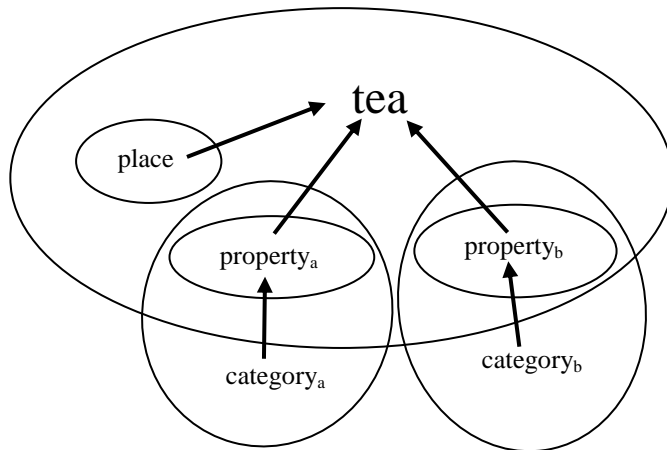


Figure 4-16 Metonymic Conceptualizations of *sài shān yù lián* ‘Saishan Jade Lotus’

Some tea names show the quality and level of the teas by using the expressions such as *jīn* ‘gold’, *ku í* ‘best’ or *wáng* ‘king’. These expressions in these tea names indicate the best or the highest quality property of the tea. Consider examples in (21-22).

- (21) *jīn jùn méi*  
 gold mountain eyebrow  
 ‘Gold Mountain Eyebrow’

There are three elements in this name, i.e., *jīn* ‘gold’, *jùn* ‘mountain’ and *méi* ‘eyebrow’, indicating the quality property, origin place and shape of the tea respectively. *Jīn* ‘gold’ as a category of a rare resource, is considered the noblest of all the metals, and two metonymic chains are required to interpret its meaning fully.

Conceptualizations of *jīn jùn méi* ‘Gold Mountain Eyebrow’ is shown in Figure 4-17. When the natural substance *jīn* ‘gold’ as category<sub>a</sub> refers to the quality property of itself, the domain is reduced. When the quality property is further used to represent the tea, the domain is expanded. When *méi* ‘eyebrow’, as another category<sub>b</sub>, refers to the shape property<sub>b</sub> of itself, the domain is reduced. When the shape property<sub>b</sub> of *méi* ‘eyebrow’ is extended to represent the tea, the domain is expanded.

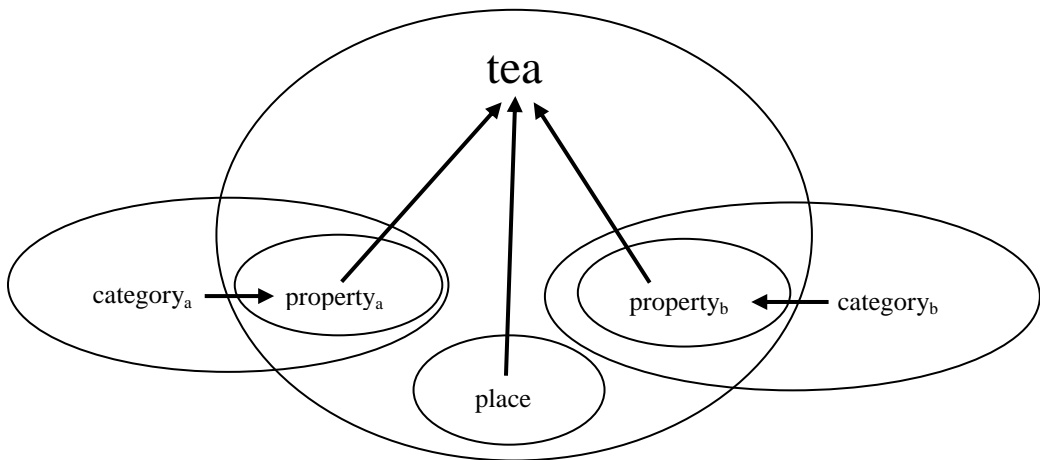


Figure 4-17 Metonymic Conceptualizations of *jīn jùn méi* ‘Gold Mountain Eyebrow’

- (22) yě      zhēn      wáng  
 wild    needle    king  
 ‘Wild Needle King’

The first component, *yě* ‘wild’, indicates the wild kind of plant the tea belongs to. The second component, *zhēn* ‘needle’, is acquired due to the shape of the tea, which evokes the association with the shape of the needle. The third component, *wáng* ‘king’, refers to the highest position or the quality property of the tea.

Conceptualizations of *yě zhēn wáng* ‘Wild Needle King’ is shown in Figure 4-18. *Yě* ‘wild’, as the source of the tea, is used to represent the tea. *Zhēn* ‘needle’, as a category, refers to the shape property of itself, which in turn represents the tea. *Wáng* ‘king’, as another category, indicates its quality property, which is extended to stand for the tea.

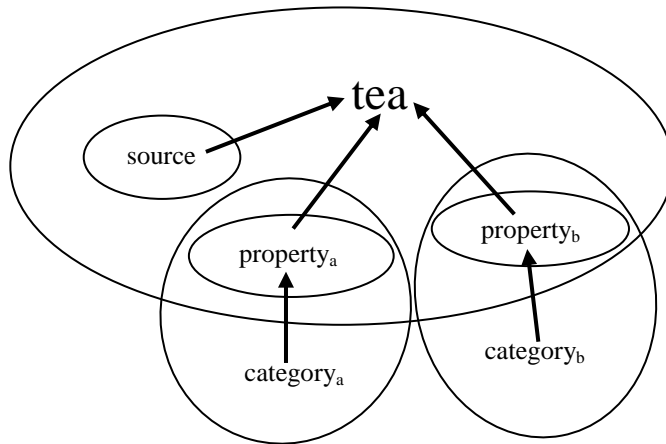


Figure 4-18 Metonymic Conceptualizations of *yě zhēn wáng* ‘Wild Needle King’

Color, as one of the salient properties of teas, is frequently used to indicate the tea in Chinese tea names. Some words such as green, red, yellow, etc., may be used to indicate the

property directly. Some colors are reflected in other expressions such as jade, silver, snow, etc. In interpreting these words, a metonymic chain is required. Consider an example in (23).

- (23) ān huà yín hǎo  
 an hua silver hair  
 ‘Ānhuà Silver Hair’

The first part, *ānhuà* ‘Ānhuà’, is the place where the tea is produced. *Yín* ‘silver’, as a kind of metal in nature, is used to refer to one of its properties—color. The metonymy CATEGORY FOR PROPERTY arises. The color property is further used to stand for the tea and a metonymic chain is evoked. The last component, *hǎo* ‘hair’, as a part of the tea, is used to stand for the tea.

Conceptualizations of *ān huà yín hǎo* ‘Ānhuà Silver Hair’ are shown in Figure 4-19<sup>7</sup>. When silver as a category is used to indicate the color of itself, the domain is reduced. When the color property is used to stand for the tea, the domain is expanded. The metonymic chain which is composed of the metonymies CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

Shape, as another salient property of teas, is also frequently used to indicate teas. The shapes of needles, swords and bamboo shoots are commonly associated with the shapes of some teas, which involve metonymic chains. A typical example is shown in (24).

- (24) tiān zhù jì àn hǎo  
 tian zhu sword hair  
 ‘Tianzhu Sword Hair’

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<sup>7</sup> While Examples (23) and (24) share the same conceptualization as Figure 4-19, which is provided on page 92, each example has a unique property (color and shape) that requires a detailed analysis. A general analysis based on a single conceptualization may not be sufficient to capture the specific property of each example. To this end, we provide a metonymic analysis of each example, which will be discussed in detail respectively.

*Tiānzhù* ‘Tianzhu’ is the production place of the tea used to stand for the tea. The shape of the tea reminds us of the shape of a sword and thus got the naming of *jìàn* ‘sword’, which involves a metonymic chain. *Háo* ‘hair’ is a part of tea used to represent the tea.

Conceptualizations of *tiān zhù jiàn háo* ‘Tianzhu Sword Hair’ are shown in Figure 4-19. When a sword as a category is used to indicate the shape of itself, the domain is reduced. When the shape property is used to stand for the tea, the domain is expanded. The metonymic chain which consists of the metonymies CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

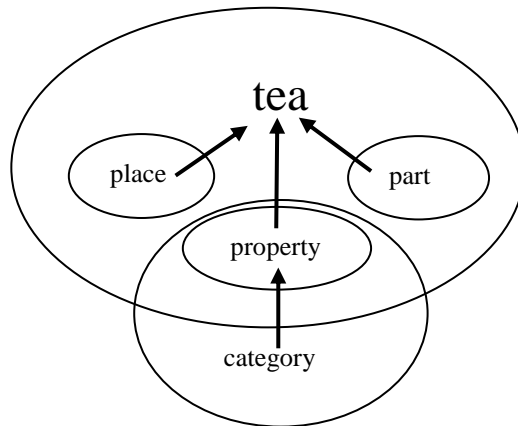


Figure 4-19 Metonymic Conceptualizations of *ān huà yín háo* ‘Ānhuà Silver Hair’ and *tiān zhù jiàn háo* ‘Tianzhu Sword Hair’

Two properties of one entity may be indirectly reflected in tea names and used to stand for the tea. A typical example is shown in (25).

- (25) bái    háo    yín    zhēn  
       white hair silver needle  
       ‘White Hair Silver Needle’

The first component of the tea name, *bái háo* ‘white hair’, refers to a part of the tea. The naming of *yín zhēn* ‘silver needle’ is due to its silver-white, shining appearance of needles. The properties of color and shape are reflected indirectly through metonymic chains. And the two properties are further used to stand for the tea.

Conceptualizations of *bái háo yín zhēn* ‘White Hair Silver Needle’ are shown in Figure 4-20. When a silver needle as a category is used to indicate the color property<sub>a</sub> and shape property<sub>b</sub> of itself, the domain is reduced. When the two properties are used to stand for the tea, the domain is expanded. Double metonymic chains from one entity are observed.

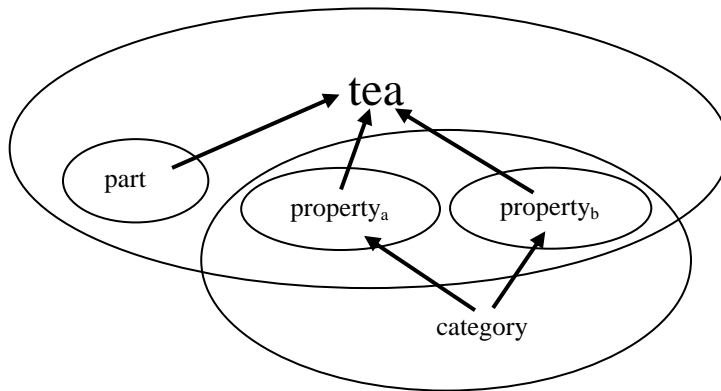


Figure 4-20 Metonymic Conceptualizations of *bái háo yín zhēn* ‘White Hair Silver Needle’

One of the properties of teas may be combined with a part of teas to represent the tea. The smell property of plants such as orchids, lotuses, narcissuses is commonly used to stand for the tea. Consider the example in (26).

- (26) *bái yá qí lán*  
 white bud fantastic orchid  
 ‘White Bud Fantastic Orchid’



*Bāi yá* ‘White Bud’ refers to the white newly sprouted leaves of this tea. Its fresh leaves are picked to make oolong tea, which turns out to have a peculiar orchid scent, hence the name. The naming of *qí lán* ‘fantastic orchid’ refers to the unusual smell of the tea, which involves a metonymic chain for the interpretation.

Conceptualizations of *bāi yá qí lán* ‘White Bud Fantastic Orchid’ are shown in Figure 4-21. When an orchid as a category is used to indicate the smell of itself, the domain is reduced. The domain is extended when the smell property is used to stand for the tea. The metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

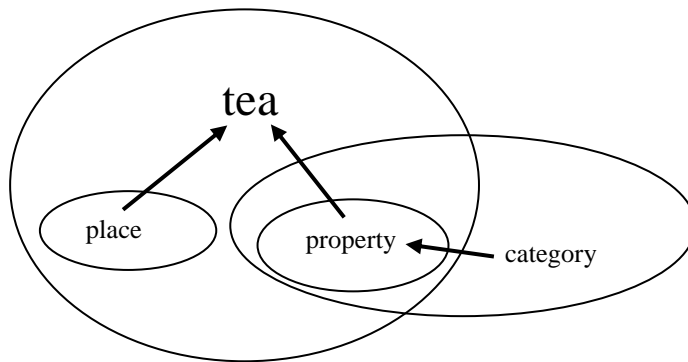


Figure 4-21 Metonymic Conceptualizations of *bāi yá qí lán* ‘White Bud Fantastic Orchid’

One of the properties of teas may be combined with two places to represent the tea as in the combination of Placea/Placeb/Property (color). Consider the example in (27).

- (27) *guī shān yán lǜ*  
 gui shan rock green  
 ‘Guishan Rock Green’

The first part of the tea name, *guī shān* ‘Guishan’, is the origin place of the tea. The second

part of the name, *yán* ‘rock’, is part of the natural environment and the growing place of the tea, which involves a metonymic chain. The third part, *lǜ* ‘green’, refers to the color of the tea soup. All the three parts are used to represent the tea.

Conceptualizations of *guī shān yán lǜ* ‘Guishan Rock Green’ are shown in Figure 4-22. The origin place<sub>a</sub> *guī shān* ‘Guishan’, the growing place<sub>b</sub>, *yán* ‘rock’, and the color property *lǜ* ‘green’ are used to stand for the tea. When *yán* ‘rock’, as a category, is used to stand for the growing place<sub>b</sub>, the domain of the metonymic source is reduced. When the growing place<sub>b</sub> designates the tea, the domain is expanded.

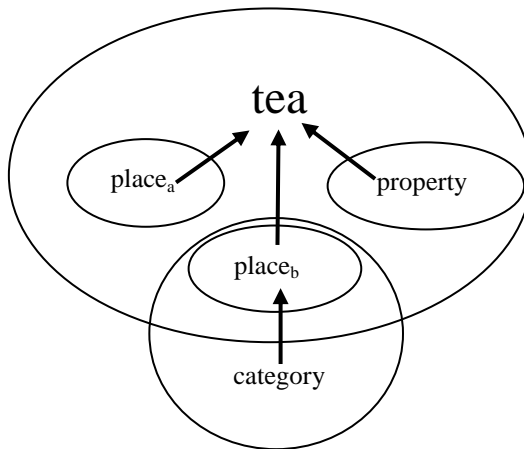


Figure 4-22 Metonymic Conceptualizations of *guī shān yán lǜ* ‘Guishan Rock Green’

Tea names in the combination of Place<sub>a</sub>/Place<sub>b</sub>/Property may involve double metonymic chains from two different entities. Consider the example in (28).

- (28) m éng      dǐng      sh í      huā  
 meng      ding      stone      flower  
 ‘Mengding Stone Flower’

There are three parts in this tea name. The first part, *m éng dǐng* ‘Mengding’, refers to the production place of the tea. The naming of *sh í* ‘stone’ is acquired because of the natural and beautiful appearance of the tea, which arouses associations with parasitic moss on ancient jungle stones. Stone, as a part of nature, represents the place. The third part, *huā* ‘flower’, indicates the shape of the the whole bud after being brewed, which reminds people of flowers. In interpreting this tea name, double metonymic chains are required.

Conceptualizations of *m éng dǐng sh í huā* ‘Mengding Stone Flower’ are shown in Figure 4-23. When *sh í* ‘stone’ as category<sub>a</sub> and *huā* ‘flower’ as category<sub>b</sub>, are used to stand for the place<sub>b</sub> and the shape property of the flower respectively, the double domains are reduced. When the place<sub>b</sub> and the shape property of flower are utilized to represent the tea, double metonymic chains are thus observed.

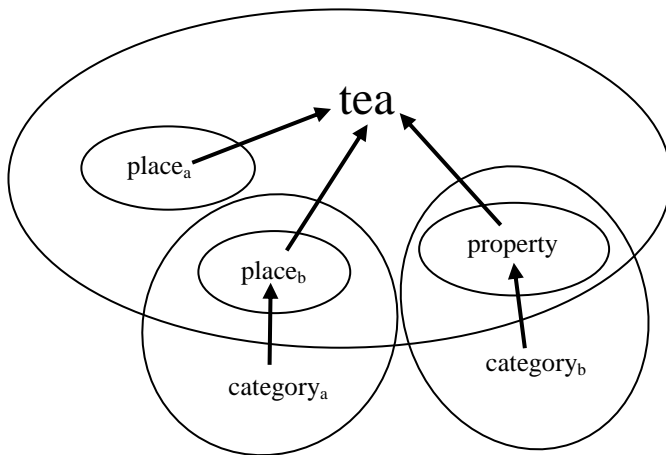


Figure 4-23 Metonymic Conceptualizations of *m éng dǐng sh í huā* ‘Mengding Stone Flower’

Tea names sharing the same metonymic relationship PROPERTY FOR PRODUCT are shown in the Table 3 in the Appendix. According to the components of the 74 tea names, under

the general pattern PROPERTY FOR PRODUCT, different combinations can be distinguished.

#### 4.2.4 PRODUCER FOR PRODUCT

Due to the close association of producers with products—teas, the metonymy PRODUCER FOR PRODUCT is also reflected in some tea names. Some tea names contain the names of the producers such as *fú lái qīng* ‘Fulai Qing’, *fú yáo xiān zhī* ‘Fuyao Xianzhi’, *ā lǐ shān wū lóng* ‘Alishan Wulong’ and *tiě luó hàn* ‘Tieluohan’ as in the Table 3 in the Appendix. More examples are shown in (29) and (30).

(29) m íng      jiā    chūn  
           míng      jiā    chun  
           ‘Mingjia Chun’

(30) hàn   zhōng   xiān   háo  
           han   zhong   xian   hao  
           ‘Hanzhong Xianhao’

The tea name in (29), *míng jiā chūn* ‘Mingjia Chun’, is named after a tea company in Shandong Province, which is mainly engaged in the plantation, production and processing of teas. The tea name in (30), *hàn zhōng xiān háo* ‘Hanzhong Xianhao’, is a local public brand. In order to avoid the confusion of the tea market caused by too many tea brands and promote the development of the Hanzhong tea industry, in 2007, all famous teas in Hanzhong city were uniformly named Hanzhong Xianhao. Since then, Hanzhong Xianhao has become the public tea brand of the city. All these tea names give rise to the metonymy PRODUCER FOR PRODUCT.

Conceptualizations of *míng jiā chūn* ‘Mingjia Chun’ and *hàn zhōng xiān háo* ‘Hanzhong Xianhao’ are shown in Figure 4-24. In the naming of these teas, the names of the tea company and the public brand are used to stand for the teas. The metonymy PRODUCER FOR PRODUCT applies.

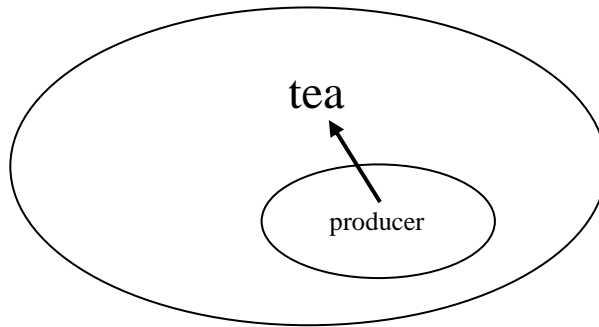


Figure 4-24 Metonymic Conceptualizations of *míng jiā chūn* ‘Mingjia Chun’ and *hàn zhōng xiān háo* ‘Hanzhong Xianhao’

Some tea names consist of a place name and the tea’s producer. These names represent two different elements: the place where the tea is produced and the tea’s producer. A typical example is shown in (31).

- (31) *lǎo zhú dà fāng*  
       *lao zhu da fang*  
       ‘Laozhu Dafang’

In the tea name *lǎo zhú dà fāng* ‘Laozhu Dafang’ (tea produced in Laozhu by the tea producer named Dafang), the first element of the naming, *lǎo zhú* ‘Laozhu’, is the origin place of the tea. The second part of the tea name, *dà fāng* ‘Dafang’, is the name of the tea’s producer who

is said to be a monk in the Ming Dynasty (1567-1572). The metonymy PRODUCER FOR PRODUCT is observed.

More tea names exist with the same metonymic relationships. These include *lí shān wū lóng* ‘Lishan Wulong’ (tea produced in Lishan by the tea producer named Wulong), *tài píng hóu kǔi* ‘Taipinghou Kui’ (tea produced in Taipinghou by the tea producer named Kui), etc. Here, the second part of the tea names, *wū lóng* ‘Wulong’ and *ku i* ‘Kui’, are the names of the producers of the teas. It is said that the producer *wū lóng* ‘Wulong’ inadvertently left fresh tea for a night and did not roast it in time and accidentally created a new tea without astringent flavor, hence the name. The producer *ku i* ‘Kui’ was a tea farmer with extensive experience in tea producing. He was particularly skilled in tea processing and believed that the best tea is produced when one strong and straight bud and two fresh leaves are carefully harvested from mountain tea gardens 750 meters above sea level. The high-quality tea made in this way is named after *ku i* ‘Kui’.

Conceptualizations of *lǎo zhū dà fāng* ‘Laozhu Dafang’ are shown in Figure 4-25. The name of the place *lǎo zhū* ‘Laozhu’ is used to indicate the metonymic relationship PLACE FOR PRODUCT. The name of the producer, *dà fāng* ‘Dafang’, is employed to produce the metonymy PRODUCER FOR PRODUCT.

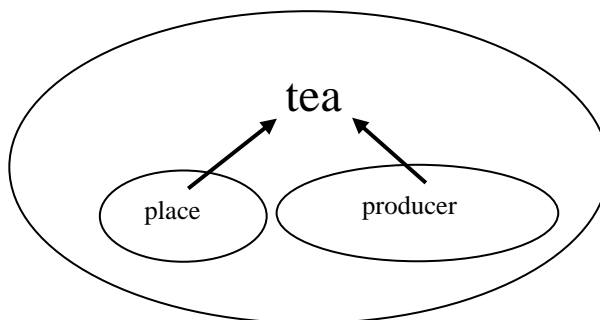


Figure 4-25 Metonymic Conceptualizations of *lǎo zhū dà fāng* ‘Laozhu Dafang’

The component of producer may be combined with other components to represent the tea. Some tea names contain the combination of producers and parts of teas. Consider the example in (32).

- (32) lán lǐng máo jiān  
 lan ling hair tip  
 ‘Lanling Hair Tip’

The first part of the tea name, *lán lǐng* ‘Lanling’, refers to the tea factory where the tea is produced. The second part, *máo jiān* ‘hair tip’, indicates the tea’s part. The producer and a part of the tea are utilized to represent the tea. The same metonymic relationships are reflected in the tea names *shèng shuǐ máo jiān* ‘Shengshui Hair Tip’ and *qiān zhū bì máo jiān* ‘Qianzhubi Hair Tip’ as in Table 4 in the Appendix.

Conceptualizations of *lán lǐng máo jiān* ‘Lanling Hair Tip’ are shown in Figure 4-26. *Lán lǐng* ‘Lanling’ as the producer of the tea is used to stand for the tea. The metonymy PRODUCER FOR PRODUCT is observed.

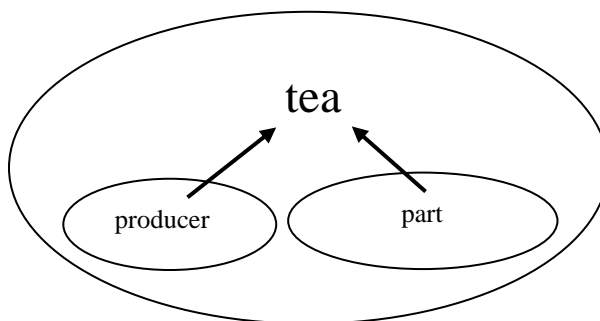


Figure 4-26 Metonymic Conceptualizations of *lán lǐng máo jiān* ‘Lanling Hair Tip’

Some tea names contain the combination of producers, properties and parts of teas. Consider the example in (33).

- (33) *jīn dǐng cu ì hǎo*  
 jin ding green hair  
 ‘Jinding Green Hair’

The first part, *jīn dǐng* ‘Jinding’, is the name of the tea company where the tea is produced. The second part, *cu ì* ‘green’, is the color property of the tea. The third part, *hǎo* ‘hair’, refers to the part of the tea. All the three components are used to stand for the tea.

Conceptualizations of *jīn dǐng cu ì hǎo* ‘Jinding Green Hair’ are shown in Figure 4-27. *Jīn dǐng* ‘Jinding’ as the producer of the tea, *cu ì* ‘green’ as the property of the tea, and *hǎo* ‘hair’ as one part of the tea are utilized to represent the tea.

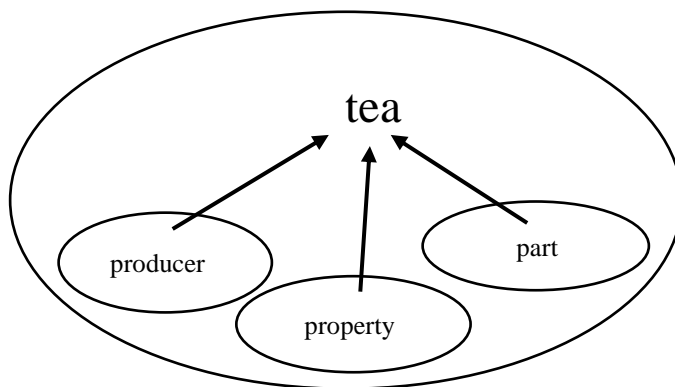


Figure 4-27 Metonymic Conceptualizations of *jīn dǐng cu ì hǎo* ‘Jinding Green Hair’

The component of producer may also be seen in the combination of Producer/Property<sub>a</sub> (color<sub>a</sub>)/Property<sub>b</sub> (color<sub>b</sub>). A typical example is shown in (34).



- (34) fú qiáo lǜ xuě  
 fu qiao green snow  
 ‘Fuqiao Green Snow’

There are three components in this tea name. The first component, *fú qiáo* ‘Fuqiao’, refers to the local tea factory where the tea is produced. The name of the tea factory, *fú qiáo* ‘Fuqiao’, is used as the producer to stand for the tea. PRODUCER FOR PRODUCT is utilized. The second component of the tea, *lǜ* ‘green’, is the color property of the tea. The third component, *xuě* ‘snow’, refers to the color of tea’s hairs, which involves a metonymic chain for the interpretation of the naming. Metonymic connections between *xuě* ‘snow’ and the color property of the tea are thus established.

Conceptualizations of *jìng tíng lǜ xuě* ‘Jingting Green Snow’ are shown in Figure 4-28. When snow as a category is used to indicate the color property<sub>b</sub> of itself, the domain is reduced. When the color property<sub>b</sub> is further used to stand for the tea, the domain is expanded. The metonymic chain CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed in this tea name.

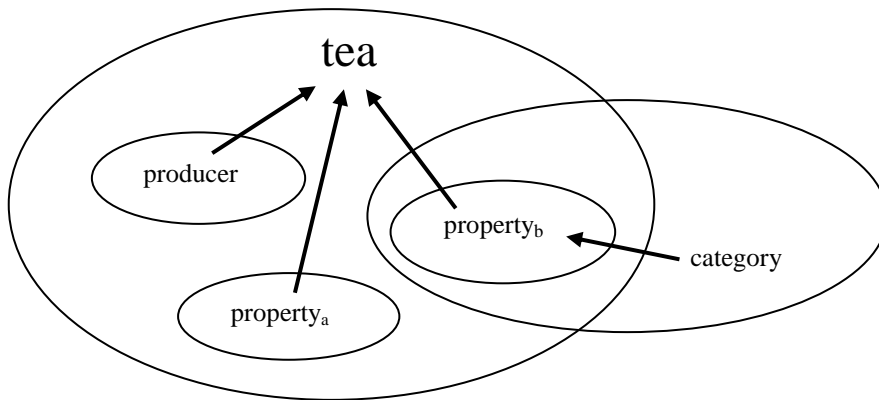


Figure 4-28 Metonymic Conceptualizations of *fú qiáo lǜ xuě* ‘Fuqiao Green Snow’

The combination of the components Producer/Property<sub>a</sub> (color) + Property<sub>b</sub> (shape) is reflected in the tea name in (35).

- (35) yù m íng      b ì      jì àn  
 yu ming      green sword  
 ‘Yuming Green Sword’

*Yù m íng* ‘Yuming’ is the name of the tea company which produces the tea. The second part of the tea, *b ì jì àn* ‘green sword’, refers to an entity with two properties—the color and the shape, which arouses the associations with a green sword and thus got the naming of *b ì jì àn* ‘green sword’.

Conceptualizations of *yù m íng b ì jì àn* ‘Yuming Green Sword’ are shown in Figure 4-29. *Yù m íng* ‘Yuming’, as the producer of the tea, is utilized to represent the tea and gives rise to the metonymy PRODUCER FOR PRODUCT. When the sword as a category is used to indicate the color property<sub>a</sub> and shape property<sub>b</sub> of itself, the domain is reduced. When the two properties are used to stand for the tea, the domains are expanded.

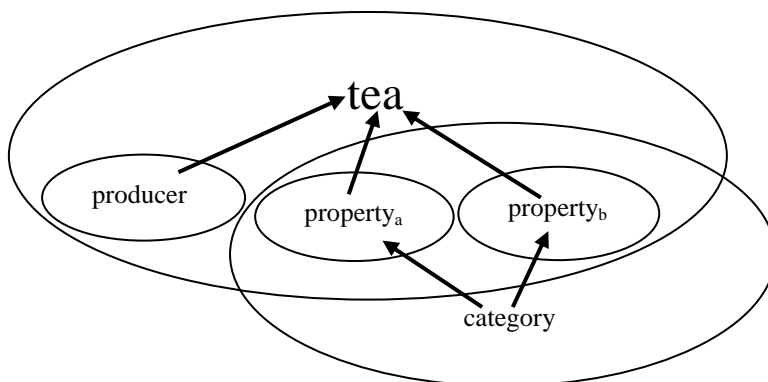


Figure 4-29 Metonymic Conceptualizations of *yù m íng b ì jì àn* ‘Yuming Green Sword’

These tea names can be distinguished as combinations of Producer, Place/Producer, Producer/Part, Producer/Property (color)/Part, Producer/Property<sub>a</sub> (color<sub>a</sub>)/Property<sub>b</sub> (color<sub>b</sub>) and Producer/Property<sub>a</sub> (color) + Property<sub>b</sub> (shape). The Table 4 in the Appendix displays a list of tea names that utilize the metonymy PRODUCER FOR PRODUCT.

## 4.2.5 METHOD FOR PRODUCT

There are three different methods reflected in Chinese tea names such as picking method, packing method, producing method, which are used to represent the tea. All these metonymies fall under the general pattern METHOD FOR PRODUCT. In the following examples, the metonymies PICKING METHOD FOR PRODUCT, PACKING METHOD FOR PRODUCT, and PRODUCING METHOD FOR PRODUCT are taken to be understood based on this general pattern.

### 4.2.5.1 PICKING METHOD FOR PRODUCT

In some tea names, the picking method may be seen together with the origin place. These names represent two different elements of the tea: the place of production and the picking method of the tea. A typical example is shown in (36).

- (36) fèng huáng dān cōng  
feng huang dan cong  
'Fenghuang Dancong'

The first part of the tea name, *fèng huáng* 'Fenghuang' refers to the origin place of the tea.

The second part, *dān cōng* ‘Dancong’, refers to the picking method of this kind of tea. To ensure the tea’s superior quality, the method of selectively picking individual tea plants is employed. The picking requirement of this kind of tea is very strict and meticulous: hold the stem of the new shoot with the thumb and forefinger, separate the leaves on both sides of the fingers, and fold them gently. It may ensure the quality of tea through this picking method. When the picking method is used to indicate the tea product, we get the metonymy PICKING METHOD FOR PRODUCT. Other teas share the same metonymic relationships. They include *líng tóu dān cōng* ‘Lingtou Dancong’ and *wū dōng dān cōng* ‘Wudong Dancong’.

Conceptualizations of *fèng huáng dān cōng* ‘Fenghuang Dancong’ are shown in Figure 4-30. The origin place, *fèng huáng* ‘Fenghuang’ and the particular picking method of *dān cōng* ‘Dancong’ are used to stand for the tea. The metonymies PLACE FOR PRODUCT and PICKING METHOD FOR PRODUCT are found in the figure.

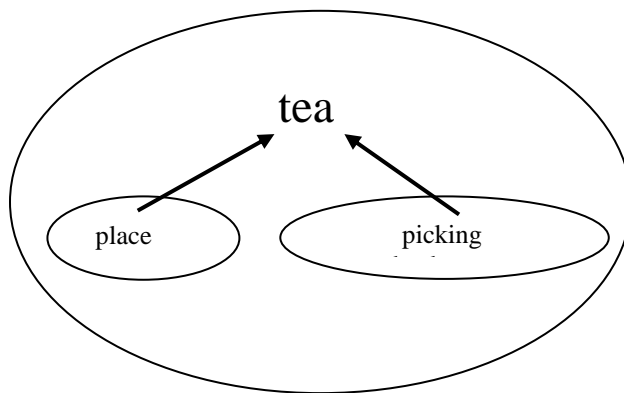


Figure 4-30 Metonymic Conceptualizations of *fèng huáng dān cōng* ‘Fenghuang Dancong’

Picking method can also be combined with other components to jointly represent the tea as in the combination of Plant/Property (smell)/Picking Method. A typical example is in (37).

- (37) *sòng zhǒng mì lán xiāng dān cōng*  
 song zhong honey orchid fragrance dan cong  
 ‘Songzhong Honey Orchid Fragrance Dancong’

This name is composed of three parts. The first part, *sòng zhǒng* ‘Songzhong’, refers to the original tea tree of this tea which was planted during the Song Dynasty (960-1279). The second part, *mì lán xiāng* ‘honey orchid fragrance’ indicates the smell property—the special thick, sweet and floral (orchid) aroma of this tea. The third part, *dān cōng* ‘Dancong’, refers to the special picking method of this kind of tea.

Conceptualizations of *sòng zhǒng mì lán xiāng dān cōng* ‘Songzhong Honey Orchid Fragrance Dancong’ are shown in Figure 4-31. *Sòng zhǒng* ‘Songzhong’ as the tea plant, *mì lán xiāng* ‘honey orchid fragrance’ as the smell property, *dān cōng* ‘Dancong’ as the picking method of the tea are employed to stand for the tea.

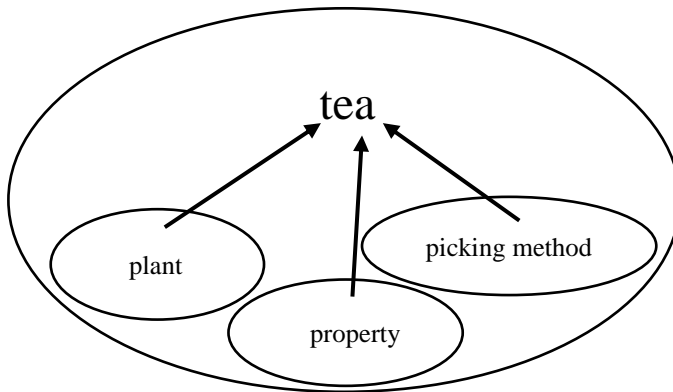


Figure 4-31 Metonymic Conceptualizations of *sòng zhǒng mì lán xiāng dān cōng* ‘Songzhong Honey Orchid Fragrance Dancong’

#### 4.2.5.2 PACKING METHOD FOR PRODUCT

Some teas are named after their packing methods. These names represent two elements: the place of production and the packing method. A typical example is shown in (38).

- (38) wén shān bāo zhōng  
 wen shan bao zhong  
 ‘Wenshan Baozhong’

The first part of the tea name, *wén shān* ‘Wenshan’, is the origin place of the tea. The second part, *bāo zhōng* ‘Baozhong’, refers to the cuboid packing method of this kind of tea, in which the tea is packed into a square shape to prevent the tea fragrance from escaping. The metonymy PACKING METHOD FOR PRODUCT applies here.

More teas share the same metonymic relationships such as *yún nán qī zǐ bǐng* ‘Yunnan Qizibing’. This kind of tea is also called *yúán chéngbǐng* ‘round tea cake’. It is to process and press Pu’er loose tea into round tea cake, which looks like the full moon. Then pack every seven tea cakes into a tube, hence the name. It’s the most representative packing method of Pu’er tea. In order to facilitate transportation, trading and management, the imperial court carried out trade standardization measures. Each cake has a diameter of 20 cm, a central thickness of 2.5 cm, an edge thickness of 1 cm, and a net weight of 357 grams. It is the only tea in China that uses national laws to regulate the shape, weight and packaging specifications.

Conceptualizations of *wén shān bāo zhōng* ‘Wenshan Baozhong’ are shown in Figure 4-32. The origin place, *wén shān* ‘Wenshan’ and the cuboid packing method of *bāo zhōng* ‘Baozhong’ are used to stand for the tea. The metonymy PACKING METHOD FOR PRODUCT is found in

the figure.

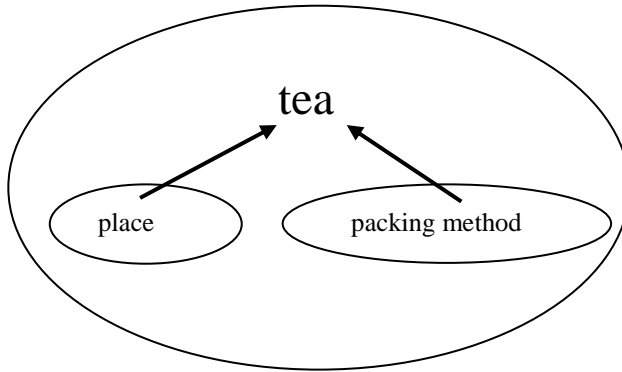


Figure 4-32 Metonymic Conceptualizations of *tái wān bāo zhǒng* ‘Taiwan Baozhong’

#### 4.2.5.3 PRODUCING METHOD FOR PRODUCT

The producing method is also used in naming of Chinese teas. *Gōng fū* ‘Gongfu’ and *huǒ qīng* ‘Huoqing’ are two producing methods commonly employed. Consider the example in (39).

- (39) yǒng      xī huǒ      qīng  
       yong      xi huó      qing  
       ‘Yongxi Huoqing’

*Yǒng xī* ‘Yongxi’, is the place where the tea is produced. The naming of *huǒ qīng* ‘Huoqing’ indicates the producing method of this tea as it has been fired by charcoal during the processing procedures. This kind of method involves 20 hours of continuous pan-frying over charcoal, which leads to its unique light smokey fragrance. The special producing method is used directly to represent the tea and gives rise to the metonymy PRODUCING METHOD

FOR PRODUCT.

Conceptualizations of *yǒng xī huǒ qīng* ‘Yongxi Huoqing’ are shown in Figure 4-33. *Huǒ qīng* ‘Huoqing’, as a kind of method, is utilized to represent the tea. PRODUCING METHOD FOR PRODUCT applies.

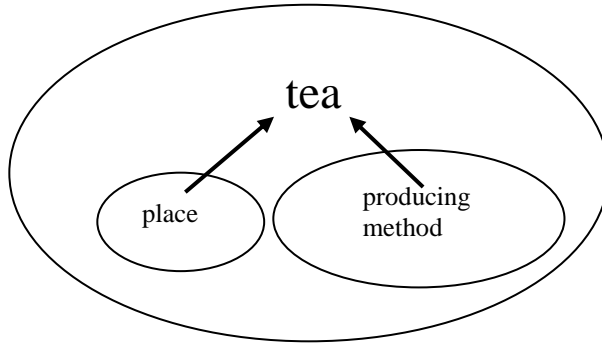


Figure 4-33 Metonymic Conceptualizations of *yǒng xī huǒ qīng* ‘Yongxi Huoqing’

Place names, properties of teas, and tea-producing methods may be utilized to stand for some teas. These names represent three different elements: the place where the tea is produced, a property of the tea, and the tea-producing method. A typical example is shown in (40).

- (40) h ú    h óng    g ōng    f ū  
       hu    hong    gong    fu  
       ‘Hu hong Gongfu’

The first part of the tea’s name, *hú* ‘Hu’ (Hunan Province), is the origin place of the tea. The second part, *hóng* ‘red’, indicates the tea’s property—the tea soup’s red color. The third part, *gōng fū* ‘Gongfu’, refers to the careful tea-producing method used to make the tea. The so-called *gōng fū* ‘Gongfu’ tea-producing method, which includes withering, rolling, fermentation, drying,



and sorting, is extremely meticulous and requires a lot of time and effort, hence the name. The metonymy PRODUCING METHOD FOR PRODUCT is observed.

These metonymies can also be formulated in other tea names. Examples include *diān hóng gōng fū* ‘Dianhong Gongfu’, *guì hóng gōng fū* ‘Guihong Gongfu’, *chuān hóng gōng fū* ‘Chuanhong Gongfu’, etc. Besides the producing method of *gōng fū* ‘Gongfu’, there is another producing method called *huǒ qīng* ‘Huoqing’ as seen in *yǒng xī huǒ qīng* ‘Yongxi Huoqing’. The method of *huǒ qīng* ‘Huoqing’ includes the process of killing<sup>8</sup>, rolling, stir-frying, double kneading, screening, etc., which takes about 20 hours.

Conceptualizations of *hú hóng gōng fū* ‘Hu hong Gongfu’ are shown in Figure 4-34. *Hú* ‘Hu’ as the origin place, *hóng* ‘red’ as the salient property, and *gōng fū* ‘Gongfu’ as the producing method are used to stand for the tea. The metonymy PRODUCING METHOD FOR PRODUCT may be found in the figure.

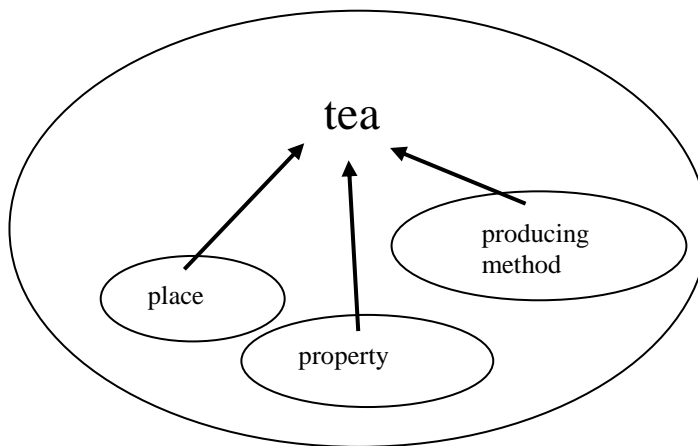


Figure 4-34 Metonymic Conceptualizations of *hú hóng gōng fū* ‘Hu hong Gongfu’

<sup>8</sup> “Killing” in tea production refers to the process of deactivating the enzymes in the freshly harvested tea leaves to stop their natural oxidation. It is a crucial step in tea production as it helps to preserve the flavor, aroma, and appearance of the tea leaves, and it plays a significant role in determining the final quality of the tea.

All the 16 names may be distinguished as combinations of Place/Picking Method, Plant/Property (smell)/Picking Method, Place/Packing Method, Place/Producing Method, Place/Property (color)/Producing Method. Table 5, located in the Appendix, presents a list of tea names that exemplify the metonymy METHOD FOR PRODUCT.

#### 4.2.6 HISTORICAL/LEGENDARY FIGURE FOR PRODUCT

Some teas are named in honor of historical figures. These tea names contain two elements: the name of a historical figure and a property of the tea. A typical example is shown in (41).

- (41) wén jūn nèn lǜ  
 wen jun verdancy  
 ‘Wenjun Verdancy’

The first element of the tea name, *wén jūn* ‘Wenjun’, is the name of a historical figure in Chinese history. In order to commemorate her devout loyalty to her husband, later generations named the locally produced green tea after her. The second element, *nèn lǜ* ‘verdancy’, refers to the color of the tea.

Conceptualizations of *wén jūn nèn lǜ* ‘Wenjun Verdancy’ are shown in Figure 4-35. *Wén jūn* ‘Wenjun’ as a historical figure and *nèn lǜ* ‘verdancy’ as the salient property are utilized to stand for the tea. The metonymy HISTORICAL FIGURE FOR PRODUCT applies here.

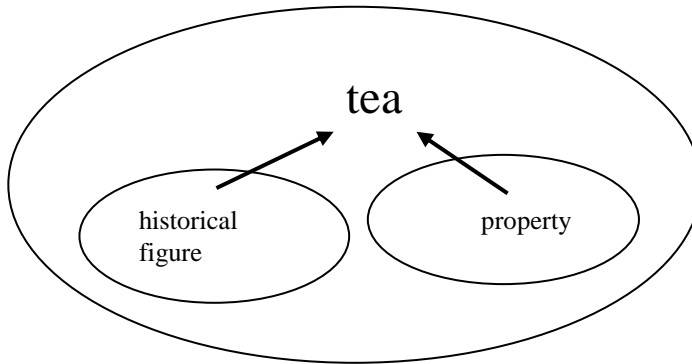


Figure 4-35 Metonymic Conceptualizations of *wén jūn nèn lǚ* ‘Wenjun Verdancy’

There is another tea named after a fairy in legend, which contains two elements: the name of a legendary figure and a part of the tea as in (42).

- (42) wǔ zǐ xiān hǎo  
 wu zi xian hair  
 ‘Wuzixian Hair’

The first part of the tea name, *wǔ zǐ xiān* ‘Wuzixian’, refers to the legendary fairy figure. The second part, *hǎo* ‘hair’, indicates one of the tea’s parts. It is said that at noon of the Qingming Festival every year, *wǔ zǐ xiān* ‘Wuzixian’ will descend from heaven to make a superb tea performance. In order to commemorate the beautiful and kind-hearted fairy, people regard the new tea buds collected at the top of the mountain every year before the Qingming Festival as the incarnation of her. And thus this tea got its name and the metonymy LEGENDARY FIGURE FOR PRODUCT is utilized in this tea name.

Conceptualizations of *wǔ zǐ xiān háo* ‘Wuzixian Hair’ are shown in Figure 4-36. *Wǔ zǐ xiān*

‘Wuzixian’ as a legendary figure and *háo* ‘hair’ as a part of the tea, are employed to represent the tea.

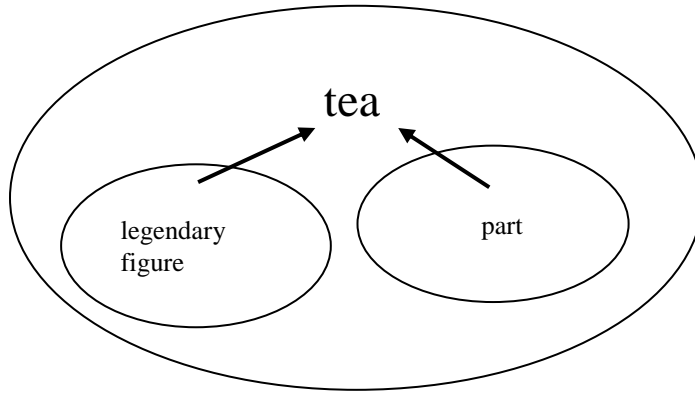


Figure 4-36 Metonymic Conceptualizations of *wǔ zǐ xiān háo* ‘Wuzixian Hair’

Some tea names with historical figures may involve metonymic chains for interpretation as in the combination of Historical figure/Property<sub>a</sub> (color) + Property<sub>b</sub> (shape). A typical example is shown in (43).

- (43) *tǎi bái yín zhēn*  
 tai bai silver needle  
 ‘Taibai Silver Needle’

The first part of this tea name, *tǎi bái* ‘Taibai’, involves the famous historical figure, Li Bai (also known as Li Taibai) in Tang Dynasty (618-907), who ranks as one of the leading figures of Chinese poetry. He has been acclaimed to the present as the most prominent figure who took traditional poetic forms to new heights. The great poet once traveled to Wanzhou—the origin place of this tea three times. Therefore, the tea produced in Wanzhou was named *tǎi bái* ‘Taibai’

in memory of this brilliant figure. The second part, *yín zhēn* ‘silver needle’, got the naming because of its silver-white, shining appearance which evokes the associations with silver needles. The color and shape properties of silver needles are used to stand for the tea, which involves double metonymic chains.

Conceptualizations of *tài bái yín zhēn* ‘Taibai Silver Needle’ are shown in Figure 4-37. When a silver needle as a category is used to indicate the color property<sub>a</sub> and shape property<sub>b</sub> of itself, the domain is reduced. When the two properties are used to stand for the tea, the domains are expanded. The metonymic chain consisting of the metonymies CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT is observed.

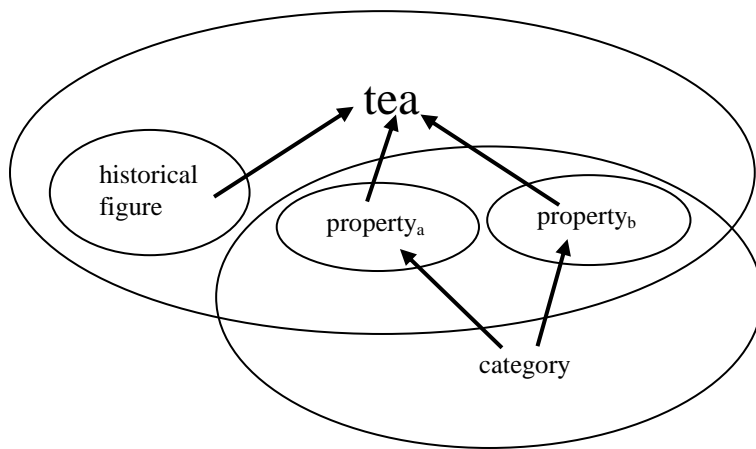


Figure 4-37 Metonymic Conceptualizations of *tài bái yín zhēn* ‘Taibai Silver Needle’

Table 6, found in the Appendix, presents a list of tea names that utilize the metonymy HISTORICAL FIGURE/LEGENDARY FIGURE FOR PRODUCT. These tea names can be classified as combinations of Historical figure/Property (color), Legendary figure/Part, and Historical figure/Property<sub>a</sub> (color) + Porperty<sub>b</sub> (shape).

### 4.2.7 TIME FOR PRODUCT

In order to highlight the picking time of teas, the relevant time is directly used to refer to these teas. Some tea names use seasons to indicate time and some tea names employ elements of nature to express the concept of time indirectly, as instantiated in the following examples. Some tea names contain only one component representing the picking time of teas. A typical example is shown in (44).

- (44) s ì     j ì     chūn  
       four    season    spring  
       ‘Four    Seasons    Spring’

There is only one component in this tea name, i.e., *sì jì chūn* ‘Four Seasons Spring’. This kind of tea can adapt to the surrounding environment well and is relatively easy to grow. It can be harvested 7-8 times a year with a high yield. Therefore, people can pick it all the year round, hence the name. The metonymic relationship PICKING TIME FOR PRODUCT is utilized.

The conceptualization of *sì jì chūn* ‘four seasons spring’ is shown in Figure 4-38. Season as time is used to indicate the tea. Thus, the metonymy TIME FOR PRODUCT is observed.

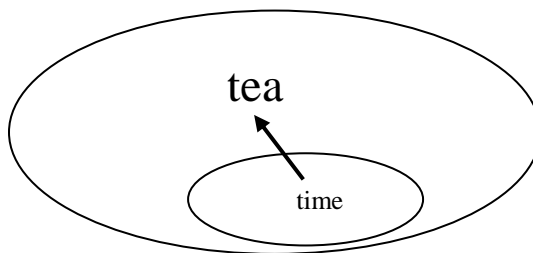


Figure 4-38 Metonymic Conceptualization of *sì jì chūn* ‘Four Seasons Spring’

The component of picking time may combine with other components to represent the tea. Consider one example in (45).

- (45) wū niú zǎo  
 wu niu early  
 ‘Wuniu Early’

The first component of this tea name, *wū niú* ‘Wuniu’, refers to the production place of the tea. This tea belongs to a very early germination variety, which can be picked in early March, hence its name—*zǎo* ‘early’. The production place and picking time are used to represent the tea.

Conceptualizations of *wū niú zǎo* ‘Wuniu Early’ are shown in Figure 4-39. The picking time *zǎo* ‘early’ as time is used to stand for the tea. The metonymy TIME FOR PRODUCT applies.

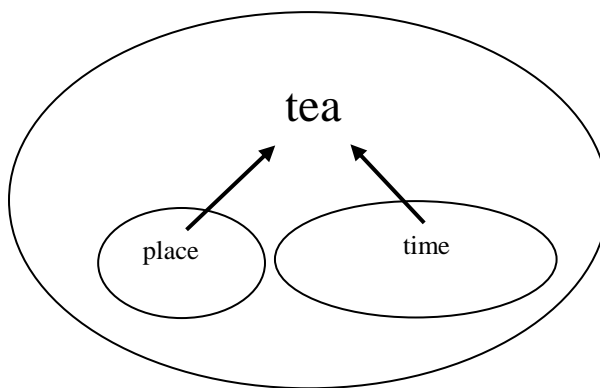


Figure 4-39 Metonymic Conceptualization of *wū niú zǎo* ‘Wuniu Early’

In some tea names, picking time involving a metonymic chain may be seen as well as a place name. These names represent two different elements of the tea: the producing place and the flower used to indicate the picking time of the tea. A typical example is shown in (46).

- (46) shū chéng lán huā  
 shu city orchid  
 ‘Shucheng Orchid’

In the tea name *shū chéng lán huā* ‘Shucheng Orchid’, the first part of the tea name, *shū chéng* ‘Shucheng’, refers to the producing place. The second part, *lán huā* ‘orchid’, ultimately represents the picking time of the tea: the time of year when orchids are in bloom. *Lán huā* ‘orchid’, as the kind of flower with the same blooming time as the picking time of the tea, is used to indicate the picking time. And the picking time is consequently used to stand for the tea. A metonymic chain can thus be formulated between orchids and the tea.

Conceptualizations of *shū chéng lán huā* ‘Shucheng Orchid’ are shown in Figure 4-40. *Shū chéng* ‘Shucheng’ as the production place and *lán huā* ‘orchid’ (nature) indicating the picking time are used to stand for the tea. Thus, NATURE FOR TIME, and TIME FOR PRODUCT may be observed in the figure. When nature is used to indicate time, the domain is reduced. When time represents the tea, the domain is expanded.

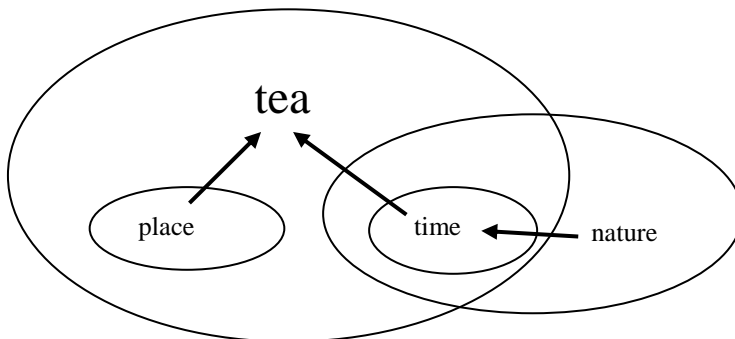


Figure 4-40 Metonymic Conceptualizations of *shū chéng lán huā* ‘Shucheng Orchid’

The combination of picking time with properties is observed in the combination of



Property<sub>a</sub> + Property<sub>b</sub>/Picking Time. Consider one example in (47).

- (47) lǜ yáng chūn  
 green poplar spring  
 ‘Green Poplar Spring’

The naming of the first component of the tea name, *lǜ yáng* ‘green poplar’, was acquired because the color and shape of the tea may arouse the associations with the color and shape of green poplar leaves. Double metonymic chains are required for the interpretation. The second component of the tea, *chūn* ‘spring’, refers to the picking time of the tea.

Conceptualizations of *lǜ yáng chūn* ‘Green Poplar Spring’ are shown in Figure 4-41. The color property<sub>a</sub> and shape property<sub>b</sub> of *lǜ yáng* ‘green poplar’ and *chūn* ‘spring’ as picking time are utilized to stand for the tea. When a green poplar as a category is used to indicate properties of itself, the domain is reduced. When these properties are used to represent the tea, the domain is expanded. Double metonymic chains and the metonymy TIME FOR PRODUCT are observed.

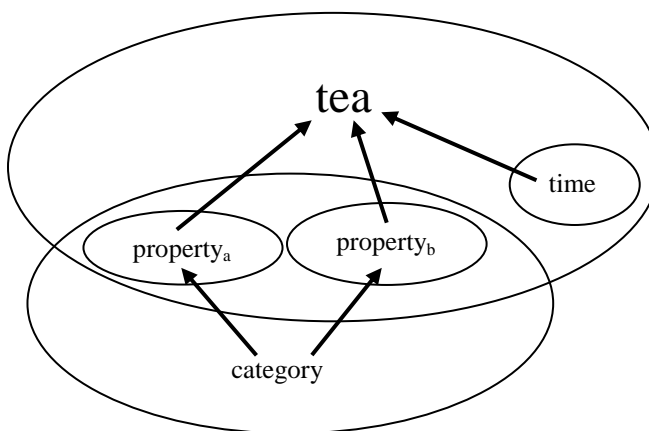


Figure 4-41 Metonymic Conceptualizations of *lǜ yáng chūn* ‘Green Poplar Spring’

The components of production places, properties and picking time may jointly stand for the tea. A typical example of Place/Property<sub>a</sub> (color)/Property<sub>b</sub> (shape)/Picking Time is shown in (48).

- (48) *dòng tíng bì luó chūn*  
 dong ting green snail spring  
 ‘Dongting Green Snail Spring’

There are four components in this tea name. The first component, *dòng tíng* ‘Dongting’, is the production place. The second component, *bì* ‘green’, refers to the color of the tea soup. The spiral shape of the tea leaves suggests to us the shape of snails, and thus got *luó* ‘snail’ in its name, which involves the metonymic chain for the interpretation of this property. The fourth component, *chūn* ‘spring’, indicates the picking time of the tea, which gives rise to the metonymy PICKING TIME FOR PRODUCT. All these four components are utilized to directly or indirectly stand for the tea.

Conceptualizations of *dòng tíng bì luó chūn* ‘Dongting Green Snail Spring’ are shown in Figure 4-42. All these four components, origin place *dòng tíng* ‘Dongting’, property<sub>a</sub> (color) *bì* ‘green’, property<sub>b</sub> (shape) *luó* ‘snail’, picking time *chūn* ‘spring’, jointly represent the tea. When a snail as a category is used to indicate the shape of itself, the domain is reduced. When the shape property<sub>b</sub> is further used to stand for the tea, the domain is expanded. The metonymic chain is observed.

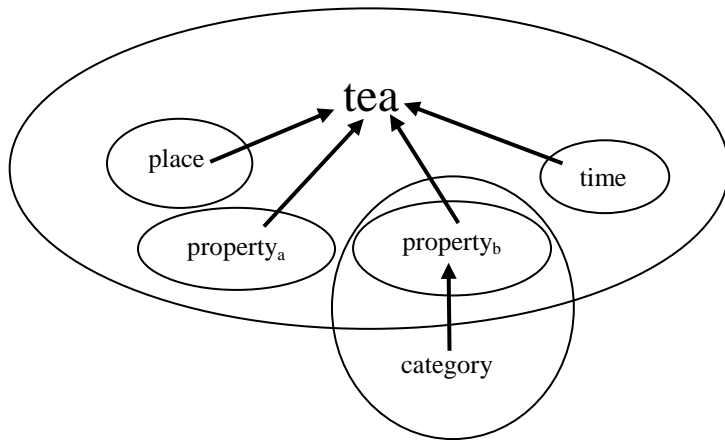


Figure 4-42 Metonymic Conceptualizations of *dòng tíng bì luó chūn* ‘Dongting Green Snail Spring’

Besides picking time, tea names indicating drinking time is also observed in the combination Drinking Time/Property (smell). A typical example is shown in (49).

- (49) sān bēi xiāng  
 three cup fragrance  
 ‘Three Cup Fragrance’

In the first part of the tea name, *sān bēi* ‘Three Cup’, *bēi* ‘Cup’ is a kind of container, which is used to refer to the content contained. *Sān bēi* ‘three cup’ indicates the amount of drinking and further indicates three drinking times. This tea is named for its lingering fragrance after three infusions, hence the name. Drinking time and smell property jointly stand for the tea.

Conceptualizations of *sān bēi xiāng* ‘Three Cup Fragrance’ are shown in Figure 4-43. A cup as a container is used to refer to its content, which in turn indicates the amount of the content. The amount is further used to indicate the drinking time, which is consequently extended to the tea

and gives rise to the metonymy DRINKING TIME FOR PRODUCT. By means of a metonymic chain, the cup, as a kind of container, can ultimately stand for the tea.

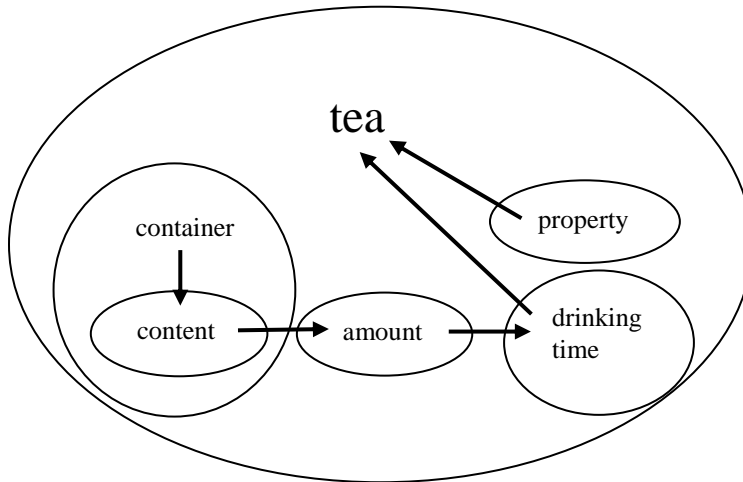


Figure 4-43 Metonymic Conceptualizations of *sān bēi xiāng* ‘Three Cup Fragrance’

Table 7, located in the Appendix, displays a list of tea names that utilize the metonymy TIME FOR PRODUCT. These tea names can be differentiated by various combinations, including Picking Time, Place/Picking Time, Property<sub>a</sub> + Property<sub>b</sub>/Picking Time, Place/Property<sub>a</sub> (color)/Property<sub>b</sub> (shape)/Picking Time, Drinking Time/Property (smell).

#### 4.2.8 SOURCE FOR PRODUCT

Some tea names are taken from the names of their tea trees, which can be considered as sources for teas. Common tea trees include *m á zh àn* ‘Mei Zhan’, *tiě guān yīn* ‘Tieguanyin’, and *r àu gu ì* ‘Rougui’, etc. Consider one of these examples as shown in (50).

- (50) m é zh àn  
 mei zhan  
 ‘Mei Zhan’

*M é zh àn* ‘Mei Zhan’ is a classic tea tree with big leaves. That’s why it is also called big leaf Mei Zhan. This tea is named after its tea tree. Conceptualization of *m é zh àn* ‘Mei Zhan’ is shown in Figure 4-44. The tea tree as a kind of plant is used to represent the tea. The metonymy SOURCE FOR PRODUCT is utilized.

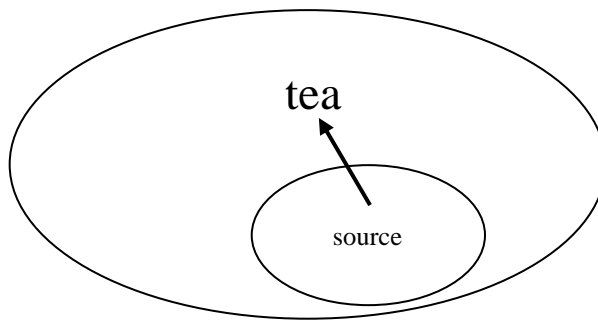


Figure 4-44 Metonymic Conceptualizations of *m é zh àn* ‘Mei Zhan’

Some tea names contain the components of places and tea plants to indicate their production places and what kinds of tea trees they are from. A typical example is shown in (51).

- (51) ān xī tiě guān yīn  
 an xi tie guan yin  
 ‘Anxi Tieguanyin’

The first component, *ān xī* ‘Anxi’, is the origin place of the tea. The second component, *tiě guān yīn* ‘Tieguanyin’, refers to the tea tree of this tea. This type of tea got its name from the

naming of its tea tree. Production place and the tea plant jointly stand for the tea.

Conceptualizations of *ān xī tiě guān yīn* ‘Anxi Tieguanyin’ are shown in Figure 4-45. The tea tree as a kind of plant is used to stand for the tea. The metonymy SOURCE FOR PRODUCT applies.

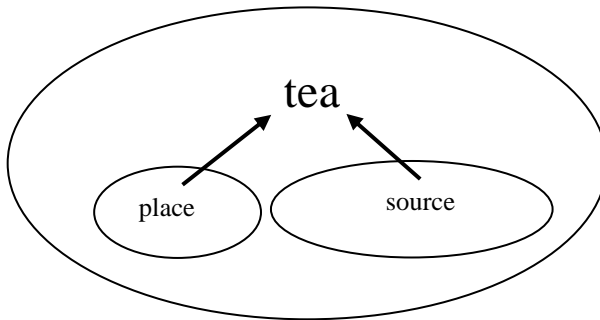


Figure 4-45 Metonymic Conceptualizations of *ān xī tiě guān yīn* ‘Anxi Tieguanyin’

Some tea names contain the components of sources and expressions indicating the quality of teas. A typical example is shown in (52).

- (52) ru ì              cǎo      kǔ í  
 auspicious    grass    best  
 ‘Auspicious Grass Best’

The first part, *ruì cǎo* ‘auspicious grass’, indicates what kind of plant the tea belongs to. The metonymy SOURCE FOR PRODUCT is observed. The second part, *kǔ í* ‘best’, refers to the quality property of this tea, which is of the highest level of its kind.

Conceptualizations of *ruì cǎo kǔ í* ‘Auspicious Grass Best’ are shown in Figure 4-46. *Ru ì cǎo* ‘auspicious grass’ as the source and *kǔ í* ‘best’ as the quality property are utilized to stand for the tea. The metonymy SOURCE FOR PRODUCT applies.

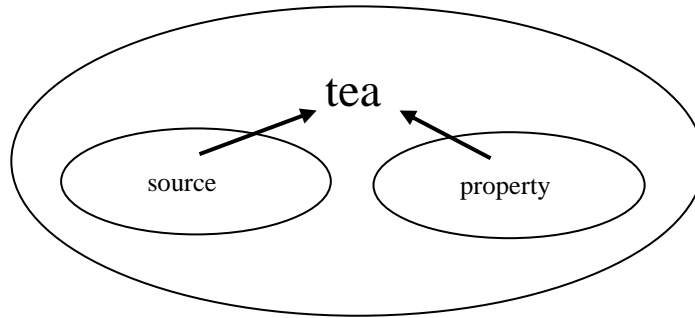


Figure 4-46 Metonymic Conceptualizations of *rui cǎo kuí* ‘Auspicious Grass Best’

Sources of teas may also be combined with properties of teas to represent teas as in the combination Plant/Property (shape). Consider one example in (53).

- (53) xiān zhī            zhú    jiān  
 fairy ganoderma bamboo tip  
 ‘Fairy Ganoderma Bamboo Tip’

The first part of the tea name, *xiān zhī* ‘fairy ganoderma’, as a kind of rare and auspicious plant, is utilized to represent the tea. The second part, *zhú jiān* ‘bamboo tip’, is given due to the shape of the tea leaves, which arouses the association with the shape of bamboo tips. The interpretation requires the use of a metonymic chain.

Conceptualizations of *xiān zhī zhú jiān* ‘Fairy Ganoderma Bamboo Tip’ are shown in Figure 4-47. The auspicious plant *xiān zhī* ‘fairy ganoderma’ as a kind of plant is used to stand for the tea. The metonymy SOURCE FOR PRODUCT applies. When the bamboo tip as a category is used to refer to its shape property, the domain is reduced. When the shape property is further used to stand for the tea, the domain is expanded.

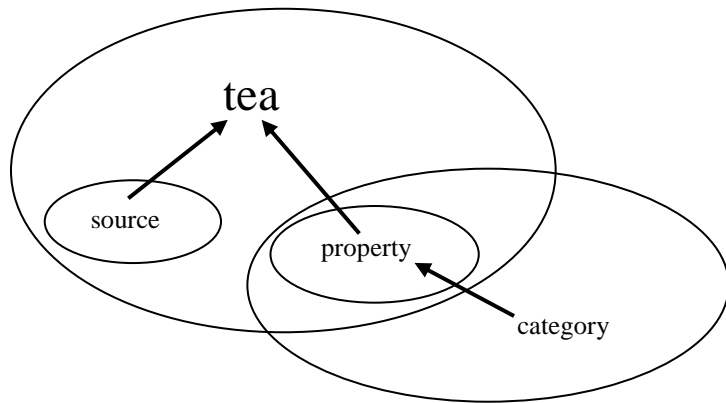


Figure 4-47 Metonymic Conceptualizations of *xiān zhī zhú jiān* ‘Fairy Ganoderma Bamboo Tip’

Table 8, located in the Appendix, presents a list of tea names that exemplify the metonymy SOURCE FOR PRODUCT. These names can be distinguished as combinations of Source, Place/Source and Source/Property (shape).

#### 4.2.9 PURPOSE FOR PRODUCT

Through some tea names, we can also examine the purpose for tea producing. The expressions such as *gòng* ‘tribute’ and *yù* ‘royal’ in some tea names indicate that the purpose of producing these teas is especially for royal use. A typical example is shown in (54)

- (54) *gòng mǎ*  
 tribute eyebrow  
 ‘Tribute Eyebrow’

This tea name consists of two elements. The first element *gòng* ‘tribute’ indicates the purpose of producing the tea. In ancient time, tea, as a special article was especially presented to



the imperial court. The metonymy PURPOSE FOR PRODUCT applies. The second element, *m á* ‘eyebrow’, indicates the shape of the tea.

Conceptualizations of *gòng méi* ‘Tribute Eyebrow’ are shown in Figure 4-48. *G òng* ‘tribute’ as the purpose of producing the tea is used to stand for the tea. When the body part, *m á* ‘eyebrow’, as a category refers to the shape property of the tea, the domain is reduced. When the shape property of *m á* ‘eyebrow’ is in turn used to stand for the tea, the domain is extended.

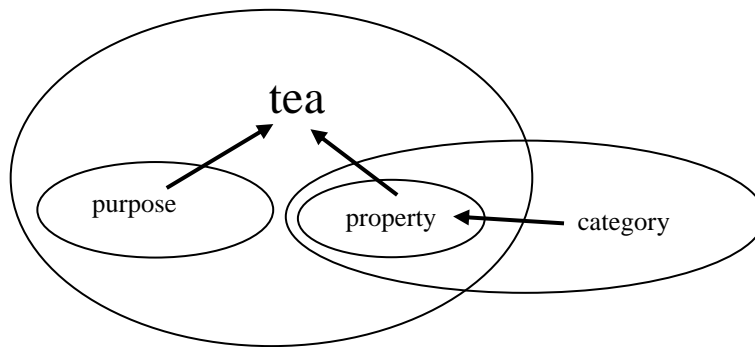


Figure 4-48 Metonymic Conceptualizations of *gòng méi* ‘Tribute Eyebrow’

The component of purpose may be combined with other components to represent the tea. The combination of Place/Purpose/Part is observed in the example (55).

- (55) *tiān zūn gòng yá*  
 tian zun tribute bud  
 ‘Tianzun Tribute Bud’

The first component of the tea name, *tiān zūn* ‘Tianzun’, is the production place of the tea. The second component, *g òng* ‘tribute’, refers to the special articles presented to the royal family, which is used to indicate the purpose of producing the tea. The third component, *y á* ‘bud’, is one

part of the tea.

Conceptualizations of *tiān zūn gòng yá* ‘Tianzun Tribute Bud’ are shown in Figure 4-49. *Tiān zūn* ‘Tianzun’ as the production place, *gòng* ‘tribute’ as the purpose of producing the tea, and *yá* ‘bud’ as one part of the tea jointly stand for the tea.

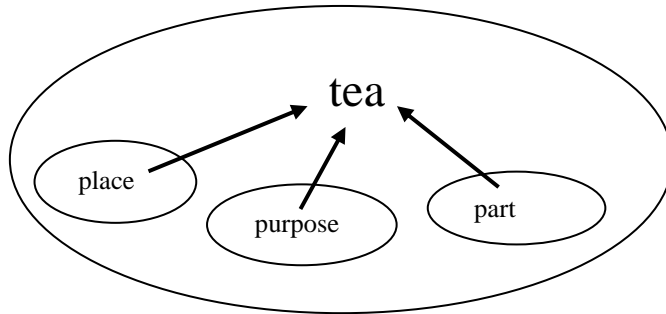


Figure 4-49 Metonymic Conceptualizations of *tiān zūn gòng yá* ‘Tianzun Tribute Bud’

Some tea names contain the components of producer and property together with the component of purpose. Consider the example in (56).

- (56) *tiān xiāng yù lù*  
 tian xiang royal dew  
 ‘Tianxiang Royal Dew’

The first part, *tiān xiāng* ‘Tianxiang’, is the name of the tea company where the tea is produced. The second part, *yù* ‘royal’, indicates the purpose of producing the tea, which is mainly for royal use. The metonymy PURPOSE FOR PRODUCT is utilized. The shape property of the tea in this name is reflected in the naming *lù* ‘dew’. The shape of the tea evokes its association with the shape of the dew, which consequently stands for the tea.

Conceptualizations of *tiān xiāng yù lù* ‘Tianxiang Royal Dew’ are shown in Figure 4-50. *Tiān xiāng* ‘Tianxiang’ as the producer and *yù* ‘royal’ as the purpose of producing the tea are directly used to represent the tea. *Lù* ‘dew’, as a category, indicates the shape property of itself, which in turn stands for the tea.

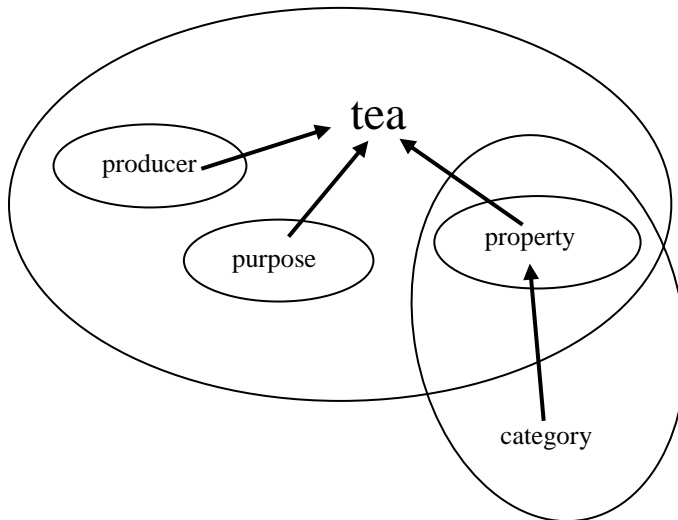


Figure 4-50 Metonymic Conceptualizations of *tiān xiāng yù lù* ‘Tianxiang Royal Dew’

Table 9 in the Appendix features a list of tea names that utilize the metonymy PURPOSE FOR PRODUCT. These names can be listed as combinations of Purpose/Property (shape), Place/Purpose/Part, and Producer/Purpose/Property (shape).

### 4.3 Summary

In this section, a cognitive analysis has been made of the ways in which Chinese teas utilize conceptual metonymy in their names. The metonymic relationships of 177 Chinese tea names were examined and revealed by these metonymic linguistic expressions.

This analysis reveals that in these Chinese tea names, the metonymies PLACE FOR PRODUCT (e.g., *gǒu gū nǎo* ‘Gougunao’), PART FOR PRODUCT (e.g., *xìn yáng máo jiǎn* ‘Xinyang Hair Tip’), CATEGORY FOR PROPERTY FOR PRODUCT (e.g., *bái mǔ dān* ‘White Peony’), PRODUCER FOR PRODUCT (e.g., *míng jiā chūn* ‘Mingjia Chun’), METHOD FOR PRODUCT (e.g., *fèng huáng dān cōng* ‘Fenghuang Dancong’), HISTORICAL/LEGENDARY FIGURE FOR PRODUCT (e.g., *wén jūn nèn lǜ* ‘Wenjun Verdancy’ and *wǔ zǐ xiān háo* ‘Wuzixian Hair’), TIME FOR PRODUCT (e.g., *sì jì chūn* ‘Four Seasons Spring’), SOURCE FOR PRODUCT (e.g., *m é zhàn* ‘Mei Zhan’), and PURPOSE FOR PRODUCT (e.g., *gòng m é* ‘Tribute Eyebrow’) are observed. The metonymies PLACE FOR PRODUCT (e.g., *xī hú lóng jǐng* ‘Xihu Longjing’ and *xiū níng sōng luó* ‘Xiuning Songluo’) and PROPERTY FOR PRODUCT (e.g., *ān jí bái pì àn* ‘Anji White Slice’ and *huáng jīn guì* ‘Gold Osmanthus’) appear more frequently and mainly motivate the the generation of Chinese tea names due to the emphasis on origin places and properties of teas.

In the interpretation of some tea names, metonymic complexes or metonymic chains are utilized. The metonymic chain consisting of the metonymies CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT (e.g., *jiǔ qǔ hóng méi* ‘Jiuqu Red Plum’ and *shuǐ jīn guī* ‘Golden Water Turtle’) becomes the most frequent one.

The near-universal metonymies mentioned in this chapter have a basis in the universal structure of the human body and our collective experience with the physical world. As a result, these metonymies are shared across diverse languages and cultures, demonstrating their universality. Moreover, by building and expanding upon previous research, the present study has the potential to illuminate the universality of cognitive metonymy in language, thereby providing valuable insights into the nature of human cognition.

## 4.4 Discussion

The analysis conducted in this chapter reveals that within a given domain, our access to the target is facilitated by a specific vehicle rather than other alternatives. Radden & Kövecses (2007, pp. 350-354) suggests three general determinants that influence conceptual organization: human experience, perceptual selectivity, and cultural preference. These determinants often interact and overlap with each other. In accordance with various cognitive principles, members of a category that are more salient tend to be given preferential status.

For the metonymies appearing in Chinese tea names, human experience mainly serves as the general determinant in selecting the vehicle. The basic human experiences are considered to be our body interaction with people and objects around us and the anthropocentric worldview, which is reflected in the following principles: (a) *HUMAN OVER NONHUMAN*, (b) *INTERACTIONAL OVER NON-INTERACTIONAL*, (c) *SUBJECTIVE OVER OBJECTIVE*, (d) *CONCRETE OVER ABSTRACT*, and (e) *FUNCTIONAL OVER NONFUNCTIONAL* (Radden & Kövecses, 2007, pp. 350-351). Within the domains of the tea names analyzed, the relatable cognitive principles provide the motivation for these metonymies. For example, the principle *HUMAN OVER NONHUMAN* accounts for the metonymies *PRODUCER FOR PRODUCT* and *HISTORICAL/LEGENDARY FIGURE FOR PRODUCT*. The principle *THE INTERACTIONAL OVER THE NON-INTERACTIONAL* provides the motivation for the metonymies *METHOD FOR PRODUCT*. These metonymies involve human actions such as picking, producing, packing, and drinking which may serve as source and entities we interact with most form good reference points.

The second general determinant of conceptual organization Radden and Kövecses suggests

is perceptual selectivity which also responds to entity selection for the source, which can be stated in the following principles: (a) *IMMEDIATE OVER NON-IMMEDIATE*, (b) *DOMINANT OVER LESS DOMINANT*, (c) *OCCURRENT OVER NON-OCCURRENT*, (d) *BOUNDED OVER UNBOUNDED*, (e) *MORE OVER LESS*, (f) *GOOD GESTALT OVER POOR GESTALT*, and (g) *SPECIFIC OVER GENERIC* (Radden & Kövecses, 2007, pp. 351-352). These principles relating to perceptual selectivity may account for some types of metonymies in Chinese tea names. For example, the principle *IMMEDIATE OVER NON-IMMEDIATE* may account for the metonymies PART FOR PRODUCT, CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT. The perception of the most salient parts or properties of the different teas may serve as the source that triggers quick associations with entities involved. The factor of immediacy is taken into account from the various competing stimuli. It is understood that this group of cognitive principles are closely related to perceptual salience.

The third determinant for the conceptual organization, i.e., cultural preference, also serves as the vehicle selection for some types of metonymies in Chinese tea names. As proposed by Radden and Kövecses (2007, p. 353), different levels of cultural preference can be considered as dimensions which are strongly determined within a given culture and the cases of concepts are selected by linking with culture. The foci of cultural preference can be reflected in the principles: (a) *STEREOTYPED OVER NON-STEREOTYPED*, (b) *INITIAL OR FINAL OVER MEDIUM*, (c) *TYPICAL OVER NON-TYPICAL*, (d) *IDEAL OVER NON-IDEAL*, (e) *CENTRAL OVER PERIPHERAL*, (f) *BASIC OVER NON-BASIC*, (g) *RARE OVER LESS RARE*, (h) *IMPORTANT OVER UNIMPORTANT*, and (i) *COMMON OVER LESS COMMON* (Radden & Kövecses, 2007, pp. 353-354). Among this group of principles, the principle *INITIAL OVER MEDIUM* may account for the metonymies PLACE FOR PRODUCT and SOURCE FOR PRODUCT. In the

conception of producing tea, the initial production place and source tea tree are seen as being more important in some tea names. The principle *TYPICAL OVER NON-TYPICAL* may also account for the metonymy *HISTORICAL/LEGENDARY FIGURE FOR PRODUCT*. In this metonymy, typical members of a category are more likely to be selected when describing the category as a whole, as determined by the social and cultural context.

Thus, this study has confirmed the widespread presence of conceptual metonymies in Chinese tea names. Various metonymic conceptualizations manifested in Chinese tea names emerge from a complex network of interconnected strands that encompass human experience, individual knowledge, and ongoing interactions with the physical, social, historical, and cultural aspects of our environment. All the types of metonymies observed in this chapter may demonstrate that cognitive principles pertaining to human experience, perceptual selectivity plus cultural preference are important factors in the selection of a preferred vehicle.

Moreover, to answer the third question: what can we find out based on the observations of Chinese tea names, it is important to note that the prevalence of metonymies in Chinese tea names can be attributed to our shared experience of the physical world. As these experiences are universal, these metonymies can be found across diverse languages and cultures. Furthermore, this study expands on previous research by exploring the universality of cognitive metonymy in language, which provides new insights into the underlying mechanisms of human cognition. In addition, when tea is named, it is important to take into account two primary factors: its place of origin and its properties. This is because tea that originates from a particular region is typically associated with distinct qualities and properties. The present paper is expected to provide a valuable reference for the cognitive study of proper names.

In this chapter, we highlight the types of metonymy observed in Chinese tea names,

including the most frequent ones, and note the use of metonymic chains in some tea names. This study also emphasizes the universality of metonymies across languages and cultures, as well as the insights the study provides into the nature of human cognition. After the exploration of a metonymic analysis of Chinese tea names, the following chapter presents a metaphorical analysis of Chinese texts with *rúchá* ‘is tea’ to examine more conceptualizations manifested in linguistic expressions.



## V. Metaphorical Analysis of Chinese Texts with *rúchá* ‘is tea’

Lakoff (1993, p. 1) points out that classical theories of language regarded metaphor as a linguistic phenomenon rather than a cognitive one. According to this perspective, metaphorical expressions were believed to be distinct from ordinary everyday language. However, conceptual metaphors has been discovered as an enormous metaphorical system that shapes our everyday conceptual system. They involve general mappings across conceptual domains, which are not exclusive to novel poetic expressions but also extend to much of everyday language (Lakoff, 1993, p. 1).

As Yu (2017, p. 69) suggests, conceptual metaphors such as LIFE IS AN OPERA are instantiated by expressions such as *rén shēng rú xì* ‘life is (like) an opera’ in Chinese, which expresses a Chinese attitude toward or philosophical stance on life. One might think expressions like, *rén shēng rú xì* ‘life is (like) an opera’, are more like a simile than a metaphor according to its literal meaning. It has been suggested by Yu and Jia (2016, p. 2) that both metaphor and simile are in nature conceptual mappings from a source domain to a target domain even though they differ somewhat in linguistic form. In their papers, the traditional distinction between metaphor and simile is disregarded, and both are treated as metaphor in a broad sense. Following their explanation, in this dissertation, we also disregard the traditional distinction between metaphor and simile. The expressions with *rúchá* ‘is tea’, such as *rén shēng rú chá* ‘life is tea’, *nǚ rén rú chá* ‘a woman is tea’, *ài qíng rú chá* ‘love is tea’, and *hūn yīn rú chá* ‘marriage is tea’, etc., are observed in Chinese. Some of them appear linguistically in texts and some are manifested in

other forms. All these expressions with *rúchá* ‘is tea’ can be seen as prototypical instantiations for the corresponding conceptual metaphors LIFE IS TEA, A WOMAN IS TEA, LOVE IS TEA and MARRIAGE IS TEA, etc., which reflect the worldview of Chinese people.

Based on data from the BCC corpus and online sources by searching for the key words *rúchá* ‘is tea’, this chapter will show that what TEA metaphors are manifested in Chinese. And those appearing in Chinese texts will be analyzed. The second question will be addressed: What metaphorical conceptualizations may be reflected in Chinese texts with *rúchá* ‘is tea’?

## 5.1 Data Description and Definition

Fully understanding an abstract target concept generally requires using a more concrete concept. TEA is commonly used as the source domain to interpret different abstract concepts because Chinese people are familiar with it and consider it a comparatively concrete and clear concept. Broadly speaking, the concept of TEA refers to all aspects related to tea, including the history and culture of tea, the planting and cultivating of tea, and other activities such as plucking, processing, and drinking tea. Compared with the more elusive concepts of LIFE, A HUMAN BEING, LOVE, MARRIAGE, FRIENDSHIP, etc., the concept of TEA is more concrete, physical, and tangible. People’s physical experiences with tea provide a logical and natural basis for comprehending the more abstract domains, and thus TEA takes priority to act as the source domain.

Chinese texts with *rúchá* ‘is tea’ have mainly been gathered from the BCC (Beijing Language and Culture University Corpus) Chinese corpus and online sources by searching for the key words *rúchá* ‘is tea’. The Chinese texts with *rúchá* ‘is tea’ were chosen based on several criteria. To begin with, they are all from online sources, which should be readily available.

Furthermore, the online data have been selected from texts posted between 2010 and 2022, allowing for a synchronic analysis of the language. Basically, all of these texts are aimed at different target viewers from all walks of life, ensuring that they are accessible and widely appreciated. As a result, they enjoy widespread popularity following their release. Moreover, the BCC corpus includes language materials from many fields, which can comprehensively reflect the way language is used. Online sources serve as a necessary supplement that can provide ample linguistic data collected from real-life discourse.

In the BCC corpus, *rúchá* ‘is tea’ was used as the key search term, and 279 expressions are found. Among them, there are 153 metaphorical expressions in total as shown in Table 10. In Table 10, we focus on the variety of metaphorical expressions for *rúchá* ‘is tea’.

Table 10: Results for metaphorical expressions for *rúchá* ‘is tea’ in BCC.

Metaphorical expressions	English equivalent	Total number
<i>rén shēng rú chá</i>	life is tea	94
<i>nǚ rén rú chá</i>	a woman is tea	20
<i>nán rén rú chá</i>	a man is tea	16
<i>péng yǒu rú chá</i>	a friend is tea	4
<i>ài qíng rú chá</i>	love is tea	3
<i>yǒu qīng rú chá</i>	friendship is tea	2
<i>xīn xù rú chá</i>	mood is tea	2
<i>wǎng shì rú chá</i>	memories are tea	2
<i>pǐn xìng rú chá</i>	morality is tea	2
<i>hūn yīn rú chá</i>	marriage is tea	1
<i>gē shēng rú chá</i>	singing is tea	1
<i>shì yè rú chá</i>	career is tea	1
<i>suǒ yù rú chá</i>	the past is tea	1
<i>gǎn jué rú chá</i>	feeling is tea	1

<i>wán zì rú chá</i>	words are tea	1
<i>fēn fāng rú chá</i>	fragrance is tea	1
<i>yì shù rú chá</i>	art is tea	1

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Some synonymous expressions, such as *rén shēng rú chá* ‘life is tea’ and *shēng mìng rú chá* ‘life is tea’, *ài qīng rú chá* ‘love is tea’ and *zhēn qīng rú chá* ‘true love is tea’, *pǐn xìng rú chá* ‘morality is tea’ and *rén pǐn rú chá* ‘morality is tea’ may be considered as the same kind of expression. In this dissertation, I combine these synonymous expressions into the common expressions *rén shēng rú chá* ‘life is tea’, *ài qīng rú chá* ‘love is tea’ and *pǐn xìng rú chá* ‘morality is tea’, which are shared and recognized by a community or group of people in China.

According to the corpus search results, the most frequent ones are as follows. The expression *rén shēng rú chá* ‘life is tea’ accounts for the highest frequency of the tea-related metaphorical expressions. The expressions concerning human beings—*nǚ rén rú chá* ‘a woman is tea’, *nán rén rú chá* ‘a man is tea’, *jiā rén rú chá* ‘a beauty is tea’, *péng yǒu rú chá* ‘a friend is tea’, and *zhì yǒu rú chá* ‘an intimate friend is tea’ are the second most frequent ones. The expressions relating to human relationship, such as *ài qīng rú chá* ‘love is tea’ and *yǒu qīng rú chá* ‘friendship is tea’ are also frequent.

The infrequency or absence of a metaphor in a corpus data does not definitively indicate that it is not part of the conceptual system of Chinese speakers, as they may use it in other contexts or outside of the corpus data. Therefore, the corpus data should be seen as a representation of language use, but not necessarily as a complete reflection of the conceptual system of Chinese speakers. More metaphorical expressions for *rú chá* ‘is tea’ can be further acquired by searches performed on the authoritative website Baidu. By searching for the key words *rú chá* ‘is tea’ on all the 76 pages available on the Baidu website, 98 Chinese texts with *rú chá* ‘is tea’ are found.

Among these texts, 26 of them are cited and discussed in the following sections. And more metaphorical expressions such as *lǎo shī rú chá* ‘a teacher is tea’, *xué shēng rú chá* ‘a student is tea’, *jīào xué rú chá* ‘teaching is tea’, *mǔ ài rú chá* ‘maternal love is tea’, *fù ài rú chá* ‘paternal love is tea’, *shī ēn rú chá* ‘teacher’s love is tea’, *pó pó rú chá* ‘a mother-in-law is tea’, *qīng chūn rú chá* ‘youth is tea’, *shàn lìáng rú chá* ‘kindness is tea’, *shū xiāng rú chá* ‘book fragrance is tea’, *xìng fú rú chá* ‘happiness is tea’, *xiàng sī rú chá* ‘lovesickness is tea’, *sī niàn rú chá* ‘remembrance is tea’, and *yīn lè rú chá* ‘music is tea’, can be found.

The above Table 10 and searching results show that TEA, as a source domain, is utilized to understand many targets such as LIFE, HUMAN BEINGS, LOVE, FRIENDSHIP, TEACHING, HAPPINESS and so on. If a set of conventional figurative correspondences appears in enough linguistic expressions, then we need to determine the cognitive cause of the existence of the metaphors (Grady, 1999). These conceptualizations are by no means exhaustive, but they include domains where TEA metaphors appear and cover a wide variety of target domains. It is people’s experiences with tea that provide the basis for the variety of metaphors. Some of the above metaphorical conceptualizations have been supported by sufficient linguistic evidence in Chinese texts. Next, we will begin to analyze some linguistic evidence from these Chinese texts to see what metaphorical conceptualizations may be reflected in Chinese texts with *rú chá* ‘is tea’?

## 5.2 Conceptual Metaphors in Chinese Texts with *rú chá* ‘is tea’

We have come to the point that “it is not sufficient to simply argue against metaphoric representations without actually testing for the existence of metaphor in many concepts” (Gibbs, 1996, p. 318). Metaphorical linguistic expressions in Chinese texts relating to tea suggest the

existence of the conceptual metaphors LIFE IS TEA, A WOMAN IS TEA, A MAN IS TEA, A BEAUTY IS TEA, LOVE IS TEA, etc. The linguistic expressions that are used to reflect a metaphor should abide by the conventionally fixed mappings. The elements of TEA are systematically mapped onto the elements of LIFE, A WOMAN, A MAN, A BEAUTY, LOVE, etc., as analyzed in the following sections respectively. As proposed by Lakoff and Johnson (1980), delving into metaphorical linguistic expressions offers valuable insights into the nature of metaphorical concepts and the pervasive role of metaphor in shaping our everyday activities. Through cognitive analysis of these metaphors relating to tea, we may acquire a comprehensive understanding of the metaphorical conceptualizations underlying these texts.

It has been shown in the above Table 10 and online searching results that expressions in Chinese such as *rén shēng rú chá* ‘life is tea’, *ài qíng rú chá* ‘love is tea’, *hūn yīn rú chá* ‘marriage is tea’, *yǒu qíng rú chá* ‘friendship is tea’, *shì yè rú chá* ‘a career is tea’, *wǎng shì rú chá* ‘memories are tea’, *nǚ rén rú chá* ‘a woman is tea’, *nán rén rú chá* ‘a man is tea’, *péng yǒu rú chá* ‘a friend is tea’, *lǎo shī rú chá* ‘a teacher is tea’, *xué shēng rú chá* ‘a student is tea’ and *jī ào xué rú chá* ‘teaching is tea’ appear in Chinese texts, which can be seen as prototypical manifestations of the corresponding conceptual metaphors. The underlying conceptual metaphors manifested in Chinese texts with *rú chá* ‘is tea’ include LIFE IS TEA, LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA, MEMORIES ARE TEA, A WOMAN IS TEA, A MAN IS TEA, A FRIEND IS TEA, A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA.

It seems that these metaphors stay in a hierarchy of generality, which means that they remain situated at varying degrees of abstraction within a hierarchical structure. According to Lakoff (1993, p. 20), metaphorical mappings are not always separate, but rather can be organized

hierarchically, with lower mappings inheriting structural elements or characteristics from higher ones. That is, metaphors are organized in relation to each other. Metaphorical mappings are not independent but are sometimes organized in hierarchical structures. Based on the “inheritance hierarchy” (Lakoff, 1993, p. 20), these target domains mainly fall into several more general categories such as life experiences, human beings, and education. All the above TEA metaphors appearing in Chinese texts may be categorized as three major conceptual metaphors: LIFE IS TEA, A HUMAN BEING IS TEA, and EDUCATION IS TEA. The conceptual metaphor LIFE IS TEA consists of five hierarchically lower-level metaphors: LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA, and MEMORIES ARE TEA. The second conceptual metaphor, A HUMAN BEING IS TEA, includes three hierarchical metaphors: A WOMAN IS TEA, A MAN IS TEA, and A FRIEND IS TEA. The third conceptual metaphor, EDUCATION IS TEA, encompasses three hierarchically lower-level metaphors: A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA. LIFE IS TEA, A HUMAN BEING IS TEA, and EDUCATION IS TEA are major metaphors at the higher level. The lower-level metaphors may inherit the structure of the major metaphors which are also conceptualized as TEA. Therefore, the structure of the major metaphors can be “transferred” and reflected in these lower-level metaphors.

The existence of possible conceptual metaphors can be proved through linguistic instantiations in a language and culture (Yu, 2008, p.259). All the above metaphorical conceptualizations are deeply influenced by Chinese tea culture, which has been supported by sufficient linguistic evidence in Chinese texts. It is people’s cultural experiences with tea that provide the basis for the variety of metaphorical conceptualizations. Next, we will begin to instantiate each conceptual metaphor with some representative Chinese linguistic texts.

### 5.2.1 LIFE IS TEA

To begin the analysis, we will examine the general conceptual metaphor LIFE IS TEA. While being immersed in a culture with a reverence for tea, Chinese people have gained cultural knowledge through frequent contact with tea and have gradually formed a complex and rich conceptual frame of tea. As the source domain, TEA offers a comprehensive knowledge structure that facilitates the understanding of target concepts, such as LIFE. The components in the conceptual frame of tea are systematically mapped onto the target domains. By examining the details of the metaphorical mappings involved in Chinese texts with *rúchá* ‘is tea’, we can gain a deeper understanding of the underlying metaphors.

According to Kövecses (2010b), if two concepts share the same status, a perception of structural similarities between them will arise. In many cases, the selection of source domains for comprehending the target concept is motivated not only by preexisting objective similarity but also by perceived nonobjective similarity (Kövecses, 2010b). For example, in view of the structural similarities between LIFE and a BASEBALL GAME, many correspondences between people and game players, living life and playing games, and success or failure in life and success or failure in games are observed (Choi, 2022). Based on such correspondences, the abstract concept of LIFE is understood and conceptualized in terms of TEA. In Chinese texts with *rúchá* ‘is tea’, when we metaphorically conceive of the abstract concept LIFE as TEA, we perceive certain similarities between them that are not objective or preexisting. The conceptual metaphor LIFE IS TEA is grounded in experiential similarities, and we may perceive the similarities between LIFE and TEA. Perceiving LIFE in terms of TEA involves the process of recognizing and understanding the perceived structural similarities between elements of life and elements of



tea.

LIFE may be viewed metaphorically as various source concepts: JOURNEY, GAME, WAR, DAY, PLAY, PRECIOUS POSSESSION, STORY, FIRE, LIGHT (K övecses 2005a, 2010b), and A BASEBALL GAME (Choi 2019, 2022). In addition to the frequently used source domains for life, such as journeys and gambling games, the concept of TEA and the metaphor LIFE IS TEA hold significant prominence in Chinese culture. They are extensively and systematically manifested in Chinese texts.

In Chinese, the prototypical instantiation for the conceptual metaphor LIFE IS TEA is through the expression *rén shēng rú chá* ‘life is tea’. In the corpus of texts with *rú chá* ‘is tea’, LIFE IS TEA was identified as the most frequent metaphor. Through online searches of *rén shēng rú chá* ‘life is tea’, we may also find many texts by that name or a similar variation. In the following analysis, we will focus on the conceptualization of LIFE in terms of TEA to identify the cognitive elements of TEA that are mapped onto the target LIFE. The aim is to instantiate the salience of the LIFE IS TEA metaphor by providing examples from Chinese texts.

In this subsection, four Chinese texts which have the title *rén shēng rú chá* ‘life is tea’ will be discussed. These Chinese texts are presented in a romanized form, along with their corresponding literal English translations. The aim is to demonstrate the salience of the LIFE IS TEA metaphor in real-life Chinese discourse by conducting a systematic analysis of linguistic expressions that exemplify this conceptual metaphor in the Chinese language. The conceptual mappings from the source domain TEA to the target domain LIFE are mainly reflected in the aspects of tea plucking, making, brewing, taste, etc., which may help us form a coherent metaphorical understanding of the conceptual metaphor LIFE IS TEA. Let’s first look at a text that has aspects of plucking and processing tea as the source domain.

Text (1): *Life Is Tea*

Pinyin	English equivalent
<p style="text-align: center;">Rén Shēng Rú Chá</p> <p>Chá shù shàng zuì chū xiān nèn dē yè yá, bèi cǎi zhāi xià lái hòu hái yào jīng guò shā qīng, róu niǎn, bèi huǒ dēng chóng chóng “kǎo yàn”, zuì hòu, hái dēi jīng shòu kāi shuǐ dē xǐ lǐ, cái néng chéng wéi yī bēi fāng xiāng sì yì dē chá shuǐ. Rén dē yī shēng yòu hé cháng bú shì rú cǐ? Zì chū shēng zhī rì qǐ, zài qián jìn dē lù shàng, wǒ mén zhī yǒu qín qín kěn kěn dē fèn dòu, yǒng bú fàng qì dē jiān chí, lì jīng chóng chóng dē mó nǎn, cái yǒu kě néng ná dào chéng gōng dē guì guān, shì fàng shǔ yú zì jǐ dē “chá xiāng”.</p>	<p style="text-align: center;">Life Is Tea</p> <p>The initial fresh and tender leaf buds on tea trees, after being plucked, have to experience many “tests” such as frying, rolling, baking, etc. Finally, they have to undergo the baptism of boiling water before they can become a cup of fragrant tea. Isn’t that the case in human life? From the date of birth, on our way forward, only by diligently working hard, never giving up, and overcoming all kinds of hardships, can we win the laurel of success and release our own “fragrance of tea”.</p>

( Accessed 6/19/2022 at <https://www.diyifanwen.com> )

In the above text, the author perceives similarities between LIFE and TEA. Tea leaves are personified as human beings, enabling us to understand human activities in terms of experiences with tea. The target domain concerning LIFE, of babies being born from their mothers, is compared as tender leaf buds being plucked from tea trees. The process of growing up resembles the process of processing tea. All the hardships we have to overcome in the course of growing up are metaphorically understood as all the steps tea leaves have to undergo in the process of processing tea. Winning a laurel of success in life is metaphorized as becoming a cup of fragrant tea. Furthermore, we see the metaphorical entailment that showing the brilliance of our life is releasing the fragrance of tea.

We adopt the convention of presenting the correspondences<sup>9</sup> or mappings according to the order of source-target to emphasize the understanding from the more concrete concept to the more abstract. Given these interpretations, the correspondences between TEA and LIFE can be laid out as follows:

<i>Source: TEA</i>		<i>Target: LIFE</i>
(a) plants	⇒	human beings
(b) birth of plants	⇒	birth of human beings
(c) the process of processing tea	⇒	the process of growing up
(d) processing steps tea must undergo	⇒	hardships of growing up that must be overcome
(e) brewing	⇒	growing up
(f) fragrance of tea	⇒	success of life

In these metaphorical expressions, LIFE is partially understood and structured in terms of TEA. In the above text, the aspects of birth, growth, success, and brilliance of life are understood by means of the source domain TEA. The aspects of plucking and processing tea are activated in the comprehension of the target domain LIFE.

The underlying LIFE IS TEA metaphor in this text emphasizes the idea that human life is similar to the process of making tea, in which the tea leaves must undergo various tests and hardships before becoming a fragrant cup of tea. The metaphor suggests that, just as the tea leaves, humans must work hard and overcome difficulties in order to achieve success and release their own unique “fragrance” or potential. What is special about this metaphor is how it draws

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<sup>9</sup> In this study, the term ‘correspondence’ will be used interchangeably with ‘mapping’.

upon the process of tea-making to express broader insights about the human experience. The metaphor also highlights the value of perseverance and hard work, suggesting that these are essential qualities for achieving success in life.

Metaphor plays a role in offering coherence across texts due to intertextuality, which within the same period may characterize different domains (Kövecses, 2010a, 2014). Whether they refer to several texts or a single one, metaphors can lend coherence to them, and the intertextual coherence may be achieved by passing on a certain conceptual metaphor over the ages (Kövecses, 2010a). In metaphorical expressions in Chinese texts with *rú chá* ‘is tea’, we may rely on our coherently organized knowledge about tea to help us understand different abstract concepts. Let’s continue to consider another text with the aspect of tea quality and tastes as the source domain.

Text (2): *Life Is Tea*

Pinyin	English equivalent
<p>Rén Shēng Rú Chá</p> <p>Rén shēng jiù xiàng chá, hǎo dē chá, rù kǒu kǔ. Hǎo dē rén shēng, kāi tóu nán. Hǎo dē chá kǔ jìn gān lái, rén shēng yě yī yang, zhī huì kǔ yī zhèn zǐ, bù huì kǔ yī bèi zǐ. Bù tóng chá yǒu bù tóng dē wèi dào, bù tóng dē rén shēng yě yǒu bù tóng dē zī wèi. Zhī yǒu nài dē zhù chá rù kǒu dē kǔ, cái néng gòu xiǎng shòu suí hòu huí gān dē tián. Áo guò lē rén shēng dē nán, yú shēng zì yǒu huì bào. Shì shàng méi yǒu liǎng piàn xiāng tóng dē chá yè, yě méi yǒu xiāng tóng dē rén shēng.</p>	<p>Life Is Tea</p> <p>Life is tea. Good tea tastes bitter at first. A good life is difficult at the beginning. Good tea will be sweet after the bitterness, and so will life. It will only be bitter for a while, not for a lifetime. Different teas have different tastes, and different lives also have different experiences. Only by enduring the bitter taste of tea can you enjoy the sweetness that comes later. Only after surviving the difficulties of life can you be rewarded for the rest of your life. There are no two identical tea leaves in the</p>

	world, and there are no identical lives.
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( Accessed 6/19/2022 at <https://baijiahao.baidu.com> )

In this text, we can set up certain correspondences between TEA and LIFE. The concepts related to tea in the source domain are mapped onto the concepts of life in the target domain. The quality of tea corresponds with the quality of life. Bitterness of tea corresponds to difficulties of life. Different experiences of life are metaphorized as different tastes of tea. Enduring the bitter taste of tea and enjoying the sweetness that comes later resembles surviving the difficulties of life and being rewarded for the rest of one’s life. The correspondences between TEA and LIFE may be represented in the following mappings:

<i>Source: TEA</i>		<i>Target: LIFE</i>
(a) good tea	⇒	good life
(b) bitterness of tea	⇒	difficulties of life
(c) short bitterness of tea	⇒	temporary difficulties of life
(d) different tastes of tea	⇒	different experiences of people
(e) enduring the bitter taste of tea	⇒	surviving the difficulties of life
(f) enjoy the sweetness that comes later	⇒	be rewarded for the rest of life

In the above text, the abstract concept LIFE is understood through the conceptual frame of TEA. The elements of TEA (e.g., quality, bitterness, tastes, etc.) are mapped onto the elements of LIFE (quality, difficulties, experiences, etc.). The underlying LIFE IS TEA metaphor in this text emphasizes the idea that life is similar to the taste of tea, which may initially be bitter but can become sweet with time and perseverance. The metaphor suggests that, just as tea, life can have

its own unique taste and experience, and that enduring hardships and difficulties is essential to truly savor the subsequent sweetness. It highlights the idea that, just as different teas can have different tastes, different people may have different life experiences. The metaphor also suggests that the bitterness in life is temporary, and that it is necessary to endure and overcome challenges in order to appreciate the rewards that come later. Overall, the LIFE IS TEA metaphor offers a vivid and relatable way to express the ups and downs of the human experience. And thus, people perceive the similarities and set up the correspondences between TEA and LIFE. Let's now analyze another text, which has aspects of the tastes of TEA as the source domain.

Text (3): *Life Is Tea*

Pinyin	English equivalent
<p style="text-align: center;">Rén Shēng Rú Chá</p> <p>Hěn duō rén jué dé chá dē wèi dào hún zá zhē xǔ duō kǔ sè dē wèi dào, méi yǒu rèn zhēn pǐn cháng. Yě yǒu bù shǎo rén zhī dào chá dē dì yī kǒu wǎng wǎng shì kǔ sè dē ,duō cháng jǐ cì, chá dē wèi dào jiù huì biàn dē xiāng chún, jiù néng gǎn shòu dào chá dē sī sī tián wèi. Měi gè rén dē rén shēng zǒng huì yù dào gè zhǒng gè yàng dē kùn nán, yī xiē rén zhī nán ér tuì, méi yǒu jì xù qián xíng. Yě yǒu bù shǎo rén gǎn yú kè fú kùn nán, jì xù qián xíng, zǒng yǒu yī tiān kùn nán bèi yǒng zhě kè fú lē, jiù kàn dào lē yán tú yǒu hěn duō zhī qián méi yǒu chū xiàn guò dē měi lì fēng jǐng, cǐ shí jiù huì rèn wéi kè fú lē kùn nán shì zhí dé dē.</p>	<p style="text-align: center;">Life Is Tea</p> <p>Many people feel that the taste of tea is mixed with a bitter and astringent flavor, and they do not taste it carefully. Many people also know that the first sip of tea is often bitter and astringent. After tasting it several times, the taste of tea will become mellow and you will then enjoy the sweet taste of tea. Everyone will encounter all kinds of difficulties in his or her life, and some people will not continue to move forward. There are also many people who are brave enough to overcome difficulties and move onward. One day, the difficulties will be overcome by the brave, and they will see many beautiful scenes along the way that have never appeared before. At this moment, they will find it is worthwhile to overcome the</p>

	difficulties.
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( Accessed 6/19/2022 at <https://easylearn.baidu.com> )

In the above text, more correspondences between TEA and LIFE are observed. The difficulties of LIFE are understood as bitter and astringent tastes of tea. Mellow and sweet tastes enjoyed with more time spent tasting the tea resembles beautiful scenes seen by moving forward along the path of life. These correspondences between the concepts of TEA and LIFE can be shown as the following set of mappings:

*Source: TEA*

*Target: LIFE*

- |  |   |  |
|--|---|--|
| (a) bitter and astringent tastes of tea                            | ⇒ | difficulties of life   |
| (b) mellow and sweet tastes enjoyed<br>more time spent tasting tea | ⇒ | beautiful scenes seen by moving forward with<br>along the path of life |

The underlying LIFE IS TEA metaphor in this text emphasizes the idea that, just as tea can initially taste bitter and astringent but become mellow and sweet with time, life can also be difficult at first but can become rewarding and enjoyable with perseverance. The metaphor suggests that, as tea, life requires patience and a willingness to taste it carefully in order to fully appreciate its flavor. It highlights the importance of persistence and determination in the face of life's challenges. It suggests that, just as tea requires time and effort to fully savor, life may also require endurance and resilience in order to appreciate its rewards. Overall, the LIFE IS TEA metaphor offers a poignant and relatable way to express the complexities and joys of the human experience.

The systematic nature of the metaphorical concept does not allow us to focus on all the aspects of the concept. In the metaphorical expressions of next text, the concept of LIFE is

further defined through more correspondences that enable us to focus on other aspects of LIFE and TEA. Let's look at one more text to illustrate.

Text (4-1): *Life Is Tea*

Pinyin	English equivalent
<p>Rén Shēng Rú Chá</p> <p>Yī bēi shàng hǎo dē chá xū yào yī gè hǎo dē qī chá rén, chá cái huì bèi qī chá rén huàn xǐng, chá yě wéi cǐ yòng zì jǐ dē gān chún huí bào qī chá rén. Zhèng rú nǐ chù zài rén shēng dē lù shàng huì yù dào xǔ duō néng gòu bāng zhù nǐ qián xíng dē rén, tā mēn yòng zì jǐ dē zhēn chéng qù bāng zhù nǐ, h ǎo wú yú àn y án, nǐ shì bú shì yě yīng gāi yòng zì jǐ dē zhēn chéng qù huí bào gěi nǐ dē qī chá rén nē?</p>	<p>Life Is Tea</p> <p>It is a good tea brewer who can make a good cup of tea, as he or she can wake up the tea. And the tea in return can reward the tea brewer with its pure sweetness and mellowness. This is just like those occasions in your life when you meet some people who can help you out. Seeing that these “tea brewers” help you sincerely, without any complaint, shouldn't you repay your tea brewers with your sincerity?</p>

( Accessed 6/19/2022 at <https://guoxue.baikē.so.com> )

The conceptual metaphor LIFE IS TEA is further exemplified by the metaphorical expressions in this text. From the above expressions, we see new metaphorical similarities between LIFE and TEA. Good tea brewers correspond to people who help you out in your life. A reward of pure sweetness and mellowness resembles repayment of sincerity. Considering these aspects, the correspondences between TEA and LIFE may be laid out as the following mappings:

*Source: TEA*

*Target: LIFE*

(a) plants

⇒

human beings

(b) good tea brewers

⇒

people who help you out in your life

(c) reward of pure sweetness and mellowness ⇒ repayment of sincerity



A good tea brewer is someone who knows how to prepare tea properly, taking into account the type of tea, its origin, and its quality. They have an understanding of water temperature, steeping time, and the amount of tea leaves to use, and can adjust these factors based on personal preference. A good tea brewer also has a sense of mindfulness and presence while brewing and serving tea, treating it as a ritual and a way to connect with others. Ultimately, a good tea brewer is someone who can bring out the best flavors and aromas of the tea, creating an enjoyable and memorable experience. Based on the text, a good tea brewer is someone who has the skill and knowledge to make a good cup of tea, and can bring out the best flavor and aroma from the tea leaves. They are able to “wake up the tea” and produce a cup of tea that is pure, sweet, and mellow. The text suggests that this skill is similar to the ability to help others sincerely, without complaint, and that such individuals should be appreciated and repaid with sincerity. Let’s go on to see the other part of the text:

Text (4-2): *Life Is Tea*

Pinyin	English equivalent
<p>Rén Shēng Rú Chá</p> <p>Yī bēi xiāng nóng kě kǒu dē chá, xū yào jǐ yǔ rén yī fēn wēn nuǎn, r è q íng, cái chēng dē shàng yī bēi hǎo chá. Rén shēng yě shì rú cǐ, qǐng xué huì bǎ rén shēng dē chá fēn xiǎng gěi qí tā rén, r àng tā mēn qù gǎn shòu chá lǐ miàn dē yī fēn wēn nuǎn, r è q íng.</p> <p>Jué dìng chá dē hǎo huài lái yuán yú chá dē yuán liào—ch á y è. Ch á y è dē pǐn zhì bù hǎo, pào chū dē chá yě bú huì hǎo hē ,zhǐ yǒu pǐn zhì yōu liáng dē chá yè, cái yǒu kě</p>	<p>Life Is Tea</p> <p>As is often the same case with life, a cup of fragrant and delicious tea needs to bring people warmth and enthusiasm before it can be called a good cup of tea. Please learn to help others and learn to share the tea of life with others, and let them feel the warmth and enthusiasm in the tea.</p> <p>What determines whether tea is good or bad comes from the raw material—tea leaves. If the quality of tea leaves is not good, the tea will not taste good. Only high-quality tea</p>

néng pào chū yī bēi xiāng chún dē chá. Rén shēng dē chá yè bú zhèng shì zì jǐ ma? Zhǐ yǒu tōng guò bú duàn dē mó liàn hé kǎo yàn, chá yè dē pǐn zhì cái huì yǒu suǒ tí gāo.	leaves can make a cup of mellow tea. Isn't the tea leaf of life just ourselves? Only through constant development and testing can the quality of tea be improved.
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( Accessed 6/19/2022 at <https://guoxue.baike.so.com> )

In the above part of the text, getting help from others may be understood as getting a cup of warm tea. The description of the tea-related concepts helps us understand the related concepts of life, and metaphorical conceptualizations of life in terms of tea are thus produced. Considering the TEA aspects of the temperature and the raw material of tea, these correspondences between TEA and LIFE may be laid out as the following mappings:

*Source: TEA*

*Target: LIFE*

- |                                  |   |                                 |
|----------------------------------|---|---------------------------------|
| (a) getting a cup of warm tea    | ⇒ | getting help from others        |
| (b) the processing of tea leaves | ⇒ | the development of human beings |

The LIFE IS TEA metaphor in this text emphasizes the idea that life, as tea, is dependent on the quality of its “raw material” (in this case, ourselves). It suggests that just as good tea requires high-quality tea leaves, a good life requires us to constantly develop and improve ourselves in order to achieve success and satisfaction. It highlights the importance of personal growth and self-improvement in achieving a fulfilling life. It also emphasizes the idea of reciprocation - just as the tea brewer must wake up the tea in order to be rewarded with its sweetness and mellowness, we must also repay those who have helped us with sincerity and kindness. Furthermore, the metaphor emphasizes the idea of sharing and giving to others, as a good cup of tea is not only

enjoyed by the tea brewer, but also brings warmth and enthusiasm to those around them. Overall, the LIFE IS TEA metaphor offers a unique and insightful way to think about the values and qualities necessary for a fulfilling life.

Metaphorically conceiving of life as TEA gives rise to these correspondences or mappings, and we may better understand the concept of LIFE in terms of TEA. The above linguistic evidence further proves that the more concrete source domain of TEA is used extensively to comprehend the highly abstract concept of LIFE, which is largely due to China's profound tea culture and Chinese people's accumulative experiences with tea. Through an examination of these texts, we find that a large part of the way Chinese people talk about LIFE comes from the way they talk about TEA, which reflects the underlying metaphor LIFE IS TEA. The metaphorical expressions in these texts are rooted in our physical and cultural experiences with tea. The correspondences between tea plucking and birth, tea processing and growing, tea brewing and growing up, fragrance and success, tea varieties and social groups are emphasized.

Since love, marriage, friendship, careers, and memories are important aspects of life, the metaphors LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA and MEMORIES ARE TEA, therefore, inherit the structure of the metaphor LIFE IS TEA. In the following sections, we will begin to instantiate each of these conceptual metaphors with some representative Chinese linguistic texts respectively.

### **5.2.1.1 LOVE IS TEA**

The deeply entrenched source domains for LOVE involve journeys, fire, physical unities, insanity, economic exchange, physical forces, war, madness, etc., and we have the conceptual metaphors LOVE IS A JOURNEY, LOVE IS FIRE, LOVE IS A PHYSICAL UNITY, LOVE IS

INSANITY, LOVE IS ECONOMIC EXCHANGE, LOVE IS A PHYSICAL FORCE, LOVE IS WAR, LOVE IS MADNESS, etc. (Kövecses, 2010b). All these are the conventional ways most people comprehend love, which seems to have provided a comprehensive understanding of this concept. However, when people cannot understand experiences falling outside the conventional ways, they may employ less-conventional ones such as LOVE IS A COLLABORATIVE WORK OF ART (Kövecses, 2010b).

In the following analysis, we will examine the conceptualization of LOVE in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target LOVE. TEA as the source is employed for conceptualization of love in Chinese culture. People in China make use of the different aspects of TEA to structure the concept of LOVE. And the conceptual metaphor LOVE IS TEA is frequently utilized, as reflected in the following Chinese texts. Let's first look at a text with the aspects of plucking and brewing tea as the source domain:

Text (5): *Love Is Tea*

Pinyin	English equivalent
<p>Ài Q íng R úCh á</p> <p>Nǚ rén yǔ nán rén, jiù xiàng chá hé shuǐ, ch á cóng lí kāi chá shù nà yī kè qǐ, jiù qī dài zhē yǔ shuǐ xiàng féng, zhèng rú nǚ rén yī zhí zài děng yī gè dǒng tā dē rén.</p>	<p>Love Is Tea</p> <p>Women and men are tea and water. Tea expects to meet water from the moment it leaves the tea tree, just as a woman has been waiting for someone who understands her.</p>

(Accessed 6/19/2022 at <https://wenda.so.com>)

In the above metaphorical expressions, tea leaves are used to induce the major element of love, i.e., a lover. Water used for brewing tea corresponds to man who understands the woman.

Considering the aspects of tea leaves and water, the correspondences between TEA and LOVE may be laid out as the following mappings:

<i>Source: TEA</i>		<i>Target: LOVE</i>
(a) plants	⇒	human beings
(b) tea	⇒	woman in love
(c) water used for brewing tea	⇒	man who understands the woman

Here, the relationship between tea and water is utilized to understand the relationship between a man and a woman. Only those mappings of knowledge that conform to the schematic structure of the target can be mapped (Kövecses, 2010b). In this text, tea leaves for processing and water for brewing are mapped onto the elements of the target domain LOVE. The underlying LOVE IS TEA metaphor compares love to tea. It suggests that, just as tea and water need to be combined to create a delicious beverage, love also requires the meeting of two people who understand each other to be fulfilling and enjoyable. The metaphor implies that, just as tea and water, men and women are complementary to each other in relationships.

Next, let's look at another text to see how the elements of tea leaves, tea brewing, tea efficacy, and fragrance of tea participate in the mappings from TEA onto LOVE.

Text (6): *Love Is Tea*

Pinyin	English equivalent
Ài Q íng R úCh á	Love Is Tea
Ài qíng shì liǎng kē xīn dē niàng zhì, jìu xiàng chá yǔ shuǐ dē nóng qíng róu hé, p ào dào yī dìng chéng dù cái huì chéng wéi	Love is the brewing of two hearts, just as the affectionate fusion of tea and water, which will become “tea” when it is steeped to a

<p>“chá”. Nán rén hé nǚ rén dōu xū yào ài qíng dē zī rùn, ér ài qíng lǐ dē chá, shì zuì hǎo dē bǔ pǐn. Nán rén jí biàn shì shàng děng dē ch áy è, yě yào yǒu dǒng tā dē nǚ rén q ùp ào, zhè yàng cái huì xiāng dé yì zhāng, chá xiāng sì yì.</p> <p>Dàn dàn dē chá xiāng jiù xiàng ài dē wèi d ào.</p>	<p>certain extent. Both men and women need the nourishment of love, and tea in love is the best tonic. Even if a man is a high-quality tea, he must have a woman who understands him to brew it. Only in this way can the tea be brewed full of fragrance.</p> <p>The soft tea fragrance is like the taste of love.</p>
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( Accessed 6/19/2022 at <https://www.meipian.cn> )

In the above passage, the author observes correspondences between TEA and LOVE. The different elements of TEA, such as tea leaves, tea brewing, tea efficacy, fragrance of tea, etc. are mapped onto the corresponding elements of LOVE as lovers, the cultivation of love, nourishment of love, sweetness of love, etc., which may be presented as the following mappings:

*Source: TEA*

*Target: LOVE*

(a) tea	⇒	man in love
(b) the relationship of tea and water	⇒	the relationship of woman and man
(c) tea brewing	⇒	love cultivating
(d) physical fusion of tea and water	⇒	emotional communion of woman and man in love
(e) tonic of tea	⇒	nourishment of love
(f) high-quality tea	⇒	superior man
(g) good tea brewer	⇒	woman who understands the man
(h) fragrance of tea	⇒	sweetness of love

These expressions describe human LOVE as TEA. In the conceptual metaphor LOVE IS

TEA, LOVE is viewed in terms of TEA. People’s physical interactions with tea help establish the mappings between LOVE and TEA, and thus form the conceptualization LOVE IS TEA. In contrast to the target domain of life, the target domain of love places more emphasis on the human relationship between a man and a woman. So the cognitive elements of the source domain TEA that may indicate the relationship, namely tea and water, are mapped onto the elements of the target.

The underlying LOVE IS TEA metaphor highlights the idea that love is a process of blending and fusion, similar to the brewing of tea and water. Just as tea and water need to be mixed in a certain way to create fragrant and delicious tea, two hearts must blend together in a loving relationship. The metaphor also emphasizes the importance of understanding and nourishing each other in a relationship, as a high-quality tea needs the right condition to be brewed to its full potential. Additionally, the metaphor compares the soft fragrance of tea to the gentle and sweet essence of love.

Next, another text will be examined to see how correspondences, or mappings, between TEA and LOVE make up this conceptual metaphor. The aspect of tea drinking will be considered.

Text (7): *Love Is Tea*

Pinyin	English equivalent
<p>Ài Q íng R úCh á</p> <p>Hē chá, xǐ huān gāng kāi shǐ dē nóng liè, yě yào dòng dé xīn shǎng qí hòu dē dàn wèi. Ài qíng ,xǐ huān chén zuì zài gāng kāi shǐ dē rē qíng zhōng, yě yào jīng dé qǐ shí jiān dài lái dē píng dàn rì zǐ.</p>	<p>Love Is Tea</p> <p>When drinking tea, we like the strong taste in the beginning, but we also should know how to appreciate the soft taste afterward. It is the same case with love, as we like to indulge in the enthusiasm at first, but we also have to</p>

<p>Yīn cǐ, ài qíng rú tóng hē chá, màn màn pǐn màn màn dǒng.</p>	<p>withstand the following dull days. Therefore, love is as drinking tea: slowly taste and gradually understand.</p>
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( Accessed 6/19/2022 at <https://www.360kuai.com> )

In this text, experiencing love is understood as drinking tea. The strong taste in the beginning of tea corresponds to the enthusiasm of love at first. Appreciating soft taste of tea afterward corresponds to enjoying the less intense days of love that follow. Tasting and understanding love is viewed as drinking tea. The correspondences between TEA and LOVE can be shown in the following mappings.

*Source: TEA*

*Target: LOVE*

- |                                       |   |   |
|---------------------------------------|---|---|
| (a) drinking tea                      | ⇒ | experiencing love                                     |
| (b) strong taste in the beginning     | ⇒ | enthusiasm at first                                   |
| (c) appreciating soft taste afterward | ⇒ | enjoying the less intense days<br>of love that follow |
| (d) tasting tea                       | ⇒ | understanding love                                    |

We know through the experience of drinking tea that the strength of tea will decrease if the same leaves are infused again after the initial tea has been poured. At first, the taste is strong, which reminds people of the enthusiasm of love at the beginning. As time goes on, enthusiasm may fade, just as the taste of tea becomes soft. People perceive the similarities and set up the correspondences between TEA and LOVE.

The underlying LOVE IS TEA metaphor emphasizes the importance of taking things slow and gradually savoring the process. It also highlights the idea that love has different stages and flavors, just as tea, and requires patience and appreciation for the nuances of the process. The



metaphor also suggests that love, as tea, also requires effort and understanding to fully enjoy and appreciate. Next, let's examine another text to see how the elements of the source TEA such as the tea characteristics, tea categories, and tea tastes are mapped onto the target LOVE.

Text (8-1): *Love Is Tea*

Pinyin	English equivalent
<p>Ài Q íng R úCh á</p> <p>Rú guǒ jiāng bú tóng chá dē tè zhì yī yī kàn l á, bú zhèng shì bù tóng shí qī dē ài liàn ma?</p> <p>Nóng liè dē ài qíng dē zhōng jí lǐ xiǎng, sh ì liǎng gè xiàng ài dē rén zài yī qǐ dù guò lē suǒ yǒu dē fēng fēng yǔ yǔ, mǎn zǎi suì yuè cāng sāng dē hén jì, zǒu dào zhí zǐ zhī shǒu, yǔ zǐ xié lǎo. Bú jiù rú zī wèi nóng hòu, jīng jiǔ nài pào dē pǔ ěr chá yī bān, zài shì sù dē shí guāng zhōng màn màn chén diàn, sh ì f àng, huà wéi yǒng héng.</p>	<p>Love Is Tea</p> <p>Considering the characteristics of different categories of tea, isn't it like love in different periods?</p> <p>The ultimate ideal of strong love is that two people who love each other have experienced all the ups and downs together, the vicissitudes of life, holding each other's hands and growing old together. It's just as Pu-erh tea with its strong taste and long brewing time, which slowly precipitates and releases its flavor in the course of mundane time and becomes eternal.</p>

( Accessed 6/19/2022 at <https://www.sohu.com> )

In the mapping relationships reflected in the above text, the elements of the source TEA such as the tea characteristics, tea categories, and tea tastes are mapped onto the target LOVE. People perceive correspondences between the tea characteristics, categories, and tastes and the different stages or characteristics of love, as shown in the mappings below:

Source: TEA

Target: LOVE

- |  |   |   |
|--|---|---|
| (a) characteristics of different categories of tea | ⇒ | situations of different periods of love |
| (b) final state of Pu-erh tea with strong taste    | ⇒ | ultimate ideal of strong love           |

This text is using the characteristics of different types of tea to draw a comparison between the stages of love in a relationship. The author suggests that just as different teas have unique characteristics, love can also have distinct qualities depending on the stage of the relationship. The author then goes on to describe the ultimate ideal of strong love as two people who have experienced all the ups and downs together, growing old while still holding hands. This is similar to the characteristics of Pu-erh tea, which is strong in taste and takes a long time to brew. The tea slowly releases its flavor over time, just as a strong and long-lasting relationship matures over the years, becoming eternal and enduring. Overall, this text uses tea to compare the different stages of love, from the initial attraction to the ultimate ideal of a long-lasting and strong relationship. It suggests that just as different teas have unique characteristics, different stages of love have their own qualities and challenges, and only through perseverance and endurance can love become truly strong and eternal. Let's go on to see the other part of the text:

Text (8-2): *Love Is Tea*

Pinyin	English equivalent
Ài Q íng R úCh á	Love Is Tea
Hóng chá jiù xiàng rè liàn qī. Hóng chá dē xiāng qì, měi guò zhè shì shàng suǒ yǒu dē méi guī. Hóng chá dē tián chún, s ǎi gu ò zh è shì jiān rèn hé dē mì. Bái chá shì bǐ cǐ dōu zuì shū fú dē jiē duàn,	Black tea is as a honeymoon period. The aroma of black tea is more fragrant than all roses. The sweetness and mellowness of black tea is better than any honey in the world.

jīng guò lē bǐ cǐ jiān dē mó hé, kāi shǐ xiàng zuì shū fú dē jiē duàn guò dù. Huò s ì y í n zhēn hé bái mǔ dān bān qīng qīng yǎ yǎ, bǐ cǐ dē mò qì yǐ rán liàn jiù, yī gè xiāng shì yī xiào biàn dòng duì fāng; huò s ì sh òu m á, suí zhē shí jiān dē liú shì, yu è ch én yu è xiāng .	White tea is as the most comfortable stage for a couple. After mutual adaptation and acceptance, it begins to transition to the most comfortable stage. As elegant as Silver Needle tea and White Peony tea, the tacit understanding between them has been reached, and they can understand each other with a smile; or like Shou Mei tea, with the passage of time, the older it gets, the more fragrant it becomes.
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( Accessed 6/19/2022 at <https://www.sohu.com> )

In the mapping relationship reflected in the above part of the text, the elements of the source TEA such as the tea categories, tea aroma and taste and tea tastes are mapped onto the target LOVE. The correspondences are shown in the following mappings:

*Source: TEA*

*Target: LOVE*

- (a) aroma and taste of black tea                   ⇒ sweetness of honeymoon period of love
- (b) fragrant and mellow taste of white tea   ⇒ the most comfortable stage of love

Tea varieties may be divided into six categories: white, yellow, green, oolong, and black, according to the fermentation level. Different categories have different characteristics, such as the strong taste and long brewing time of Pu-erh tea and the fragrant aroma, sweetness, and mellowness of black tea. The processing of white tea doesn't require the leaves to be rolled and oxidized, which results in a softer flavor and special sweet taste. The tea types mentioned in the texts, such as Silver Needle, White Peony, and Shou Mei, are all popular types of white tea with unique flavors. Our experience of tea provides the basis for the birth of the metaphor LOVE IS

## TEA.

This text is using the types of tea to draw a comparison between different stages of a romantic relationship. The author uses black tea to represent the honeymoon period, where everything is new and exciting. The aroma and taste of black tea are described as being more fragrant and sweet than any other in the world, just as the honeymoon phase of a relationship is often full of passion and intense emotions.

The stage of a relationship where the couple has become comfortable with each other and has a deep understanding of one another is compared to white tea. The author uses Silver Needle and White Peony teas to represent this stage, which are known for their elegance and subtlety. The tacit understanding between the couple is compared to the teas being able to understand each other with just a smile.

Lastly, the author uses Shou Mei tea to represent the later stage of a relationship where the couple has been together for a long time and has grown old together. The tea is described as becoming more fragrant with age, just as a long-lasting relationship becomes more valuable with time.

Overall, this text uses tea to paint a picture of different stages of a romantic relationship, from the passionate and intense beginnings to the comfortable and understanding later years. The LOVE IS TEA metaphor manifested in this text highlights the similarities between the characteristics of different categories of tea and different stages of love. It suggests that as different types of tea, love also goes through different phases and experiences different flavors and aromas over time. The metaphor emphasizes the gradual and slow process of love, where it takes time to fully develop and mature, just as how different types of tea require different brewing times to reach their full flavor. The metaphor also underscores the importance of mutual

understanding and acceptance in a relationship. The comfort and elegance of white teas, comparable to the most comfortable stage for a couple, suggest that mutual understanding and acceptance have been reached. Overall, the metaphor of LOVE IS TEA is a creative and evocative way to explore the complexities of love and relationships. Next, let's examine another text to see how more drinking aspects of TEA participate in the mappings between LOVE and TEA.

Text (9): *Love Is Tea*

Pinyin	English equivalent
<p>Ài Q íng R úCh á</p> <p>Wǒ xiǎng, ài q íng r ú ch á yī dàn yǐn shàng, jiù hu ì ài sh àng, jiù huì chéng yǐn, jiè dōu jiè bú dì ào. Rén shì jiān hǎo dē ài qíng rú yī bēi shàng dēng hǎo chá, ān jìng dē mǐn yī kǒu, jiù q òu r ǎn xīn pí.</p>	<p>Love Is Tea</p> <p>I think love is just as a cup of tea. Once you drink it, you will fall in love with it. You will indulge in it and be unable to extricate yourself. A beautiful love in the world is as a cup of top-quality tea. A quiet sip of it will refresh the bottom of your heart.</p>

( Accessed at 6/19/2022 <https://www.puer.cn> )

In this text, the addictive aspect of love is understood as indulgence in tea. The correspondences between drinking and loving provide the basis for this metaphor, in which drinking tea corresponds to loving. The quality of tea and the physiological response to drinking it are used to map the quality and enjoyment of love. Therefore, we get the following mappings:

*Source: TEA*

*Target: LOVE*

(a) drinking

⇒

loving

(b) tea addiction

⇒

love addiction

- |  |   |  |
|--|---|--|
| (c) top quality tea                                    | ⇒ | best quality love                                    |
| (d) physiological response to drinking top quality tea | ⇒ | physiological response to enjoying best quality love |

Because of the numerous benefits of tea, it is thought of as an indispensable drink in Chinese culture and fascinates millions of people. People gain a similar feeling when experiencing love. People’s knowledge of tea, such as the quality of tea and physiological response after drinking tea, provides a conceptual frame for the emotion of love.

The LOVE IS TEA metaphor manifested in these sentences suggests that love is something that once experienced, captivates the heart and is difficult to let go of. The feeling of falling in love is compared to the experience of drinking a cup of tea that is of top-quality, implying that both love and good tea are things that are worth savoring and indulging in. Moreover, the metaphor emphasizes the soothing and refreshing effects of both love and tea. Just as a cup of tea can calm the mind and refresh the senses, a beautiful love can bring peace and happiness to the heart. The comparison between love and tea, therefore, highlights the positive and enjoyable aspects of love while also acknowledging that it can be addictive and difficult to let go of. Overall, the LOVE IS TEA metaphor manifested in these sentences creates a vivid and evocative image of love as something that is pleasurable, comforting, and hard to resist.

As shown in the above evidence, the aspects of TEA such as the leaves, drinking, category, and quality of tea are coherently mapped onto the aspects of LOVE such as lovers, experiencing love, state of love, quality of love, etc. The correspondences between materials and lovers, drinking tea and experiencing love, taste of tea and sweetness of love, tea varieties and love stages, quality of tea and quality of love are emphasized.

### 5.2.1.2 MARRIAGE IS TEA

The possible source domains for MARRIAGE involve journeys, physical unities, social status, divisions of labor, alliances, etc., and we have the possible conceptual metaphors MARRIAGE IS A PHYSICAL UNITY, MARRIAGE IS A JOURNEY, MARRIAGE IS SOCIAL STATUS, MARRIAGE IS A DIVISION OF LABOR, MARRIAGE IS AN ALLIANCE, etc. (Kövecses, 2010b). And the concept of marriage can also be metaphorically viewed as buildings (as in “They *built a strong* marriage”) (Kövecses, 2010b, p. 25).

In Chinese culture, marriage may be characterized as TEA. In this section, let’s examine the conceptualization of MARRIAGE in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target MARRIAGE. People in China make use of the different aspects of TEA to structure the concept of MARRIAGE. And the conceptual metaphor MARRIAGE IS TEA appears frequently, as reflected in the following Chinese texts. Let’s first look at a text with the aspects of brewing, types and tastes of tea as the source domain:

Text (10-1): *Marriage Is Tea*

Pinyin	English equivalent
Hūn Yīn Rú Chá	Marriage Is Tea
Dōu shuō rén shēng rú chá, hūn yīn yòu hé cháng bú shì rú chá ne? Hūn yīn xū yào zài kē kē pèng pèng zhōng, cái néng mí màn chū héng jiǔ de xìng fú wèi dào. Chá zǒng yào zài fú fú chén chén zhōng, cái néng shì fàng chū nà yī mò yōu rán de qīng xiāng.	Life is often compared to tea, so why not marriage? Just as tea needs to experience ups and downs to release its the leisurely fragrance, marriage may also require enduring bumps and bruises before achieving lasting happiness.

( Accessed at 6/19/2022 <http://www.360doc.com> )

In the above text, the author perceives similarities between MARRIAGE and TEA. The bumps and bruises of marriage are compared as ups and downs of tea. The lasting happiness of marriage resembles the leisurely fragrance of tea. The correspondences are shown in the following mappings:

*Source: TEA*

*Target: MARRIAGE*

- |                                |   |                               |
|--------------------------------|---|-------------------------------|
| (a) ups and downs of tea       | ⇒ | bumps and bruises of marriage |
| (b) leisurely fragrance of tea | ⇒ | lasting happiness of marriage |

In the part of the text, the author suggests that just as tea needs to experience ups and downs to release its leisurely fragrance, a marriage may also require enduring bumps and bruises before achieving lasting happiness. The idea is that both tea and marriage require patience and endurance to achieve their desired outcome. Just as tea needs time and sometimes rough handling to release its full flavor, marriage may also require facing and overcoming difficulties to achieve a deep and lasting happiness. The text is suggesting that just as tea can be made better by overcoming its difficulties, marriage can also be improved by facing and overcoming its challenges. The comparison between tea and marriage suggests that with patience, endurance, and the willingness to face difficulties, both tea and marriage can ultimately become sources of deep satisfaction and happiness.

The underlying MARRIAGE IS TEA metaphor manifested in these sentences suggests that marriage is as tea in that both require time, patience, and effort to fully appreciate their true value. The metaphor compares the different stages of marriage to the different types of tea, implying that just as there are different types of tea with varying tastes and characteristics, there are also



different stages and experiences in marriage that shape and define the relationship. Moreover, the metaphor emphasizes the importance of the process of maturation and development in both tea and marriage. Just as tea needs time to release its full flavor, marriage requires the ups and downs of process to create a deeper, richer relationship. Next, let's look at the other part of the text with the aspects of brewing, types, tastes, water temperature, and quality of tea as the source domain:

Text (10-2): *Marriage Is Tea*

Pinyin	English equivalent
<p>Hūn Yīn Rú Chá</p> <p>Xīn zǔ chéng de hūn yīn chōng mǎn le jī qíng hé rè qíng, rú tóng gāng chōng pào hǎo de wū lóng chá, fān téng tiào yuè jī qíng mǎn yì. Zòng rán chá yè hái zài shàng miàn piāo fú méi yǒu wán quán pào kāi, hūn yīn zhōng de nán nǚ yī rán huì bú gù yī qiè qù pǐn cháng, cǐ shí de chá suī rán jiě kě què bú huì qìn rén xīn pí, kǔ sè de wèi dào dài biǎo zhe liǎng gè rén de mó hé, ér jīng lì le mó hé qī de nán nǚ yě néng gǎn shòu dào hūn yīn de tián mì. Zhèng rú děng suǒ yǒu de yè zǐ quán bù zhǎn kāi, chén rù bēi dǐ, zhè shí hòu zài qù pǐn cháng, cái huì yǒu xiān nóng tián chún de wèi dào.</p>	<p>Marriage Is Tea</p> <p>A newly formed marriage is full of passion and enthusiasm, just as freshly brewed oolong tea, stirring and jumping with passion. Even though the tea is still floating on the top and not completely soaked, the couple in marriage will be eager to taste it. At this time, although the tea quenches thirst, it will be a little bitter and not refreshing. The bitter taste represents the run-in period between two people in marriage. However, once a couple has experienced the run-in period, they can feel the sweetness of marriage. Just as when all the tea leaves have fully unfurled and settled at the bottom of the cup, their fresh, sweet, and mellow flavor can be fully appreciated.</p>

(Accessed at 6/19/2022 <http://www.360doc.com>)

In the above part of the text, different types of marriages are metaphorically understood as different types of tea. Passion and enthusiasm of marriage is metaphorized as passion and

enthusiasm of tea. The run-in period of the newly formed marriage is compared as the floating and not completely soaked state of tea. The run-in of the newly formed marriage is understood in terms of the bitter taste of the newly brewed tea.

*Source: TEA*

*Target: MARRIAGE*

- |   |   |  |
|---|---|--|
| (a) ups and downs of tea                                | ⇒ | bumps and bruises of marriage                  |
| (b) leisurely fragrance of tea                          | ⇒ | lasting happiness of marriage                  |
| (c) different types of tea                              | ⇒ | different types of marriage                    |
| (d) passion and enthusiasm of tea                       | ⇒ | passion and enthusiasm of marriage             |
| (e) the floating and not completely soaked state of tea | ⇒ | the run-in period of the newly formed marriage |
| (f) the bitter taste of the newly brewed tea            | ⇒ | the run-in of the newly formed marriage        |
| (g) the fresh, sweet and mellow taste of tea            | ⇒ | the sweetness of marriage                      |

When it comes to brewing tea, quality of tea, steeping time, temperature of water can make all the difference. Using low-quality tea can negatively affect the flavor of the tea. The tea will be completely ruined when oversteeped or if it cannot reach the exact temperature. Therefore, how long the tea needs to be steeped and at what temperature are very important. And neither take the tea leaves out too quickly nor keep the leaves in the water for too long so that the leaves may soften and release its pleasant flavors while blending with the water. In these metaphorical expressions, MARRIAGE is partially understood and structured in terms of TEA. In the above text, the aspects of brewing, types and tastes of tea are activated in the comprehension of the target domain MARRIAGE.

This text uses the type of tea, specifically Oolong tea, to describe the stages of a newly

formed marriage. The author compares the passion and enthusiasm of a newly formed marriage to the freshness and energy of freshly brewed Oolong tea, which is still floating on the top and not fully soaked. However, just as the tea is a little bitter and not refreshing when first tasted, the author suggests that the initial stage of a marriage can also be difficult and bitter, representing the run-in period between two people. During this period, the couple is still adjusting to each other's personalities and habits, and may experience disagreements or conflicts. But once the couple has gone through the run-in period and overcome their differences, the author suggests that they can feel the sweetness of marriage, just as when all the tea leaves have unfolded and sunk to the bottom of the cup, and the fresh, sweet, and mellow taste can be enjoyed. Overall, this text uses tea to describe the stages of a newly formed marriage, suggesting that the initial stage can be challenging, but with time and effort, the couple can overcome difficulties and experience the sweetness of a happy and fulfilling marriage. Let's continue to consider another part of the text:

Text (10-3): *Marriage Is Tea*

Pinyin	English equivalent
Hūn Yīn Rú Chá	Marriage Is Tea
Xìng fú de hūn yīn shì nóng yù de pǔ ěr chá. Hūn yīn zhōng de liǎng gè rén xū yào zài shí jiān de mó liàn zhōng tóng gān gòng kǔ bǐ cǐ xiàng yī. Ēr pǔ ěr chá cún fàng de shí jiān yuè zhǎng, yùn wèi yuè shì nóng yù hòu zhòng zī yǎng shēn xīn. Píng dàn de hūn yīn shì qīng dàn de lǚ chá. Zài hūn yīn shēng huó zhōng jīng lì le suǒ yǒu de fēng yǔ hé cuò zhé hòu, wǒ men dōu huì qī dài yī duàn píng fán de hūn yīn. Rú tóng chá zài pǐn cháng wán suǒ yǒu qīng sè xiān	A happy marriage is as full-bodied Pu'er tea. In marriage, two people need to share weal and woe and depend on each other in the process of time. Just as Pu'er tea, the longer the storage time, the richer its flavor which will nourish the body and mind. A simple marriage can be compared to light green tea. Even after weathering the ups and downs of life together, we can still find joy and contentment in the ordinary moments of our marriage. Similar to green tea that may

shuǎng, chún hòu nóng liè de zī wèi guò hòu qū yú píng dàn.	have notes of astringency, freshness, mellowness, and strength, the flavor of the tea eventually becomes light.
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( Accessed at 6/19/2022 <http://www.360doc.com> )

In the above part of the text, a happy marriage is compared to full-bodied Pu'er tea. Pu'er tea becomes richer in flavor with longer storage time, just as a happy marriage becomes richer over time. A simple marriage is similar to light green tea. Green tea can have various notes of astringency, freshness, mellowness, and strength, just like a simple marriage can still bring joy and contentment even after going through life's ups and downs. Given these interpretations, the correspondences between TEA and MARRIAGE can be laid out as follows:

*Source: TEA*

*Target: MARRIAGE*

- |                              |   |                             |
|------------------------------|---|-----------------------------|
| (a) different types of tea   | ⇒ | different types of marriage |
| (b) richer flavor of tea     | ⇒ | richer feeling of marriage  |
| (c) notes and flavors of tea | ⇒ | ups and downs of marriage   |

In the context of a metaphorical comparison between tea and marriage, the expression “different situation of brewed tea” could be used to refer to the varying quality or outcome of brewed tea, just as different situations or circumstances can affect the quality or outcome of a marriage. Additionally, the word “notes” is used to describe the tastes of green tea, which is a common way to refer to the different taste characteristics of tea. In the text, the word “notes” is used to describe the specific taste characteristics that are present in the green tea. Both “notes” and “flavors” can be used to describe the taste of tea, “notes” tends to refer to specific, subtle taste characteristics, while “flavors” refers to the overall taste profile of the tea. The word “notes”

is used here to convey the idea that these taste characteristics are relatively subtle or nuanced, and may not be immediately apparent to someone who is not paying close attention to the taste of the tea.

Text (10-4): *Marriage Is Tea*

Pinyin	English equivalent
<p style="text-align: center;">Hūn Yīn Rú Chá</p> <p>Shī bài de hūn yīn jiù xiàng yī bēi méi yǒu pào hǎo de chá, wú lùn zěn yàng nǚ lì zhōng jiū shì táo bú chū jiě tǐ de mìng yùn. Yī bēi méi yǒu pào hǎo de chá, huò zhě shì yīn wéi shuǐ de wēn dù bú gòu, huò zhě shì yīn wéi chá yè de zhì dì bú hǎo, dǎo zhì shuǐ hé chá shǐ zhōng wú fǎ jiāo róng.</p> <p>Hūn yīn rú chá, yào xī xī pǐn cái jiě qí zhōng de wěi dà, yào mǎn mǎn pào chá huì yù àn yùn óng.</p>	<p style="text-align: center;">Marriage Is Tea</p> <p>A failed marriage is as tea that has not been brewed properly. No matter how much effort you put in, you cannot escape the fate of disintegration. Poorly brewed tea can be the result of insufficient water temperature or low-quality tea. As a result, the water and tea cannot blend properly, just as the individuals in a failed marriage cannot create a harmonious union.</p> <p>Marriage is tea. It needs to be tasted carefully to understand and appreciate its flavor, just as tea needs to be steeped slowly to allow it to become richer and more complex over time.</p>

(Accessed at 6/19/2022 <http://www.360doc.com>)

In the above part of the text, tea that has not been brewed properly corresponds to a failed marriage. Poorly brewed tea can be the result of insufficient water temperature or low-quality tea, just as a failed marriage can result from various reasons that prevent a harmonious union. The separation of tea from water, which renders the tea flavorless and weak, corresponds to the dissolution of a marriage from the richness of life. Marriage is metaphorized as tea. Both need to

be tasted and steeped slowly over time to understand and appreciate their flavor and richness.

The correspondences between TEA and MARRIAGE are shown in the following mappings:

*Source: TEA*

*Target: MARRIAGE*

- |                                       |   |   |
|---------------------------------------|---|---|
| (a) different situation of brewed tea | ⇒ | different situation of marriage         |
| (b) separation of tea from water      | ⇒ | dissolution of marriage from life       |
| (c) tasting and steeping tea          | ⇒ | understanding and appreciating marriage |

The metaphor manifested in these sentences suggests that marriage, as tea, can have different outcomes based on the quality of the experience. A successful marriage, as well-brewed tea, can provide nourishment and satisfaction, while a failed marriage, like poorly brewed tea, can be disappointing and unfulfilling. Overall, the underlying MARRIAGE IS TEA metaphor creates a powerful and evocative image of marriage as something that requires time, care, and attention to fully appreciate and enjoy. The metaphor highlights the ups and downs of married life and the importance of working together to create a deep and lasting bond, just as tea requires careful preparation and attention to bring out its best qualities.

Next, another text will be examined to see how correspondences, or mappings, between TEA and MARRIAGE make up this conceptual metaphor. The aspect of tea infusions will be considered.

Text (11-1): *Marriage Is Tea*

Pinyin	English equivalent
Hūn Yīn Rú Chá	Marriage Is Tea
Hūn yīn de mó hé qī zhèng rú zhè dì yī dào chá, qí shí bìng bú hǎo hē. Chá yè lǐ suǒ hán	The run-in period of marriage is just as the first infusion of tea, which is actually not

<p>de gè zhǒng wèi dào zài gǔn tàng de kāi shuǐ lǐ xùn sù shì fāng, hái yǒu gè zhǒng zá zhì yě zài shuǐ lǐ chén fú zhe, suǒ yǐ hē qǐ lái kě néng bìng bú gān tián, shèn zhì hái yǒu diǎn kǔ kǔ de, sè sè de.</p>	<p>good to drink. The various tastes contained in the tea are released rapidly in the boiling water, and various impurities are also floating in the water, so it may not be sweet to drink, even a little bitter and astringent.</p>
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( Accessed 6/19/2022 at <https://baijiahao.baidu.com> )

In this text, the run-in period of marriage is understood as the first infusion of tea. The various experiences and emotions that a couple goes through in the beginning stages of marriage are compared to different tastes of the tea. The heightened emotions and experiences during the initial phase of marriage can be seen as the release of the various tastes in the tea. The challenges and difficulties that a couple may encounter during this period can be viewed as the impurities floating in the tea. The beginning of a marriage may not always be entirely enjoyable, and can have bitter or astringent moments. This can be compared to the fact that some tea is not sweet to drink. The correspondences between tea infusions and marriage provide the basis for this metaphor. Therefore, we get the following mappings:

*Source: TEA*

*Target: MARRIAGE*

- |   |   |  |
|---|---|--|
| (a) the first infusion of tea                       | ⇒ | the run-in period of marriage                                  |
| (b) different tastes<br>the tea contains            | ⇒ | various experiences and emotions<br>that a couple goes through |
| (c) the release of the various tastes<br>in the tea | ⇒ | the heightened emotions<br>and experiences of marriage         |
| (d) the impurities floating in the tea              | ⇒ | the challenges and difficulties that a<br>couple may encounter |
| (e) the tea may not be sweet to drink               | ⇒ | the marriage may not be entirely enjoyable                     |

Infusion refers to the process where boiled water is poured over tea leaves. And then pour tea leaves out after a while to get the desired strength. In infusing process, tea leaves stay in water for a very short time which is usually recommended between 3 and 5 minutes. Most teas may be infused up to three times and some teas may even be infused four or five times. The taste and aroma will be different from the first infusion to the third infusion. After the third infusion, the tea leaves begin to lose flavor. It is believed that, during the production process, tea will ineluctably be exposed to dust or various microorganisms and some chemical residues on tea leaves may also be found. On the other hand, some compressed and aged teas require some initial effort to release their taste and aroma slowly and fully in the course of the infusions. Under these conditions, the very first infusion may not achieve the same drinking standard or taste good as the later ones. It is not the same second infusion because tea leaves are warmed up and unrolled from first infusion. In the second infusion, the leaves continue to release more flavors. Some teas generate a stronger taste in the second infusion than in the first infusion. When it comes to the third infusion, the overall taste becomes light. So, in the text, people perceive the similarities between these different infusions of tea and different periods of marriage. And thus, the correspondences between TEA and MARRIAGE have been established. Let's look at another part of the text to check how the aspects of the second infusion of tea can be mapped onto MARRIAGE.

Text (11-2): *Marriage Is Tea*

Pinyin	English equivalent
Hūn Yīn Rú Chá	Marriage Is Tea
Jīng guò mó hé qī, hūn yīn zhōng xiàng ài de rén shēn hé xīn dōu néng zài gòng tóng shēng	After the run-in period, the body and heart of the lovers in the marriage can be happy and



<p>huó zhōng xìng fú de táo zuì, nǐ cái fā xiàn yuán lái nǐ men ài de nà me shēn. Zhèng rú dì èr dào chá, gāng kāi tóu de kǔ sè wèi ér bèi chōng sàn le, chá yè yuán běn de qīng xiāng yǔ gān tián hún zài shuǐ zhōng, yuán běn jìn suō de huò bèi yā biǎn de chá yè, cǐ shí yě shū zhǎn kāi le zī tài, shí shàng shí xià dì zài shuǐ zhōng piāo fú, yǔ nà bēi shuǐ yǐ róng wéi yī tǐ. Cǐ shí de xiāng tián zhèng shì zuì nóng zuì chún de shí hòu. Zhēn xī zhè měi yī kǒu chá, xī xī dì pǐn cháng, nǐ huì qīng xīng nǐ néng bǎ dì yī dào hē wán.</p>	<p>intoxicated in their common life, and they will find that they love each other so deeply just as the second infusion of tea. When it comes to the second infusion of tea, the bitter taste at the beginning was dispersed. The original fragrance and sweetness of tea begins to mix with the water. The originally compressed or flattened tea also starts to stretch out, floating up and down and integrating with the water. The sweetness at this time is the most concentrated and mellow. Cherish every sip of tea and taste it carefully. You will be glad that you can finish drinking the first infusion.</p>
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(Accessed 6/19/2022 at <https://baijiahao.baidu.com>)

In this part of the text, the second infusion of tea corresponds to the deep love period of marriage. The challenges and difficulties that a couple faces during the “run-in” phase of marriage can be metaphorized as the bitter taste at the beginning of the second infusion of tea. The resolution of the challenges and difficulties in a marriage, and the emergence of a more harmonious relationship can be understood as the dispersed bitter taste of the second infusion of tea. The deepening of the emotional connection and intimacy between the partners in a marriage can be viewed as the original fragrance and sweetness of tea mixing with water. The partners becoming more adaptable and accommodating to each other’s needs and personalities as they mature in their relationship can be compared to the compressed or flattened tea stretching out and integrating with the water. The deep and enduring love that the partners share in their matured and stable relationship can be understood as the concentrated sweetness and mellowness of

fully-brewed tea. Valuing and treasuring the moments and experiences that the partners share in their marriage can be seen as the act of cherishing every sip of tea and tasting it carefully. The correspondences between tea infusions and marriage provide the basis for this metaphor. Therefore, we get the following mappings:

<i>Source: TEA</i>	<i>Target: MARRIAGE</i>
(a) the second infusion of tea	⇒ the deep love period of marriage
(b) the bitter taste at the beginning	⇒ the challenges and difficulties that a couple faces
(c) the dispersed bitter taste of tea	⇒ the resolution of the challenges and difficulties in a marriage
(d) the original fragrance and sweetness of tea mixing with water	⇒ the deepening of the emotional connection between the partners in a marriage
(e) tea stretching out and integrating with the water	⇒ partners becoming more adaptable and accommodating to each other
(f) the act of cherishing every sip of tea	⇒ the act of valuing the moments that the partners share in their marriage

In the above text, the experience of love in a marriage is viewed as the process of making tea. The “run-in period” refers to the early days of the marriage, when the couple is still getting to know each other and adjusting to their new life together. As time passes and the couple becomes more comfortable with each other, they will start to appreciate and enjoy their life together, just as the second infusion of tea becomes more flavorful and enjoyable. The bitterness and initial discomfort of the first infusion is replaced by a richer, sweeter taste as the tea leaves mix with the water. Similarly, in a successful marriage, the challenges and difficulties of the early days give way to a deeper, more fulfilling love that is built on shared experiences and a deep understanding of each other. The text encourages the reader to savor and appreciate each moment of this love,

just as one would savor and appreciate the taste of a well-brewed cup of tea. Next, let's continue to consider another part of the text.

Text (11-3): *Marriage Is Tea*

Pinyin	English equivalent
Hūn Yīn Rú Chá	Marriage Is Tea
Jiē xià qù de nà yī dào chá, xiāng chún zì rán shì dàn le, chá yè zài yī dào yòu yī dào zhōng biàn dé cāng bái. Hūn yīn zài jīng lì suì yuè de mó liàn zhōng yě zhú jiàn biàn dé píng dàn wú qí, hūn yīn zhōng de liǎng gè rén yě yī qǐ xiàng shǒu dào bái tóu, rú zhè chá shuǐ chǎy è yī bān xiàng shǒu dào fā bái, zhè hé cháng bú shì yī zhǒng xìng fú ne?	The next infusion of tea will naturally become light. The tea will turn pale after the infusions. Marriage has gradually become commonplace through the years, and the two people in the marriage also stay together until the two people in the marriage also stay together until their hair turns white just as the tea and water. Isn't it a kind of happiness?

( Accessed 6/19/2022 at <https://baijiahao.baidu.com> )

In this part of the text, the dull period of marriage is metaphorized as the third infusion of tea. The lightening of the tea's color and flavor in subsequent infusions corresponds to the gradual normalization of marriage over time. The experience of a long-lasting marriage is compared to the process of making tea. The gradual lightening of the tea's color and flavor corresponds to the gradual normalization of marriage over time, while the merging of the couple into a shared partnership resembles the mingling of the tea and water. As such, we can identify the following mappings:

*Source: TEA*

*Target: MARRIAGE*

- |                                       |   |                                       |
|---------------------------------------|---|---------------------------------------|
| (a) the third infusion of tea         | ⇒ | the dull period of marriage           |
| (b) the lightening of the tea's color | ⇒ | the gradual normalization of marriage |

- |  |   |   |
|--|---|---|
| and flavor in subsequent infusions                       | ⇒ | over time   |
| (c) the process of making tea                            | ⇒ | the experience of a long-lasting marriage           |
| (d) the gradual lightening of the tea's color and flavor | ⇒ | the gradual normalization of marriage over time     |
| (d) the mingling of the tea and water                    | ⇒ | the merging of the couple into a shared partnership |

The text suggests that just as the taste of tea naturally becomes lighter in subsequent infusions, so too does a marriage gradually become more commonplace over time. However, the text argues that this process is not necessarily negative and can actually be a source of happiness. It suggests that through years of being together, the two people in a marriage can develop a deep sense of comfort and familiarity, just as the tea leaves mix with the water and become one. Finally, the text argues that staying together until their hair turns white is a testament to the deep love and commitment between two partners, and that this can be a source of joy and fulfillment. Overall, the text presents a positive view of the process of a long-lasting marriage, arguing that familiarity and comfort can be sources of happiness and fulfillment.

The underlying MARRIAGE IS TEA metaphor suggests that just as tea, marriage also goes through various stages and changes over time. The initial stage of marriage, called the “run-in period”, can be bitter and astringent, just as the first infusion of tea. However, with time and patience, the bitterness fades away, and the sweetness and richness of the marriage become more pronounced, just as the second and subsequent infusions of tea. The metaphor also implies that a successful marriage requires effort and care, just as tea needs to be brewed and tasted carefully to fully appreciate its flavor.

As shown in the above evidence, the aspects of TEA such as the tea brewing, types, flavors, infusions of tea, etc., are coherently mapped onto the aspects of MARRIAGE such as marriage

experience, types, taste, periods of marriage, etc. The correspondences between types of tea and types of marriage, flavors of tea and tastes of marriage, infusions of tea and periods of marriages are emphasized.

### 5.2.1.3 FRIENDSHIP IS TEA

The concept of friendship may be metaphorically viewed as plants (as in “Their friendship is *in full flower*”), buildings (as in “An old friend is *a new house*”), and machines (as in “A *broken* friendship is never *mended*”) (Kövecses, 2010b). In Chinese culture, men may also be characterized as TEA. In this section, let’s examine the conceptualization of FRIENDSHIP in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target FRIENDSHIP.

TEA as the source is employed for conceptualization of FRIENDSHIP in Chinese culture. When we use the concept metaphorically, various aspects of tea may be distinguished. Next, let’s look at a text to see how the cognitive elements of tea types and tea flavors are mapped onto the target FRIENDSHIP.

Text (12-1): *Friendship Is Tea*

Pinyin	English equivalent
Yǒu Qíng Rú Chá	Friendship Is Tea
Měi yī gè rén shēng jiē duàn dōu yǒu bú tóng de yǒu qíng zhí dé wǒ men qù huí wèi, zhèng rú huí wèi měi yī zhōng wèi dào bú tóng de chá	In each stage of life, there are different memorable friendships, just as teas with different flavors.
Shí jǐ suì de yǒu qíng, tiān zhēn wú xiá, rú qīng xīn qīng sè de lǜ chá.	Friendship in teens is innocent as fresh green tea. Friendship in twenties is meticulous as the

<p>Èr shí jǐ suì de yǒu qíng, wú wēi bú zhì, rú duō biàn mí rén de wū lóng chá. Fèng huáng dān cōng de fù yù fēn fāng, dà hóng páo de gān shuǎng huá shùn, tiē guān yīn de gān chún xiān xiāng, ròu guì de nóng hòu gān chún. Lǎ yī bēi wū lóng chá, nǐ xū yào de zī wèi, tā dōu néng gěi nǐ.</p>	<p>changeable and charming oolong tea, such as the diverse fragrances of <i>fèng huáng dān cōng</i> ‘Fenghuang Dancong’, rich fragrance and smoothness of <i>dà hóng páo</i> ‘Dahongpao’, sweet and fresh fragrance of <i>tiē guān yīn</i> ‘Tieguanyin’, mellower taste and mossy aroma of <i>ròu guì</i> ‘Rougui’. A cup of oolong tea can bring you all the flavors you need.</p>
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(Accessed 6/19/2022 at <https://www.zsbfz.com>)

In the above text, different friendships are metaphorically conceptualized as different types of tea with different tastes and fragrances. For example, fresh green tea corresponds to innocent friendship in teens. Meticulous friendship in twenties is understood as the changeable and charming oolong tea. The different types of friendships in the twenties are viewed as the different types of oolong tea, with each having its own unique qualities and characteristics. The text provides a metaphorical comparison between different types of tea and stages of life. The correspondences or mappings in the text are as follows:

*Source: TEA*

*Target: FRIENDSHIP*

- |  |   |  |
|--|---|--|
| (a) different types of tea                           | ⇒ | different friendships in different ages          |
| (b) the freshness of green tea                       | ⇒ | the innocence of friendship in the teens         |
| (c) the changeable and charming nature of oolong tea | ⇒ | the meticulousness of friendship in the twenties |
| (d) different types of oolong tea                    | ⇒ | different types of friendship                    |

Different types of tea have different flavors and characteristics. The flavor of green tea is

often described using words like fresh, clean, grassy, vegetal, and oceanic, with a strong aroma. Oolong tea is deeply loved for its wide variety and rich aroma and aftertaste. It combines the freshness of green tea with the mellow taste of black tea. White teas are known for their sweet and subtle flavors with a hint of cucumber or melon. Black tea boasts a distinctively robust and sweet flavor, often characterized by its malty notes. It ranks among the most widely consumed beverages globally and is renowned for its numerous health benefits. Dark tea undergoes a secondary fermentation process, which can develop unique characteristics over time. Fresh teas have strong and bright aromas, while aged teas may develop new, mellow flavors. Yellow tea offers a similar flavor profile to oolong tea, with a wide range from intensely floral to nutty and slightly grassy.

Based on the above experiential similarities, people may understand the concept of FRIENDSHIP well by means of aspects of tea types and flavors. The cognitive elements of the source domain TEA are mapped onto the elements of the target domain FRIENDSHIP. Let's consider another part of the text.

Text (12-2): *Friendship Is Tea*

Pinyin	English equivalent
<p>Yǒu Qíng Rú Chá</p> <p>Sān shí jǐ suì de yǒu qíng, chún zhēn jiǎn dān, rú qīng chún gān shuǎng de bái chá.</p> <p>Sì shí jǐ suì de yǒu qíng, xiāng chún jiàn kāng, rú nèi hán fēng fù de hóng chá, huí wèi wú qì óng.</p> <p>Wǔ shí suì yǐ hòu de yǒu qíng, shì jīng lì le suì yuè chén diàn de yǒu qíng, zài shí jiān de jī lèi zhōng mí zú zhēn guì, jiù rú zài suì yuè biàn</p>	<p>Friendship Is Tea</p> <p>Friendship in thirties is pure and simple as mellow and sweet white tea.</p> <p>Friendship in forties is mellow and healthy, such as rich black tea, which has a long aftertaste.</p> <p>Friendship after the age of fifty is the sustained friendship that has experienced the precipitation of time, and is precious in</p>

<p>huà zhōng zī rùn sū xǐng de chén nián hēi chá, hǎo de hēi chá, shì hǎo de chá liào jiā shàng shí jiān de jī lèi, gòng tóng chéng jì wù su yù è de chén xiāng.</p>	<p>the accumulation of time just as aged dark tea. Aged dark tea moistens and wakes up in the change of time and good dark tea is the accumulation of good tea material and time with aged flavor.</p>
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( Accessed 6/19/2022 at <https://www.zsbfz.com> )

In the above part of text, pure and simple friendship in thirties is metaphorically understood as mellow and sweet white tea. Mellow and healthy friendship in forties is viewed as richly aromatic and malty black tea. Aged dark tea corresponds to sustained friendship after the age of fifty. Overall, the text continues to use tea to conceptualize the different characteristics of friendships at different stages of life, with a focus on how the passage of time shapes and enhances the relationships. The set of correspondences or mappings between TEA and FRIENDSHIP are suggested as follows:

*Source: TEA*

*Target: FRIENDSHIP*

- |   |   |  |
|---|---|--|
| (a) different types of tea                        | ⇒ | different friendships in different ages          |
| (b) different flavors of tea                      | ⇒ | different types of friendship                    |
| (c) aged tea experiencing<br>accumulation of time | ⇒ | friendship experiencing<br>precipitation of time |

This part of the text compares friendship in the 30s to mellow and sweet white tea, which suggests a sense of purity, simplicity, and subtle sweetness. Rich black tea with a long aftertaste is metaphorically compared to friendship in the forties, which suggests a sense of depth, richness, and long-lasting health benefits. In contrast, friendship after the age of fifty is compared to aged dark tea in the text, which carries connotations of wisdom, complexity, and the value of



accumulated time and experience. According to the text, aged dark tea has the ability to moisten and awaken with the passage of time, implying that like long-lasting friendships, it can be refreshed and rejuvenated through the accumulation of valuable experiences. The text also suggests that the quality of good dark tea is the result of the accumulation of high-quality tea materials and the passing of time, just as long-lasting friendships are built upon the accumulation of shared experiences and the investment of time spent together. Next, let's continue with another part of the text.

Text (12-3): *Friendship Is Tea*

Pinyin	English equivalent
<p>Yǒu Qíng Rú Chá</p> <p>Qī shí suì de yǒu qíng, shì yuè jìn rén shēng bǎi tài de yǒu qíng, jiù rú tuì qù qīng sè de zī wèi què kě yǐ huí wèi yī bèi zǐ de huáng chá. Jì yǒu lǜ chá de qīng xiāng, bái chá de qīng chún, yòu yǒu wū lóng chá de hòu zhòng, hóng chá de xiāng chún, rén shēng zhōng de qǐ fú fú dōu zài huáng chá zhōng cháng jìn.</p> <p>Yǒu qíng rú chá, yù jiǔ mí xiāng. Wǒ men qī dài yǒu yì chǎng jiǔ, yī qǐ jiāng chá wèi jìn pǐn.</p>	<p>Friendship Is Tea</p> <p>Memorable friendship at the age of seventy has witnessed various things in life just as memorable yellow tea which has been removed the green and astringent taste. It has not only the fragrance of green tea, the mellowness of white tea, but also the thick mouthfeel of oolong tea and the richly aromatic and malty taste of black tea. The ups and downs of life are tasted in yellow tea.</p> <p>Friendship is tea. The longer it lasts, the more fragrant it will be. We hope for enduring friendships and cherish the diverse flavors of tea.</p>

( Accessed 6/19/2022 at <https://www.zsbfz.com> )

In the above part of text, memorable friendship at the age of seventy is understood in terms

of memorable yellow tea. The duration of the friendship is compared to the aging of tea. The taste of yellow tea corresponds to the ups and downs of life. Different tea flavors correspond to diverse experiences that come with long-lasting friendships. The set of correspondences are suggested as follows:

*Source: TEA*

*Target: FRIENDSHIP*

- |                                   |   |   |
|-----------------------------------|---|---|
| (a) different types of tea        | ⇒ | different friendships in different ages |
| (b) different flavors of tea      | ⇒ | different types of friendship           |
| (c) the stronger fragrance of tea | ⇒ | the longer lasting of friendship        |

This passage suggests that there are similarities between friendship and tea, specifically yellow tea, which has a complex and rich flavor profile that reflects the experiences of life. The longer a friendship lasts, the more it will deepen and become enriched, similar to how the flavor of yellow tea becomes more fragrant with time. The hope is for lasting and meaningful friendships, akin to the appreciation of diverse tea flavors.

The metaphor underlying FRIENDSHIP IS TEA emphasizes the different stages of friendship and compares them to different types of tea with unique flavors. Each stage of friendship is compared to a different type of tea, from the innocent and fresh green tea of youth to the aged dark tea that has experienced the precipitation of time. The metaphor highlights how, just as tea, friendship can become more fragrant and valuable with time and accumulation. It also emphasizes the importance of cherishing and enjoying the different flavors and stages of friendship as we go through the process.

### 5.2.1.4 A CAREER IS TEA

The concept of career may be metaphorically viewed as buildings (as in “Her career was *in ruins*”), and journeys (as in “She is *climbing the corporate ladder*”), and we have the conceptual metaphors CAREERS ARE BUILDINGS, A CAREER IS AN UPWARD JOURNEY (Kövecses, 2010b). In Chinese culture, careers may also be characterized as TEA. In this section, let’s examine the conceptualization of CAREER in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target CAREER.

When TEA as the source is employed for conceptualization of CAREER, various aspects of tea may be distinguished, such as the diverse actions we undertake in relation to tea and the myriad processing procedures that tea undergoes. First, let’s look at a text to see how the cognitive elements of tea processing procedures are mapped onto the target CAREER.

Text (13): *A Career Is Tea*

Pinyin	English equivalent
<p>Shì yè rú chá, yào jīng guò hěn duō de guò chéng, cǎi nǎng gōu chéng gōng, jì wù xiàng chá yè yào jīng guò jǐ dào jiā gōng zhī hòu, cái huì zhēn zhèng biàn chéng hǎo chá. Hěn duō chá yè yào jīng guò tiē guō fān chǎo, zài jīng guò lú huǒ shàng zhēng. Zhè yàng de jiān áo, qià hǎo shì chuàng yè zhī chū de mó nán, jīng lì guò le, áo guò qù le, jì wù yíng le.</p>	<p>A Career Is Tea</p> <p>A career has to experience a long process of struggle before obtaining career success just as tea which has to undergo several procedures before becoming good tea. Many tea leaves need to be stir-fried in an iron pot and then steamed on the stove. Such sufferings happen to be the hardships of the beginning of the career. After experiencing the process, you will win.</p>

( Accessed 6/19/2022 at <https://baijiahao.baidu.com> )

In the above text, the author perceives similarities between CAREER and TEA. Struggling process of career resembles the processing procedures of tea. Obtaining career success is metaphorically understood as becoming good tea. Hardships of career at the beginning of the struggling process are metaphorized as sufferings of tea in the processing procedures. Based on these interpretations, the correspondences between TEA and CAREER can be outlined as follows:

<i>Source: TEA</i>		<i>Target: CAREER</i>
(a) processing procedures of tea	⇒	struggling process of career
(b) becoming good tea	⇒	obtaining career success
(c) sufferings of tea in the processing procedures	⇒	hardships of career at the beginning of the struggling process

In these metaphorical expressions, CAREER is partially understood and structured in terms of TEA. In the above text, the aspects of struggling process, obtaining success, and hardships of career are understood in terms of the source domain TEA. The aspects of processing procedures, quality of tea are activated in the comprehension of the target domain CAREER. The underlying A CAREER IS TEA metaphor manifested in this text suggests that, as tea, a career also undergoes a long process of struggle and hardship before achieving success. The metaphor emphasizes the idea that career success is not easily achieved and demands patience, dedication, and diligent effort. Just as tea leaves need to be stir-fried and steamed to become good tea, individuals need to go through various experiences and challenges to achieve their career goals. The metaphor highlights the importance of perseverance and resilience in pursuing one's career aspirations.

### 5.2.1.5 MEMORIES ARE TEA

Memory could be viewed as a house, with specific memories compared to objects in the house (Roediger, 1980, p.234). We rely on our memory to retrieve a forgotten event, similar to searching through our house for a lost object. In Chinese culture, memories may be compared to TEA. In this section, we will examine the conceptualization of MEMORIES in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target MEMORIES. Next, let's look at a text to see how the elements of tea fragrance and tea taste participate in the mappings from TEA onto MEMORIES.

Text (14): *Memories Are Tea*

Pinyin	English equivalent
<p>Wǎng Shì Rú Chá</p> <p>Wǎng shì rú chá, wú lùn shì huān xǐ hái shì bēi shāng, huí wèi qǐ lái, yī rán tōu zhe dàn dàn de xiāng, yī rán hái yǒu gān tián.</p> <p>Wǎng shì rú chá, chá jìn liú xiāng, shì qù liú hén, zhī yào huí wèi, yī rán xiāng qì yíng rào, zhè dōu shì suì yuè de kuì zèng.</p> <p>Zài chá de shì jiè lǐ, yī zhí pǐn de dōu shì dàn dàn de qīng xīn, zài wǎng shì de huí yì zhōng, yī zhí bǎo liú de dōu shì nà xiē měi hǎo de xiǎo xìng fú. Bú bì kē zé suì yuè de wú qíng, zhì shǎo wǒ men hái yǒu jì yì, hái yǒu rú chá bān de wǎng shì, kě yǐ huí yì, kě yǐ huí wèi.</p>	<p>Memories Are Tea</p> <p>Memories are tea, whether they are happy or sad, they still keep a light fragrance and sweet aftertaste.</p> <p>Memories are tea, tea leaves fragrance, and things leave traces. As long as you recall, the fragrance still lingers, which is a gift of time.</p> <p>In the world of tea, what we have always tasted is light freshness. In the memory of the memories, what we have always retained are those beautiful little blessings. There is no need to criticize the ruthlessness of the years. At least we still have memories as tea, which can be recollected and recalled.</p>

(Accessed 6/19/2022 at <http://www.360doc.com>)

In the above text, fragrance and taste of memories are metaphorically conceptualized as fragrance and taste of tea. Fragrance of tea corresponds to traces of memories. Little blessings of memories are understood as light freshness of tea. Recollecting of memories is metaphorically understood as recalling of tea. The set of correspondences or mappings between TEA and MEMORIES are suggested as follows:

<i>Source: TEA</i>		<i>Target: MEMORIES</i>
(a) fragrance and taste of tea	⇒	fragrance and taste of memories
(b) fragrance of tea	⇒	traces of memories
(c) light freshness of tea	⇒	little blessings of memories
(d) recalling of tea	⇒	recollecting of memories

Different teas may have different fragrance. Green tea is characterized by its soothing and light fragrance, resembling delicate orchids or the subtle scent of chestnuts. Black tea offers a sweet and floral fragrance. Oolong teas, in their varied range, can emit fragrances that span from the aroma of peaches to the delightful scent of osmanthus flowers. Only a few of the many tastes of tea include grassy, bitter, floral, astringent, sweet and nutty. What many tea drinkers ignore is the aftertaste of tea. It refers to tastes that linger and stay in your mouth after the tea has already passed through your throat.

The metaphor MEMORIES ARE TEA manifested in this text emphasizes the idea that memories, as tea, have a lasting impact and leave a sweet aftertaste. Both memories and tea have fragrances and traces that stay with us over time. The comparison suggests that just as we cherish the taste and aroma of good tea, we should also cherish our memories, both happy and sad, and appreciate the gifts of time they bring. The metaphor also implies that memories, as tea, can be

revisited and savored, providing comfort and solace in difficult times. In the text, people perceive the similarities between these different fragrances and tastes of tea and fragrances and tastes of memories. And thus, the correspondences between TEA and MEMORIES have been established.

The hierarchy of inheritance, as proposed by Lakoff (1993), can explain various generalizations. By closely examining the texts, we find that a large part of the way Chinese people speak about life comes from the way they speak about TEA. This highlights the salience of the conceptual metaphor LIFE IS TEA in Chinese language. Through a systematic analysis of the mappings between the source domain of tea and the target domain of life, we can gain a deeper understanding of the metaphorical conceptualization of life as tea. Aspects of TEA such as plucking, processing, brewing, varieties, and taste are mainly used in metaphorical comparisons to the focal aspects of LIFE, such as birth, growing, success, and social groups. At the lower level, consider the metaphor LOVE IS TEA. Aspects of TEA such as the relationship between tea and water, brewing, drinking, tea varieties, taste, and quality of tea are coherently mapped onto the aspects of LOVE such as lovers, experiencing love, state of love, quality of love, etc.

In the case of the metaphors LIFE IS TEA and LOVE IS TEA, we can consider how they relate to each other in terms of inheritance hierarchy. In terms of their metaphorical hierarchy, we could say that LIFE IS TEA is a more general and fundamental metaphor than LOVE IS TEA. This is because life encompasses a broad range of experiences, emotions, and relationships, of which love is just one aspect. By contrast, love is a more specific and narrow concept that refers to a particular type of emotional connection between individuals.

Just as love, one's experiences of marriage, friendship, career, and memories are all important aspects in one's life. Therefore, the lower level metaphors LOVE IS TEA,

MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA and MEMORIES ARE TEA inherit and use the same structure as the metaphor LIFE IS TEA.

As Lakoff (1993) suggested about LOVE IS A JOURNEY, what is unique about the LOVE IS TEA, MARRIAGE IS TEA, A FRIENDSHIP IS TEA metaphors, is that they involve two human beings, who are in most cases tea and water, and they are together in a vehicle representing their relationship. What is special about the A CAREER IS TEA is that a successful career is always an ongoing upward process in this case. And what distinguishes the MEMORIES ARE TEA metaphor may attribute to its backward process. The remaining aspects of the metaphors inherit the LIFE IS TEA metaphor. From the above discussion, we can establish an inheritance hierarchy of LIFE IS TEA metaphors, as shown in Figure 5-1.

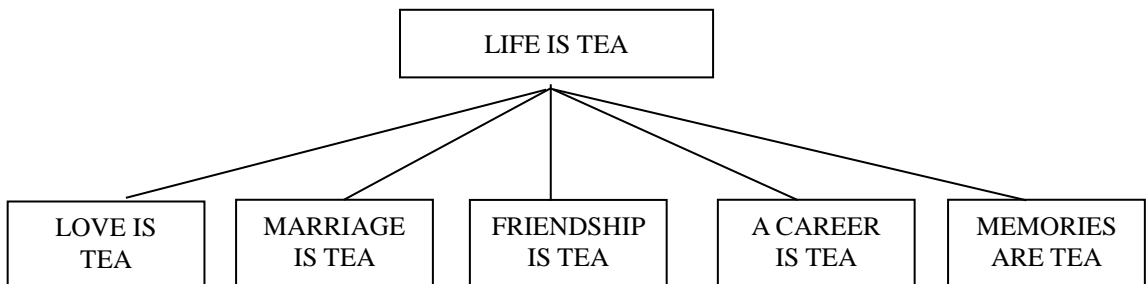


Figure 5-1 Inheritance Hierarchy of the LIFE IS TEA metaphor

As can be seen, the metaphors LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA and MEMORIES ARE TEA are related to the metaphor LIFE IS TEA through a shared inheritance.

Since the aspects of women, men, and friends may fall into the general category of human beings. The conceptual metaphors A WOMAN IS TEA, A MAN IS TEA, and A FRIEND IS



TEA, therefore, may reflect the structure of the general conceptual metaphor A HUMAN BEING IS TEA. In the following sections, we will begin to instantiate each of these conceptual metaphors respectively with some Chinese linguistic texts.

## 5.2.2 A HUMAN BEING IS TEA

The second general-level metaphor we will discuss in this section is A HUMAN BEING IS TEA, which consists of five lower-level metaphors as mentioned above. Through the data analysis, the abstract targets A WOMAN, A MAN, and A FRIEND are understood in terms of the source TEA. Among all the lower-level metaphors of A HUMAN BEING IS TEA, A WOMAN IS TEA ranks as the most frequent. In the following section, we will examine the conceptualization of WOMEN in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target WOMEN.

### 5.2.2.1 A WOMAN IS TEA

In Western culture, women may be characterized as SMALL FURRY ANIMALS (*kitten*), BIRDS (*chick*), SWEET FOOD (*sweetie pie*), etc. (Kövecses, 2010a, p. 209). In Chinese culture, women may be thought of as TEA. As early as the Northern Song Dynasty (AD 960-1127), the scholar and poet Su Shi compared women to tea in a famous poem. In the metaphorical expressions in Chinese texts with *rú chá* ‘is tea’, we may also find a large number of linguistic expressions based on this potential metaphor. Let’s refer to another group of texts to gain more insight into the metaphorical conceptualizations of A WOMAN. First, let’s look at one text to see how properties of tea are mapped onto the target WOMEN.

Text (15): *A Woman Is Tea*

Pinyin	English equivalent
<p>Nǚ Rén Rú Chá</p> <p>Rú guǒ shuō yī bǎi gè nǚ rén yǒu yī bǎi zhǒng xìng qíng zī tài, nà mē yī bǎi zhǒng chá jiù yǒu yī bǎi zhǒng bù tóng dē fēng gē qì yùn. Chá dē wài xíng sì huā, sì méi, sì zhēn, sì yǔ, wǔ cǎi bīn fēn, gèng yǒu lǚ chá dē pǔ sù, qīng chá dē zhì huì, hóng chá dē jīng zhì, huā chá dē fēn fāng. Ruò shuō nǚ rén rú chá, zuì shì qià dāng bú guò lē.</p>	<p>A Woman Is Tea</p> <p>If one hundred women present one hundred temperaments and postures, then one hundred teas may have equivalent styles and charms. The shape of tea resembles various things such as flowers, eyebrows, needles, and rain. Plus, given the characteristics of some tea, such as the unpretentiousness of green tea, the wisdom of oolong tea, the delicacy of black tea, and the fragrance of scented tea, it is most appropriate to say that women are tea.</p>

( Accessed 6/19/2022 at <https://www.meipian.cn> )

In this text, the styles and charms of teas correspond to temperaments and postures of women. Words used to describe the natural properties of tea such as delicacy and fragrance are mapped onto the natural characteristics of women, as shown in the mappings below:

*Source: TEA*

*Target: WOMAN*

- |                               |   |                                  |
|-------------------------------|---|----------------------------------|
| (a) different types of teas   | ⇒ | different types of women         |
| (b) natural properties of tea | ⇒ | natural characteristics of women |

In this text, the special aspect of the A WOMAN IS TEA metaphor is that it acknowledges the diversity and complexity of women’s personalities and postures. Just as there are countless varieties of tea, each with its own style and charm, there are also a hundred different temperaments and postures among women. Additionally, different teas have different

characteristics, and similarly, women can possess different traits, such as wisdom, delicacy, and fragrance. Therefore, the metaphor celebrates the uniqueness and multifaceted nature of women. In the next text, let's see how the difference of drinking time is mapped onto the elements of WOMEN.

Text (16): *A Woman Is Tea*

Pinyin	English equivalent
Nǚ Rén Rú Chá	A Woman Is Tea
Xián huì dē nǚ rén shì zǎo chá, shì yī tiān bì xū dē jìn cān, shì yī gè jiā tíng bù kě huò quē dē. Pí ào liàng ér yòu làng màn dē nǚ rén rú xià wǔ chá, yào yǒu yī fèn hǎo xīn qíng qù pǐn wèi. Huì ān pái shēng huó dē nǚ rén rú wǎn chá, jì dǒng dé zì lǚ yòu shàn yú yíng z à o q íng d i ào.	A virtuous woman is morning tea, which is a must-have for the day. Such a woman is indispensable to a family. Beautiful and romantic women are afternoon tea, which needs to be taken with a good mood. A woman who can arrange life well is evening tea. She knows how to discipline herself and is good at creating emotional appeal.

(Accessed 6/19/2022 at <https://www.meipian.cn>)

In this text, tea drunk at different times of the day, i.e. morning tea, afternoon tea, and evening tea, are used to metaphorically conceptualize different types of women. Different features of tea drunk at different times correspond to different characteristics of different women as shown in the following mappings:

*Source: TEA*

*Target: WOMAN*

- |  |   |  |
|--|---|--|
| (a) tea drunk at different time of the day             | ⇒ | different types of women                     |
| (b) different features of tea drunk at different times | ⇒ | different characteristics of different women |

According to the difference of drinking time, tea can also be divided into morning tea, afternoon tea, and evening tea. Considering morning tea, it is natural to talk about the most distinctive Cantonese morning tea culture. The tea preferred for the morning is mainly black tea, which is a perfect match with the rich-flavored Cantonese morning tea. Morning tea has become an integral part of people’s life. This ubiquity of morning tea resembles the inseparable role of a woman in a family. Unlike morning tea, afternoon tea is not served every day. When enjoying afternoon tea, the high quality black tea, refined refreshments, music, and flowers are the necessities to create an elegant and romantic atmosphere, which may bring people a good mood and familial warmth. So, in the text, afternoon tea is used to metaphorize a beautiful and romantic woman. With the increasingly fast pace of life, people—especially office workers—have no time to drink tea during daytime office hours. So some people choose instead to drink evening tea. People perceive the similarities between evening tea and women who may arrange their life well.

The underlying metaphor A WOMAN IS TEA suggests that women have different qualities and roles just as different types of tea. It highlights the idea that a woman’s personality, temperament, and character can be compared to the taste, fragrance, and style of tea. Additionally, the metaphor emphasizes the importance of women in different aspects of life, such as family, romance, and daily routine. Overall, the metaphor suggests that just as tea, women have diverse qualities that make them unique and valuable in their own way. In the next text, correspondences between teas with different tastes and aromas and women of different ages will be examined.

Text (17): *A Woman Is Tea*

Pinyin	English equivalent
Nǚ Rén Rú Chá	A Woman Is Tea
Shí suì dē nǚ rén rú mò lì huā chá, sǎn fā	A 10-year-old girl is jasmine tea, exuding a

<p>chū dàn dàn qīng xiāng.                  Sān shí suì dē nǚ rén rú bì luó chūn chá, qù                  chū lē dàn dàn dē qīng sè, xiǎn lù chū chéng                  shú gāo guì dē yī lǚ yōu xiāng.                  Liù shí suì dē nǚ rén rú tiē guān yīn chá, yōu                  rán bǎo chí zhē níng jìng, zī wèi nóng hòu,                  chá yùn yú xiāng.                  Měi yī zhǒng chá dōu yǒu qí dú tè dē zī wèi                  hé xiāng qì, měi yī gè nián líng dē nǚ rén                  dōu gěi rén yī fèn dú tè dē gǎn shòu.</p>	<p>soft fragrance.                  A 30-year-old woman is Biluochun tea,                  which removes the subtle green astringency                  and reveals a delicate fragrance of maturity                  and nobility.                  A 60-year-old woman is Tieguanyin tea,                  leisurely and peaceful, with a strong                  aftertaste and lingering fragrance.                  Each type of tea has its own unique taste and                  aroma, and women of every age give us a                  unique feeling.</p>
---	---

( Accessed 6/19/2022 at <https://www.sohu.com> )

In the above text, women of different ages are metaphorically conceptualized as different types of tea with different tastes and aromas. For example, jasmine tea with a soft fragrance corresponds to a 10-year-old girl, a 30-year-old woman is understood as Biluochun tea with a delicate fragrance, and a 60-year-old woman is viewed as Tieguanyin tea with a strong aftertaste and lingering fragrance, etc. Different personalities of women are understood in terms of different properties of tea. Unique taste and aroma corresponds to unique feeling women give us. The set of correspondences or mappings between TEA and WOMEN are suggested as follows:

*Source: TEA*

*Target: WOMAN*

- |                            |   |                         |
|----------------------------|---|-------------------------|
| (a) different types of tea | ⇒ | women of different ages |
| (b) different properties   | ⇒ | different personalities |
| (c) taste and aroma of tea | ⇒ | feeling women give us   |

Teas may be generally classified into six categories according to the fermentation level they

undergo. Besides the basic six varieties, reprocessed tea, such as scented tea, can also be included. Jasmine and rose are the most popular scented teas. Different types of tea are endowed with unique features and properties, which correspond to personalities of women. The metaphor A WOMAN IS TEA underlying this text emphasizes the idea that women, as different types of tea, have their own unique characteristics, personality, and beauty that develop and change with age. Each age group of women is compared to a different type of tea, highlighting their individuality and charm. The metaphor also implies that women, just as tea, have a significant role in our lives and bring us different experiences and emotions. In the following text, let's see how tea quality and different mindsets of the sequential sips of tea are mapped onto the elements of WOMEN.

Text (18): *A Woman Is Tea*

Pinyin	English equivalent
Nǚ Rén Rú Chá Yī gè hǎo nǚ rén, rú hǎo chá yī bān, r àng rén yī pǐn qīng xīn, èr pǐn qīng chéng, sān pǐn kè gǔ míng xīn.	A Woman Is Tea A good woman is good tea, which will make people fall in love at first sip, find her exceedingly beautiful at the second sip, and unforgettable at the third sip.

( Accessed 6/19/2022 at <https://www.jianshu.com> )

In the above text, woman quality is understood in terms of tea quality. A good woman is understood as good tea. The correspondences between the mindsets of sequential sips of tea and different sequential feelings towards women are observed. The mindset of first sip corresponds to the feeling of falling in love with a woman, the mindset of second sip corresponds to the feeling of her exceedingly beautiful appearance, and the mindset of the third sip corresponds to an unforgettable feeling towards the woman, as shown in the following mappings:

*Source: TEA*

*Target: WOMAN*

(a) tea quality

⇒

woman quality

(b) sequential sips

⇒

sequential feelings a woman provides

Here, the experience of sipping tea forms the basis of the conceptual metaphors. According to Chinese tea ceremony etiquette, when drinking tea, we should take a small sip of tea three times to finish drinking it, instead of one large gulp. The three sips should be taken with different purposes and mindsets. With these different sipping purposes and mindsets, each sip will bring the drinker different feelings.

The above texts serve as the linguistic evidence of the metaphor A WOMAN IS TEA, in which the cognitive elements of TEA correspond to those of WOMAN. The correspondences between sipping and feeling, tea properties and woman characteristics, tea types and women ages, tea varieties and women varieties, and tea quality and woman quality are emphasized. The underlying A WOMAN IS TEA metaphor describes the desirable qualities of a good woman, comparing her to good tea that is enjoyable to drink. The metaphor emphasizes that a good woman, as good tea, should be appreciated and cherished. The metaphor also implies that the beauty and charm of a good woman can be discovered over time, with each sip revealing more depth and complexity.

### 5.2.2.2 A MAN IS TEA

In Western culture, instead of being called *bunnies* or *kittens*, men may be viewed as LARGE FURRY ANIMALS and FOOD (Kövecses, 2010a, p. 210). In Chinese culture, men may also be characterized as TEA. In this section, let's examine the conceptualization of MEN in

terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target MEN.

Based on this potential metaphor, we may also find the related metaphorical linguistic expressions in Chinese texts with *rú chá* ‘is tea’. First, let’s look at one text to see how brewing aspects of tea are mapped onto the target MEN.

Text (19): *A Man Is Tea*

Pinyin	English equivalent
Nán Rén Rú Chá	A Man Is Tea
Zhēn zhèng de hǎo chá jīng dé qǐ fèi shuǐ de kǎo yàn, zhēn zhèng de hǎo nán rén tóng yàng yě yào néng chéng shòu fēn fǎn chén shì de qīn shí. Hǎo de chá zài bēi zhōng, shàng xià piāo fú, zuì zhōng xiāng qì sì yì. Hǎo de nán rén zài shēng huó zhōng, wú lùn bō tāo xiōng yǒng hái shì shàng xià chén fú, tā men dōu tǎn rán zì ruò, zhí zhì gān měi rú chá. Rú chá de nán rén kě yǐ xiàng bàn nǚ yī sheng.	A really good tea can stand the test of boiling water. A truly good man should also be able to withstand the erosion of earthly things. Good tea floats up and down in the cup, and its fragrance overflows all around finally. A good man may keep calm and unperturbed no matter how many ups and downs he suffers until he is as mellow as tea. A man as tea can accompany you all your life.

( Accessed 6/19/2022 at <http://www.mingyanb.com/p/article-931279.html> )

In the above text, man quality is understood in terms of tea quality. A good man is characterized as a good tea. A tea’s standing the test of boiling water corresponds to a man’s withstanding the erosion of earthly things, a tea floating up and down in a cup to a man suffering ups and downs in life, and fragrance of a tea overflowing all around to mellowness of a man emanating all over. The set of correspondences or mappings between TEA and MEN are suggested as follows:



*Source: TEA*

*Target: MAN*

- |   |   |  |
|---|---|--|
| (a) tea quality                               | ⇒ | man quality                                |
| (b) standing the test of boiling water        | ⇒ | withstanding the erosion of earthly things |
| (c) floating up and down in a cup             | ⇒ | suffering ups and downs in life            |
| (d) fragrance of a tea overflowing all around | ⇒ | mellowness of a man emanating all over     |

There is a Chinese saying “Good teas do not fear boiling water and the quality of tea is expressed by water”. According to this saying, boiling water is taken as a test standard for premium teas to judge the quality of a tea. If a tea cannot be brewed in boiling water, it may be judged not to be of good quality. Good quality teas may endure water at the boiling temperature due to their rich and balance nutrient essences. Meanwhile, good quality teas also need to be infused with boiling water so that all good aromas and tastes may be brought out. On the contrary, lower quality teas usually have aromatic alcohol compounds. These defects are easily exposed when infused with boiling water, which doesn’t taste good.

The A MAN IS TEA metaphor manifested in this text highlights the qualities that a good man should possess, comparing them to the characteristics of good tea. It suggests that a truly good man should be able to withstand the hardships of life, just as good tea can withstand boiling water. The metaphor also emphasizes the idea that a good man should be able to maintain his composure and remain calm, just as tea floats up and down in the cup without losing its fragrance. Finally, the metaphor suggests that a man who possesses these qualities can be a lifelong companion, just as a good tea can be enjoyed over time. So, in the text, a good tea is used to metaphorize a good man. And thus, the correspondences between TEA and MEN have been established.

Next, another text will be examined to see how correspondences, or mappings, between TEA and MEN make up this conceptual metaphor. Correspondences between different characteristics of TEA and different personalities of MEN will be considered.

Text (20-1): *A Man Is Tea*

Pinyin	English equivalent
<p style="text-align: center;">Nán Rén Rú Chá</p> <p>Bú tóng de chá yǒu bú tóng de “xìng gé”, rú guō bǎ chá bǐ zuò nán rén, bú tóng de chá dài biǎo zhe bú tóng nán rén de xìng gé. Hóng chá gān wēn kǎ yǎng rén tǐ yáng qì, tāng s èhóng yàn míng liàng. Yǒu yī zhǒng nán rén rú hóng chá, zhè zhǒng nán rén shì yè chéng gōng, jīng míng líng lì de yǎn shén rú tóng hóng chá hóng yàn míng liàng de tāng sè.</p>	<p style="text-align: center;">A Man Is Tea</p> <p>Different teas may have different characteristics. If a man is compared to a tea, different teas may represent different men’s personalities. The mellow and warm black tea can nourish Yang Qi in the human body, and the soup color is red and bright. We have such kind of man as black tea. This kind of man is successful in his career, and the shrewd and sharp light in his eyes resemble the red and bright color of black tea.</p>

( Accessed 6/19/2022 at <http://m.zlhtea.com/news/nd/6424.html> )

In the above text, different types of tea are used to metaphorically conceptualize different types of men. Different characteristics of tea correspond to different personalities of different men. Black tea is used to metaphorize the successful man. The red and bright color of tea soup resembles a man’s shrewd and sharp light in a man’s eyes. The set of correspondences or mappings between TEA and MEN is shown as follows:

Source: TEA

Target: MAN

- |                                      |   |                                |
|--------------------------------------|---|--------------------------------|
| (a) different types of tea           | ⇒ | different types of men         |
| (b) different characteristics of tea | ⇒ | different personalities of men |
| (c) black tea                        | ⇒ | successful man                 |
| (d) bright color of tea soup         | ⇒ | sharp light in a man's eyes    |

The text draws a comparison between different types of tea and the personalities of men. It suggests that just as teas can have different characteristics, so can men have different personalities. Specifically, the text focuses on black tea and a kind of man who shares its qualities. The text describes black tea as mellow and warm, with a red and bright color, and suggests that it can nourish Yang Qi<sup>10</sup> in the human body. This description is then used to create a comparison with a certain kind of man, who is also described as successful in his career and having a shrewd and sharp demeanor. The text implies that this kind of man resembles the qualities of black tea, particularly in the sharp and bright light in his eyes. Next, let's consider the other part of the text.

Text (20-2): *A Man Is Tea*

Pinyin	English equivalent
Nán Rén Rú Chá	A Man Is Tea
Lǜ chá xìng hán kě qīng rè qū zào, huí wèi jiù yuán. Yǒu yī zhǒng nán rén jiù rú lǜ chá, nèi liǎn hán xù, jǔ zhǐ rú yǎ, yǎn shén wēn nuǎn, líng rén jiù jiù huí wèi. Wū lóng chá rùn hóu shēng jīn, chū rù kǒu	Green teas are considered <i>yin</i> in nature, which may help cool your body down and remove irritability. The aftertaste of green teas is long and apparent. There is a kind of man as green tea. He is introverted and

<sup>10</sup> Yang Qi is a concept in traditional Chinese medicine (TCM) that refers to the vital energy or life force that flows throughout the body. In TCM, maintaining a balance of Yin and Yang energy is considered essential for overall health and well-being. Yang Qi is one aspect of this balance, and an imbalance in Yang Qi can lead to various health problems.

<p>             shí, luè yǒu kǔ sè, rù hóu hòu jiàn jiàn huí gān. Yǒu yī zhǒng nán rén jiù rú wū lóng chá, tā men xìng gé zhí shuǎng, yán yǔ háo fang. Dàn shì dāng nǚ rén pèng dào shí me kùn nán de shí hòu, tā men huì tǐng shēn ér chū. Huā chá yǎng gān lì dǎn. Yǒu yī zhǒng nán rén jiù xiàng huā chá, jīng zhì de wài biǎo rú tóng huā chá zài shuǐ zhōng de yōu yǎ shū zhǎn, shàn jiě rén yì de yán yǔ rú tóng huā chá xiāng xīn qīn rén de qì xī. Tā men wēn hé duō qíng, tǐ chá rù wēi.         </p>	<p>             reserved. He has elegant manners, warm eyes, and is memorable for a long time. Oolong tea moistens the throat and produces saliva. At the beginning, it is slightly bitter and astringent. After entering the throat, it gradually turns sweet. There is a kind of man as oolong tea. They are straightforward and unrestrained. But when women encounter any difficulties, they will come forward and offer help. Scented teas nourish the liver and the gallbladder. There is a kind of man as scented tea, whose exquisite appearance is like the elegant stretch of scented tea in the water, and whose considerate words are like the fragrance of scented tea. They are gentle, affectionate and considerate.         </p>
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( Accessed 6/19/2022 at <http://m.zlhte.com/news/nd/6424.html> )

In this part of the text, the introverted and reserved man is understood as the green tea. The long and apparent aftertaste of green tea resembles the memorable impression of a man. The straightforward and unrestrained man is viewed as oolong tea. The gentle, affectionate and considerate man is considered as scented teas. The elegant stretch of scented tea in the water resembles exquisite appearance of such kind of man and the fragrance of scented tea corresponds to considerate words from this kind of man. Considering these interpretations, we can present the correspondences as follows:

Source: TEA

Target: MAN

- |                            |   |  |
|----------------------------|---|--|
| (a) green tea              | ⇒ | the introverted and reserved man             |
| (b) long aftertaste of tea | ⇒ | memorable impression of men                  |
| (c) oolong tea             | ⇒ | the straightforward and unrestrained man     |
| (d) scented tea            | ⇒ | the gentle, affectionate and considerate man |
| (e) elegant stretch of tea | ⇒ | exquisite appearance of men                  |
| (f) fragrance of tea       | ⇒ | considerate words of men                     |

The underlying A MAN IS TEA metaphor highlights the different personalities of men by comparing them to different types of teas. Each tea has its unique characteristics, just as each man has his own traits and qualities that make him stand out. The metaphor emphasizes how different types of teas can represent different aspects of a man's personality, such as his success in his career, his introverted nature, his straightforwardness, and his gentle and considerate nature. It also shows how each type of tea has its benefits and is appreciated for its unique taste and aroma, just as each man is valued for his unique qualities and strengths. People perceive the similarities between these different teas and men. In the next text, correspondences between teas with different tastes and fragrances and men of different ages will be examined.

Text (21): *A Man Is Tea*

Pinyin	English equivalent
Nán Rén Rú Chá	A Man Is Tea
Dāng yī gè nán rén zài tā qīng chūn de nián líng shí, rú tóng nà fēn fāng de tiē guān yīn, qīng liè ér qìn rén xīn pí.	A man in his youth is cool and refreshing, as the fragrant Tieguanyin.
Dāng yī gè nán rén bù rù zhōng nián, zài suì yuè de běn máng zhōng jiàn jiàn chén diàn xià	When a man stepped into middle age, he gradually settles down in the rush of years just as Tieguanyin which has cooled down,

láí, jiù xiàng nà yī jīng lěng què xià láí de tiě guān yīn, què yī rán liú zhe yī xī de fēn fang. Dāng yī gè nán rén zǒu guò suì yuè de fēng fēng yǔ yǔ, què fā xiàn, chá yī jiàn jiàn dàn qù, nán rén, yě kāi shǐ jiàn jiàn lǎo qù le.	but still keeps faint fragrance. When a man goes through the ups and downs of the years, he finds that the taste of the tea has gradually faded, and he has begun to grow old.
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( Accessed 6/19/2022 at <https://www.sohu.com> )

In the above text, men of different ages are metaphorically conceptualized as different tastes and aromas of tea. For example, a man in his youth corresponds to the fragrant Tieguanyin. A middle age man who has settled down is understood as Tieguanyin which has cooled-down with faint fragrance. The fading of the tea taste corresponds to the growing old of the man. The set of correspondences or mappings between TEA and MEN are suggested as follows:

*Source: TEA*

*Target: MAN*

- |  |   |   |
|--|---|---|
| (a) different tastes and fragrances of tea         | ⇒ | men of different ages                           |
| (b) the tea cooling down<br>in the brewing process | ⇒ | the man settling down<br>in the growing process |

Tieguanyin, after being brewed, has a lasting fragrance and pure taste. High-quality Tieguanyin is naturally resistant to brew and is featured by “full-aroma after seven brews”, which means this tea will lose the flavor after 7 brews in most cases. In the text different types of tea are used to understand different stages of a man’s life. The metaphor suggests that a man’s personality, characteristics, and life experiences can be compared to the taste, aroma, and quality of tea. The comparison emphasizes the changes and growth that occur in a man’s life, just as the flavor and aroma of tea change over time. It also implies that like tea, a man’s value and worth may increase with time and experience. So, in the text, people perceive the similarities between

these different tastes and fragrances of Tieguanyin after different brews and men of different ages. And thus, the correspondences between TEA and MEN have been established.

The above texts serve as the linguistic evidence of the metaphor A MAN IS TEA, in which the cognitive elements of TEA correspond to those of MEN. The correspondences between brewing aspects of tea and experiencing aspects of men, tea characteristics and man characteristics, tea quality and man quality, teas with different tastes and fragrances and men of different ages are discussed. The A MAN IS TEA metaphor compares the characteristics of different types of tea to the personalities of different men. In this text, the metaphor compares the aging process of a man to the cooling down and fading taste of Tieguanyin tea. The metaphor is used to emphasize the natural and gradual process of aging. It also suggests that, as tea, a man's value and worth may change as he goes through different stages of life.

### **5.2.2.3 A FRIEND IS TEA**

It has been demonstrated that the source domain of TEA can be applied to multiple target domains. The above examples of metaphors, such as LIFE IS TEA, A WOMAN IS TEA, A MAN IS TEA, and the ones in the following sections, illustrate a one-to-many relation between the source concept and the target concept. In this section, we will examine the conceptualization of FRIENDS in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target FRIENDS. Next, let's look at a text to see how the elements of tea brewing, role of tea, and tea warmth participate in the mappings from TEA onto FRIENDS.

Text (22): *A Friend Is Tea*

Pinyin	English equivalent
<p>Péng Yǒu Rú Chá</p> <p>Rén zài gān kě de shí hòu, xū yào yī bēi chá lái jiě kě hé wèi jí. Péng yǒu zhèng rú chá yī yàng, zài nǐ xū yào de shí hòu, jìng jìng dì pèi bǎn zhe nǐ; zài nǐ pí bèi de shí hòu, sòng lái wēn nuǎn hé wēi xiào.</p> <p>Hǎo chá rú zhēn xīn péng yǒu, xū yào yòng xīn lái jiāo wǎng, zhī yǒu yòng xīn pào chū de chá cái néng mí xiāng jǐǔ zhǎng. Zhī yǒu zhēn xīn duì dài de péng yǒu, cái huì yǒng yuǎn xiàng bǎn zài pang. Zhēn xīn de péng yǒu biàn rú hǎo chá, zǒng shì zài nǐ xū yào bāng zhù shí gěi nǐ wēn nuǎn.</p>	<p>A Friend Is Tea</p> <p>When people are thirsty, they need a cup of tea to quench their thirst and tea brings them companionship and comfort in each happy sip.</p> <p>Friends, just as teas, will accompany you quietly when you need them and bring you warmth and smile when you are tired.</p> <p>A good tea, as a sincere friend, needs to be communicated with heart. Only when the tea is brewed with great care can it be fragrant for a long time. Only friends who are sincerely treated will always be with us. A sincere friend, just as a good tea, will always bring you warmth when you are in need of help.</p>

(Accessed 6/19/2022 at <https://baijiahao.baidu.com>)

In the above text, the author observes correspondences between TEA and FRIENDS. The different elements of TEA, such as role of tea, tea brewing, warmth of tea, etc., are mapped onto the corresponding elements of FRIENDS, such as the role of a friend, the way of treating friends, help friends offer, etc., which may be presented as the following mappings:

*Source: TEA*

*Target: FRIEND*

- |                             |   |                             |
|-----------------------------|---|-----------------------------|
| (a) role of tea             | ⇒ | role of a friend            |
| (b) the way of brewing teas | ⇒ | the way of treating friends |
| (c) warmth teas bring       | ⇒ | help friends offer          |



The main efficiency of tea is quenching thirst and it also comes with many additional health benefits. For example, it may help ward off heart attacks and cut the chances of some types of cancer. Besides all these benefits, tea plays a role of bringing companionship and comfort to people, which resembles the role of a friend. Friends also play a role in offering needed companionship, promoting your overall health, providing support and comfort during bad times. Theories and techniques are required behind making the perfect tea, which needs to be done with great care. For example, you have to abide by the brewing instructions, make sure to use the correct water temperature, separate tea from water on time, etc. The same is true of treating friends. Investing time in strengthening your bond with your friends can also pay off in better health and companionship for years to come.

The underlying A FRIEND IS TEA metaphor emphasizes the comforting and supportive nature of friendship, similar to how tea provides companionship and comfort to those who drink it. It also highlights the importance of sincere communication and care in maintaining strong friendships, as a good tea must be brewed with care to retain its fragrance. Overall, the metaphor suggests that a true friend, like a good tea, can bring warmth and comfort to our lives. In the next text, correspondences between aspects of teas and aspects of friends will be examined.

Text (23-1): *A Friend Is Tea*

Pinyin	English equivalent
<p>Péng Yǒu Rú Chá</p> <p>Chá, bú yī dìng yào yǒu duō me áng guì, dàn yī dìng shì ràng nǐ pǐn de zuì shū shì de nà kuǎn, hǎo de péng yǒu biàn shì nà kuǎn zuì shì hé nǐ de chá, ràng nǐ pǐn dé ān xīn. Péng yǒu, zài shēng huó zhōng yǔ nǐ mì qiē xiàng</p>	<p>A Friend Is Tea</p> <p>Tea doesn't have to be expensive, but it must be the most comfortable one for your taste. A good friend is the most suitable tea for you and you may drink at ease. Friends are closely related to you in life, just as tea is</p>

guān, rú tóng chá yī bān zài shēng huó zhōng bú kě huò quē. Shēng huó rú shuǐ, péng yǒu rú chá. Méi yǒu le chá, shuǐ zǒng shì shǎo le nà me yī diǎn wèi dào. Méi yǒu péng yǒu, shēng huó yě shǎo le nà me yī mò sè cǎi.	indispensable in life. Life is as water, friends are as tea. Without tea, the water is always taste less. Without friends, life is less colorful.
--	--

(Accessed 6/19/2022 at <https://www.sohu.com>)

In the above text, the author observes correspondences between TEA and FRIENDS. The most suitable friend is understood as the most comfortable tea. The close relationship of friends in life is metaphorized as the indispensable role of tea in life. Tasteless life without tea corresponds to less colorful life without friends. The set of correspondences or mappings between TEA and FRIENDS are suggested as follows:

*Source: TEA*

*Target: FRIEND*

- |  |   |  |
|--|---|--|
| (a) the most comfortable tea                 | ⇒ | the most suitable friend                     |
| (b) the indispensable role<br>of tea in life | ⇒ | the close relationship<br>of friends in life |
| (c) tasteless life without tea               | ⇒ | less colorful life without friends           |

Tea has always been mentioned as one of the seven necessities of Chinese life due to the fact that tea is consumed on a daily basis and indispensable in people's life just as friends. The life without friends is just as the life without tea, which will lose color and taste. These expressions describe FRIENDS as TEA. People's physical experiences with tea help establish the mappings between TEA and FRIENDS, and thus form the conceptualization A FRIEND IS TEA. Next, let's go on to see the other part of the text.

Text (23-2): *A Friend Is Tea*

Pinyin	English equivalent
<p>Péng Yǒu Rú Chá</p> <p>Péng yǒu rú chá, wú shí wú kè bú zài wēn nuǎn nǐ. Wú lùn nǐ miàn duì shén me kùn nán, dōu huì qiāo rán wú xī dì jǐ yǔ nǐ gǔ wǔ.</p> <p>Zuì hǎo de péng yǒu gěi yǔ nǐ zuì hǎo de chá wǎ, bàn suí zhe nǐ zǒu guò nǐ rén shēng zhōng de suǒ yǒu fēng jǐng.</p>	<p>A Friend Is Tea</p> <p>Friends, just as tea, always bring you warmth. No matter what difficulties you face, they will offer encouragement to you.</p> <p>The best friend brings you the best taste of tea and accompanies you through all the sceneries in your life.</p>

( Accessed 6/19/2022 at <https://www.sohu.com> )

In this part of the text, the warmth from tea resembles the encouragement from friends. The best friend may be metaphorically understood as the tea with the best taste. The set of correspondences or mappings between TEA and FRIEND are shown as follows:

*Source: TEA*

*Target: FRIEND*

- |                             |   |                                |
|-----------------------------|---|--------------------------------|
| (a) the warmth from tea     | ⇒ | the encouragement from friends |
| (b) tea with the best taste | ⇒ | the best friend                |

The underlying A FRIEND IS TEA metaphor emphasizes the importance of having a comfortable and suitable friend in life, just as one would choose a comfortable and suitable tea. It highlights how friends bring warmth and color to life, just as tea adds flavor to water. The metaphor also suggests that, as brewing tea with care, treating friends with sincerity is important for maintaining a long-lasting and fragrant friendship. Overall, the metaphor emphasizes the value and necessity of friends in life, comparing them to the indispensable role of tea.

As observed, the elements of the source domain of TEA (e.g., tea sipping, tea properties, tea

varieties, and tea quality) are mapped onto the elements of the target domain of A HUMAN BEING (e.g., feeling, characteristics, ages, quality). The lower level metaphors A WOMAN IS TEA, A MAN IS TEA AND A FRIEND IS TEA can be seen as more specific instantiations of the more general A HUMAN BEING IS TEA metaphor.

From above analysis, what is special about the A WOMAN IS TEA metaphor is that it maps certain qualities or properties of tea onto the concept of womanhood. Specifically, this metaphor emphasizes the fragility and delicacy of women, as well as the notion that women require careful attention, nurturing, and cultivation. Additionally, this metaphor may also highlight the aesthetic qualities of women, such as their beauty or elegance. Based on the texts we have analyzed, the A MAN IS TEA metaphor highlights the qualities that are desirable in a man, such as the ability to withstand difficulties and remain calm and unperturbed. The metaphor also emphasizes the idea of a man being a long-lasting and dependable companion, just as high quality tea. Additionally, the metaphor draws on the sensory experience of drinking tea, invoking the positive qualities associated with a good man. The A MAN IS TEA metaphor suggests that different types of tea can represent different personalities of men. The unique taste and characteristics of each tea can be compared to the different qualities and traits of men. Overall, the metaphor highlights the complexity and diversity of male personalities. The A FRIEND IS TEA metaphor manifested in above texts emphasizes the idea that just as tea can bring comfort and companionship, so can a good friend. The metaphor highlights the importance of communication and sincerity in both friendship and tea making. It suggests that, like a well-brewed cup of tea, a sincere and well-nurtured friendship can last a long time and bring warmth and support when needed. Overall, the metaphor emphasizes the idea that friends can be a source of comfort and companionship in the same way that tea can provide nourishment and enjoyment.

In terms of inheritance hierarchy, we can see the Event Structure Metaphor as the highest level, with the four sub-metaphors inheriting their basic structures and meanings from it. Meanwhile, the A HUMAN BEING IS TEA, A WOMAN IS TEA, A MAN IS TEA, and A FRIEND IS TEA inherit the structure and characteristics of A HUMAN BEING IS TEA metaphor and are all specific metaphors of it as shown in the figure below.

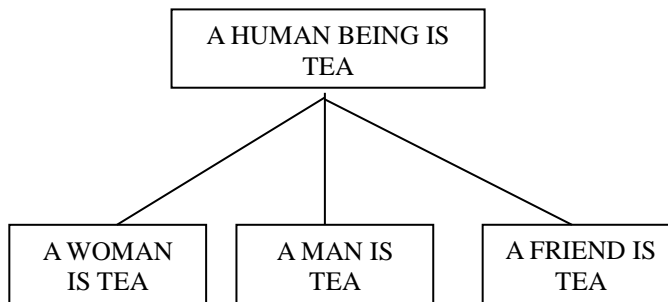


Figure 5-2 Inheritance Hierarchy of the A HUMAN BEING IS TEA Metaphor

Teachers, students, and teaching are major aspects of education. Therefore, the metaphors A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA may inherit the structure of the metaphor EDUCATION IS TEA. In the following sections, we will begin to instantiate each of these conceptual metaphors respectively with some Chinese linguistic texts to see how these specific metaphors reflect the structure of the more general conceptual metaphor.

### 5.2.3 EDUCATION IS TEA

Educational concepts and processes are frequently characterized in metaphoric terms such as metaphors EDUCATION IS PREPARING MENTAL MEALS and LEARNING IS POURING WATER INTO A JUG (Gibbs, 2008, p. 213). The reason for creating these metaphors

is to clarify the generally complex concept of education. It has been shown that TEA, as a source domain, is also utilized to understand the concept of education. The metaphorical conceptualizations such as A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA have been supported by linguistic evidence in Chinese texts. Next, we will analyze these metaphorical conceptualizations respectively in the following sections.

### 5.2.3.1 A TEACHER IS TEA

In Western culture, teachers may be conceptualized as TOUR GUIDES, FISHMEN and ASTRONAUTS, and the goal is to understand which aspects of the source domains get mapped onto the target domain (Gibbs, 2008, p. 174). People perceived similarities between teachers and tour guides, fishermen, and astronauts in the situation of teaching students. In Chinese culture, teachers may be viewed as TEA. In this section, let's examine the conceptualization of TEACHERS in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target TEACHERS.

Based on this potential metaphor, we may also find the related metaphorical linguistic expressions in the Chinese text with *rú chá* 'is tea'. First, let's look at one text to see how fragrance, taste, and nutrition of tea are mapped onto the target TEACHERS.

Text (24-1): *A Teacher Is Tea*

Pinyin	English equivalent
Lǎo Shī Rú Chá Dōu shuō lǎo shī rú chá, qīng xiāng, yíng yǎng què yòu kǔ sè, zhèng rú lǎo shī de zhì pǔ, shòu yè hé yán gé.	A Teacher Is Tea It is said that teachers are tea. The delicate fragrance, nutrition and bitterness of tea is just as the simplicity, teaching and strictness

<p>Chá de qīng xiāng zhèng rú lǎo shī de zhì pǔ. Qīng xiāng sì yì de chá, wēn nuǎn ér yòu ān xīn, fǔ wèi shēn xīn, zhèng rú lǎo shī dài gěi wǒ men de nà fèn zhì pǔ hé wēn qīng de jì yì.</p>	<p>of a teacher. The delicate fragrance of tea is as the simplicity of a teacher. The fragrant tea is warm and reassuring. It may soothe both body and mind, just as the simple and warm memory brought by the teacher.</p>
---	---

( Accessed 6/19/2022 at <https://www.sohu.com> )

In this text, the delicate fragrance of tea corresponds to the simplicity of a teacher. The warmth given by a teacher is compared to warmth brought by tea. Below are the proposed correspondences or mappings between the concept of TEA and TEACHERS:

*Source: TEA*

*Target: TEACHER*

- |                                   |   |                             |
|-----------------------------------|---|-----------------------------|
| (a) the delicate fragrance of tea | ⇒ | the simplicity of a teacher |
| (b) warmth brought by tea         | ⇒ | warmth given by a teacher   |

The text suggests that there are certain similarities between the qualities of tea and the characteristics of teachers. The simplicity, teaching, and strictness of a teacher are compared to the delicate fragrance, nutrition, and bitterness of tea. The simplicity of a teacher is compared to the delicate fragrance of tea, which is seen as warm and reassuring. Just as the fragrant tea can soothe both body and mind, the simple and warm memory brought by the teacher can have a similar effect. In essence, the text appears to convey the idea that teachers have certain qualities that resemble the valuable and beneficial qualities of tea. Let's consider another part of the text.

Text (24-2): *A Teacher Is Tea*

Pinyin	English equivalent
<p>Lǎo Shī Rú Chá</p> <p>Chá tí gòng de yíng yǎng zhèng rú lǎo shī de shòu yè jiě huò. Cóng lǎo shī nà lǐ jí qǔ de zhī shí, rú chá lǐ yùn hán de fēng fù de yíng yǎng wù zhì, zī yǎng shēn tǐ, wéi jiàn kāng hù hang. Lǎo shī hé chá, dōu gěi le wǒ men jì xù qián x íng de lì lì àng.</p>	<p>A Teacher Is Tea</p> <p>The nutrition provided by tea is just as the teaching given by a teacher. The knowledge learned from teachers, such as the rich nutrients contained in tea, nourishing our bodies and protecting our health. Both teachers and tea have given us the strength to move forward.</p>

( Accessed 6/19/2022 at <https://www.sohu.com> )

In this part of text, the knowledge given by a teacher is metaphorically understood as the nutrition provided by tea. The strength given by a teacher is viewed in terms of the strength brought by tea. The set of correspondences or mappings between TEA and TEACHERS are suggested as follows:

*Source: TEA*

*Target: TEACHER*

- (a) the nutrition provided by tea   ⇒   the knowledge given by a teacher
- (b) the strength brought by tea   ⇒   the strength given by a teacher

In the text, the benefits of learning from a teacher are being compared to the benefits of drinking tea. Just as the nutrients found in tea nourish and protect our bodies, a teacher imparts knowledge that nourishes and protects our minds. The text is suggesting that both teachers and tea provide us with the strength and sustenance needed to move forward in life. Essentially, the text is making a comparison between the physical and mental benefits that can be gained from



consuming tea and learning from a teacher, emphasizing the importance of both for our overall well-being. Consider another part of the text.

Text (24-3): *A Teacher Is Tea*

Pinyin	English equivalent
<p>Lǎo Shī Rú Chá</p> <p>Chá de kǔ sè zhèng rú lǎo shī de yán lì. Zài wǒ men yǔ lǎo shī de xiāng chù guò chéng zhī zhōng, nà xiē bú huān kuài de jì yì, zhèng rú chá de kǔ sè, kǔ sè shì chá yíng yǎng jià zhí jí yào yòng jià zhí de tǐ xiàn, lǎo shī de yán gé zhèng rú chá de kǔ sè, yì shì rén shēng lù shàng de liáng yào.</p> <p>Chá, qīng xiāng, yíng yǎng ér yòu huí wèi wú qióng. Zhè bú zhèng shì lǎo shī liú gěi wǒ men de jì yì hé yì nǐ xiàng me?</p> <p>Shǒu wò yī bēi qīng míng, nèi xīn chōng mǎn le wēn nuǎn hé gǎn dòng!</p>	<p>A Teacher Is Tea</p> <p>The bitterness of tea is just as the severity of a teacher. In the process of getting along with our teachers, those unhappy memories are just as the bitterness of tea, which is also the embodiment of the nutritional and medicinal value of tea. The severity of teachers is as the bitterness of tea, which is also a good medicine on the way of life.</p> <p>Isn't the tea with delicate fragrance, nutrition and endless aftertaste as the memory and impression that a teacher left us? Holding a cup of tea, my heart is full of warmth and touch!</p>

(Accessed 6/19/2022 at <https://www.sohu.com>)

In this part of text, the severity of a teacher is metaphorized as the bitterness of tea. The nutritional value of tea's bitterness corresponds to the medicinal value of a teacher's severity. Below are the suggested correspondences:

*Source: TEA*

*Target: TEACHER*

- |   |   |                                    |
|---|---|------------------------------------|
| (a) the bitterness of tea                   | ⇒ | the severity of a teacher          |
| (b) the medicinal value of tea's Bitterness | ⇒ | the medicinal value of a teacher's |

In the text, the bitterness of tea is being compared to the severity of a teacher. Just as the bitterness of tea can be unpleasant at first but ultimately has nutritional and medicinal value, the strictness of a teacher may be difficult to handle at times but can ultimately have a positive impact on our lives. The author suggests that the memory of a good teacher is similar to the experience of savoring a cup of tea with a delicate fragrance, rich nutrition, and endless aftertaste. Both the tea and the teacher leave a lasting impression that can fill our hearts with warmth and appreciation. The text seems to be emphasizing the idea that while the strictness of a teacher may be challenging in the moment, it is ultimately valuable for our personal growth and development. Additionally, the author is highlighting the importance of cherishing the memories of good teachers, just as one would savor a cup of tea.

The underlying A TEACHER IS TEA metaphor manifested in this text compares a teacher to tea, highlighting the similarities between the two. What is special about this metaphor is that it uses the different aspects of tea (delicate fragrance, nutrition, and bitterness) to illustrate the different qualities of a teacher (simplicity, teaching, and strictness). The metaphor also emphasizes the idea that teachers, just as tea, provide nourishment and strength to students. Additionally, it suggests that the severity of a teacher, as the bitterness of tea, can be beneficial and a good medicine on the way of life. Overall, the metaphor creates a vivid and multi-faceted comparison between a teacher and tea, helping to convey the important role that teachers play in shaping and nurturing their students. And thus, the correspondences between TEA and TEACHERS have been established.

### **5.2.3.2 A STUDENT IS TEA**

The possible source domains for STUDENTS involve consumers, managers, commodities,

citizens, etc. (Nordensvärd, 2010). The concept of STUDENTS can also be metaphorically viewed as co - producers and in this metaphor, students who support the learning process are conceptualized as being engaged in a cooperative enterprise focused on the production of knowledge (McCulloch, 2009). In Chinese text with *rúchá* ‘is tea’, students may be viewed as TEA. In this section, let’s examine the conceptualization of STUDENTS in terms of TEA to identify the cognitive elements of TEA that are mapped onto the elements of the target STUDENTS. Next, let’s look at one text to see how the elements of tea such as role, types, fermentation degree, brewing temperatures and skills, etc., are mapped onto the target STUDENTS.

Text (25-1): *A Student Is Tea*

Pinyin	English equivalent
<p>Xué Shēng Rú Chá</p> <p>Měi tiān de gōng zuò lí bú kāi xué sheng, jiù xiàng wǒ měi tiān de shēng huó lí bú kāi chá. Chá yǒu qiān zhǒng, zī wèi gè bú xiàng tóng; Xué shēng bǎi yang, gè xìng yě gè yǒu qiān qiū. Bú tóng de xué shēng zhèng rú bú tóng de chá. Chá de pǐn zhǒng bú yī, pào chá de jì qiǎo yě bú tóng, zhī yǒu mō qīng chá xìng, cái néng pǐn dào zuì hǎo hē de chá. Zhī yǒu le jiě xué shēng de gè xìng, cái yòng bú tóng de jiāo yù fāng shì, cái néng jiào yù chū yōu xiù de xué shēng.</p>	<p>A Student Is Tea</p> <p>Students are indispensable to my daily work, just as tea is to my daily life. Similar to the diversity of tea flavors, students also come in various types and possess distinct personalities. Different skills are required for brewing different teas. To bring out the best in each student, it’s essential to understand their individual nature and utilize specific teaching methods that cater to their needs. By doing so, we can cultivate and educate excellent students.</p>

( Accessed 6/19/2022 at <https://www.meipian.cn> )

In this text, the indispensable role of students to daily work is metaphorically understood as the indispensable role of tea to daily life. Various kinds of tea with different tastes correspond to various kinds of students with different personalities. Brewing tea corresponds to educating students. Brewing skills correspond with education ways. The set of correspondences or mappings between TEA and STUDENTS are suggested as follows:

<i>Source: TEA</i>		<i>Target: STUDENT</i>
(a) the indispensable role of tea to daily life	⇒	the indispensable role of students to daily work
(b) various kinds of tea with different tastes	⇒	various kinds of students with different personalities
(c) brewing tea	⇒	educating students
(d) brewing skills	⇒	education ways

Tea was first consumed in China over 4000 years ago as a medicinal drink and now it has evolved to become one of the most popular beverages worldwide and an integral part of daily life. As for the precision of brewing, the choices of brewing skills and whether the characteristics of the tea are realised play a vital role in the exhibition of inherent quality of tea. The basic brewing skills may include the arrangement of the teaware, the control of the water flow, the ratio of tea to water, steeping time, brewing frequency, etc. Various brewing skills should be chosen by tea varieties.

In these metaphorical expressions, STUDENTS are systemically understood and structured in terms of TEA. The aspects of tea such as role, types, fermentation degree, brewing temperatures and skills, etc., are activated in the comprehension of the target domain STUDENTS. The A STUDENT IS TEA metaphor highlights the idea that students are as

different types of tea, with different characteristics, qualities, and needs. This metaphor emphasizes that just as different teas require different brewing techniques and temperatures, different students require different education methods and approaches to bring out their best qualities.

Next, let's look at another part of this text to see how the elements of tea such as tea types, tea buds, fermentation degree, brewing temperatures and skills, leaf bottom, etc., are mapped onto the target STUDENTS.

Text (25-2): *A Student Is Tea*

Pinyin	English equivalent
<p style="text-align: center;">Xué Shēng Rú Chá</p> <p>Chū yī de xué shēng shì zǎo chūn de lǜ chá, zhèng rú gāng cóng dà zì rán de huái bào zhōng zǒu chū lái, shēn shàng hái dài zhe yuán shǐ de qì xī hé tiān rán de wèi dào. Tā men zhī luè luè dì jīng guò xiǎo xué shēng huó de shā qīng hé róu niǎn, zuì dà xiàn dù dī bǎo liú zhe zuì běn zhì de shǔ xìng. Tā men zhì nèn, háo wú chū zhōng shēng huó de lì liàn, suǒ yǐ, tā men shì chá zhōng de nèn yá, shì líng de fā jiào huǒ hòu. Yīn cǐ, miàn duì zhè gè nián jí de xué shēng, nǐ bú néng yòng 100℃ de shuǐ qù chōng pào. Rú guǒ shuǐ wēn tài rè, nǐ kě néng huì yī xià zǐ jiāo miè zhè gè nián líng yīng yǒu de huó lì, ràng zhè xiē běn jiù duì mò shēng de xiào yuán shēng huó měng dòng wú zhǐ, zhàn zhàn jīng jīng de hái zǐ gèng jiā nán yǐ shì yīng xīn huán jìng le. Ér nǐ dào tóu lái, zhī néng shōu huò yī bēi kǔ chá,</p>	<p style="text-align: center;">A Student Is Tea</p> <p>The first-year junior high school students can be compared to green tea in early spring, just out of nature's embrace and carrying its natural flavor. They have only undergone a little of the primary school's rigors, retaining their most essential qualities to a great extent. Being young and inexperienced in junior high school life, they are like tea buds with zero fermentation. When dealing with students of this grade, it's crucial to avoid using boiling water (100°C) to brew them. If the water temperature is too high, it may extinguish their vitality and make it difficult for these young, inexperienced children to adapt to their new environment. The result would be a bitter tea with only the yellow bottom of the leaves remaining.</p>

liú xià de yě zhī shì fān huáng de yè dǐ.	
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(Accessed 6/19/2022 at <https://www.meipian.cn>)

In this text, students in different grades of junior high school are compared to different types of tea. Young students in grade one with no experience is viewed in terms of green tea. They resemble tea buds with zero fermentation. Experiencing of students in primary school is metaphorized as killing green and rolling of tea in primary process. Different educational methods resemble different water temperature. Bitter tea with yellow bottom corresponds to the student not so excellent. The set of correspondences or mappings between TEA and STUDENTS are suggested as follows:

*Source: TEA*

*Target: STUDENT*

- |   |   |  |
|---|---|--|
| (a) different types of tea                              | ⇒ | students in different grades of junior high school |
| (b) tea buds with zero fermentation                     | ⇒ | young students in Grade One with no experience     |
| (c) killing green and rolling of tea in primary process | ⇒ | experiencing of students in primary school         |
| (d) different water temperature                         | ⇒ | different educational methods                      |
| (e) bitter tea with yellow bottom                       | ⇒ | the student not so excellent                       |

The degree of fermentation is one of the key factors in determining the type of tea. Depending on the extent of fermentation, teas can be classified as non-fermented or light-fermented tea, semi-fermented tea, fully-fermented tea, and post-fermented tea. Green tea falls in the non-fermented category. Most green teas stop the fermentation process through pan frying or steaming. White tea belongs to light-fermented tea and undergoes very light fermentation in the withering process. The water temperature for brewing tea also depends on the

fermentation degree of tea. The general principle is the higher the fermentation degree, the higher the water temperature. The optimal temperature range for brewing most green teas is typically between 85 to 90 degrees centigrade. The term of leaf bottom refers to the state of tea leaves after infusions. Tea bottom may indicate the quality of the tea leaves and the tea-brewing skills. If you learn how to read the leaf bottom, you can easily distinguish a good tea from a bad one or whether the tea is brewed in the right way. The analysis of the leaf bottom focuses on three major aspects: the color, the strength, and the brightness of the leaves. Well-brewed tea should have a balanced color, be always full of energy and elastic, tenacious and bright even after many infusions.

Next, let's continue to see how the elements of tea such as tea types, fermentation degree, brewing temperatures and skills, rock rhyme, etc., are mapped onto the target STUDENTS.

Text (25-3): *A Student Is Tea*

Pinyin	English equivalent
<p>Xué Shēng Rú Chá</p> <p>Chū èr de xué shēng shì wū lóng chá, wū lóng chá dà jiā zú, fā jiào chéng dù cóng 15%—75% bú děng, cǐ shí de xué sheng, yě biǎo xiàn chū le míng xiǎn de chà yì. Jīng guò yī nián de chū zhōng shēng huó de xǐ lí, yī bù fèn xiān tiān sù zhì jiào hǎo, jiē shōu néng lì hé líng wù néng lì jiào qiáng de xué sheng, yáo yáo dì zǒu zài le qián miàn, rú wū lóng chá jiā zú zhōng de dà hóng páo, ròu gui hé shuǐ xiān yī bān, xíng chéng tā dú jù tè sè de “yán yùn”, dài dào gè zhǒng dà xíng kǎo shì de “fèi shuǐ” yī chōng, lì jí xiǎn lù míng liàng</p>	<p>A Student Is Tea</p> <p>Students in their second year of junior high school can be compared to oolong tea. Oolong tea can have a fermentation degree ranging from 15% to 75%, and students at this stage also display noticeable differences. After experiencing one year of junior high school life, some students with strong innate qualities, reception, and understanding abilities excel. These exceptional students can be compared to the teas of Dahongpao, Cinnamon, and Narcissus in the oolong tea family, which have developed a unique “rock</p>

de hóng sè. Zhuǎn huà dé bǐ jiào màn de xué sheng, zhèng rú fā jiào chéng dù jiào qīng de tiē guān yīn. Yǒu le yī dìng de fā jiào zuò jī chǔ, zhè gè shí hòu, wǒ men kě yǐ yòng 95℃ de shuǐ qù chōng pào tā, qù jī fā tā de qián nǎng, qù biān cè tā sǎn fā qīng xīn qīn rén de xiāng qì.	rhyme”. When challenged by various large-scale exams, they perform exceptionally well. On the other hand, students who develop more slowly can be compared to Tie Guanyin, a type of less fermented oolong tea. With a certain level of fermentation as a foundation, we can use 95°C water to brew them, stimulating their potential and bringing out their fresh and refreshing fragrance.
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( Accessed 6/19/2022 at <https://www.meipian.cn> )

The above text maintains a comparison between different types of tea and students in different junior high school grades. Second-year junior high school students are compared to oolong tea. Teas with higher fermentation resemble students in higher grades. Different educational methods are compared to different water temperature. Good tea with rock rhyme corresponds to the excellent student. The following set of correspondences or mappings between TEA and STUDENTS is suggested:

*Source: TEA*

*Target: STUDENT*

- |                                   |   |  |
|-----------------------------------|---|--|
| (a) different types of tea        | ⇒ | students in different grades of junior high school |
| (b) teas with higher fermentation | ⇒ | students in higher grades                          |
| (c) good tea with rock rhyme      | ⇒ | the excellent student                              |
| (d) different water temperature   | ⇒ | different educational methods                      |

Semi-fermented teas, such as oolong tea, can undergo a fermentation process ranging from 15% to 75%. When brewing oolong tea, it's recommended to use water with a temperature



between 90 to 100 degrees Celsius to bring out the tea’s optimal flavor profile. In the Wuyi Mountains of Fujian Province, China, high quality oolong teas are known for their unique taste, referred to as rock rhyme. This term describes the characteristic taste of rock teas that inherit a rocky flavor due to the rich minerals in the rocky sides of the mountains. The unique taste of rock rhyme sets Wuyi oolong tea apart from other varieties and is highly valued by tea enthusiasts around the world.

Now, let’s look at another part of this text to see how the elements of tea such as tea types, fermentation degree, brewing temperatures and skills, etc., are mapped onto the target STUDENTS.

Text (25-4): *A Student Is Tea*

Pinyin	English equivalent
<p>Xué Shēng Rú Chá</p> <p>Chū sān le, dà bù fēn xué shēng yǐ jīng bú zài nà me fēng máng bì lù, zhè shí tā men yīng gāi shì 100% quán fā jiào de hóng chá le. Ài tā de rén, shuō tā róu hé chún hòu; bú ài de rén, shuō tā zī wèi píng dàn. Zhè shí, wǒ men yào yǔn xǔ tā men qián jìn lù shàng de zàn shí xiē jiǎo, wú lùn zài hé zhǒng qíng kuàng xià, dōu yào wēn róu dì duì dài tā men. Xiǎng pào hǎo zhè bēi hóng chá, jì zhù: 90℃ zú yǐ, rú guǒ nǐ yòng 100℃ qù chōng pào tā, tā hěn kě néng huì hái nǐ yī bēi méi yǒu yī sī tián wèi de wú fǎ xià yān de chá tāng.</p>	<p>A Student Is Tea</p> <p>In the third year of junior high school, most students no longer feel the need to show off their abilities. At this point, they resemble 100% fermented black tea and should be allowed to rest temporarily on their way forward. We should treat them gently no matter what the situation is. To brew a perfect cup of black tea, remember to use water at a temperature of 90°C. If you use boiling water at 100°C, the tea may turn out to be tasteless and undrinkable.</p>

( Accessed 6/19/2022 at <https://www.meipian.cn> )

This above text continues to compare students in different junior high school grades to different types of tea. The text suggests that third-year junior high school students resemble black tea. Students in higher grades are compared to teas with a greater degree of fermentation. The suggested set of correspondences or mappings between TEA and STUDENTS are as follows:

*Source: TEA*

*Target: STUDENT*

- |                                   |   |  |
|-----------------------------------|---|--|
| (a) different types of tea        | ⇒ | students in different grades of junior high school |
| (b) teas with higher fermentation | ⇒ | students in higher grades                          |
| (c) different water temperature   | ⇒ | different educational methods                      |

Black tea is a type of tea that undergoes full fermentation, resulting in a robust and bold flavor profile. In contrast, post-fermented tea, also known as dark tea, requires a secondary fermentation process that can last anywhere from several months to many years. This process gives the tea a unique earthy and mellow taste. For brewing black tea, water temperature is a crucial factor in achieving the best flavor. The ideal temperature range is typically between 90 and 95 degrees Celsius, which allows the tea to fully infuse and develop its rich flavor. However, some black teas may require a lower temperature to avoid bitterness. When brewing post-fermented or dark tea, a higher water temperature of around 95 to 100 degrees Celsius is recommended to fully extract the tea's flavors and aromas. Dark tea is also known for its ability to withstand longer brewing times, making it a great choice for multiple infusions. In the above text, the author perceives similarities between A STUDENT and TEA. Next, let's look at the last part of this text to see how the elements of tea such as tea types, properties, a tea master's attitude, etc., are mapped onto the target STUDENTS.

Text (25-5): *A Student Is Tea*

Pinyin	English equivalent
<p>Xué Shēng Rú Chá</p> <p>Nián jí bú tóng, xué shēng huì bú tóng, ér jí biàn tóng yī nián jí zhōng, xué shēng yě bú jìn xiàng tóng. Yǒu de shēn kè rú yuè chén yuè xiāng de pǔ ěr, yǒu de dān chún rú bái háo yín zhēn, yǒu de kāi lǎng rú tài píng hóu kuí, yǒu de xì nì wēn rùn rú jīn jùn méi, yǒu de háo fāng nóng liè rú lǎo bān zhāng...Miàn duì qiān rén qiān miàn de gè tǐ xué shēng, zuò wéi yī míng jiāo shī, yào yǐ chá rén de xīn tài, ài chá xī chá. Bú jí bú zào, bú yùn bú huǒ, bú wàng jiāo yù de chū xīn.</p>	<p>A Student Is Tea</p> <p>Each student is different, even those in the same grade. Some are similar to Pu'er tea, growing more profound and fragrant with age. Others are as simple as White Hair Silver Needle or outgoing as Taipinghou Kui. Some are delicate and gentle like Gold Mountain Eyebrow, while others are bold and strong like Lao Ban Zhang. As teachers, we should approach each student as a tea master, loving and cherishing them. We should avoid impatience and anger and never forget our original intention of educating.</p>

( Accessed 6/19/2022 at <https://www.meipian.cn> )

The text compares junior high school students in different grades to specific types of tea. Students with different characteristics are viewed as teas with different properties. A tea master's attitude towards tea corresponds with a teacher's attitude towards students. The proposed correspondences or mappings between TEA and STUDENTS are presented below:

*Source: TEA*

*Target: STUDENT*

- (a) different types of tea                   ⇒ students in different grades of junior high school
- (b) teas with different properties       ⇒ students with different characteristics
- (c) a tea master's attitude towards tea   ⇒ a teacher's attitude towards students

This part describes various types of tea including Pu'er, White Hair Silver Needle,

Taipinghou Kui, Gold Mountain Eyebrow, and Lao Ban Zhang, detailing their unique properties. Pu'er tea is known for its deep and complex flavor and aroma that improve over time, as it is a type of fermented tea. As the tea ages, it becomes more profound and fragrant, which is why it is often associated with maturity and wisdom. White Hair Silver Needle tea is a type of white tea made from the buds of the tea plant. The tea gets its name from the fine, white hairs that cover the buds. White Hair Silver Needle tea is very light and refreshing, with a slightly sweet taste and floral aroma. Taipinghou Kui tea, known for its bright and fresh flavor and aroma, is a type of green tea. Taipinghou Kui tea is made from young, tender tea leaves that are handpicked in the early spring. Described as very refreshing and invigorating, the tea has a sweet, vegetal flavor. Gold Mountain Eyebrow tea, known for its floral and fruity flavor and aroma, is a type of oolong tea. Gold Mountain Eyebrow tea is made from partially oxidized tea leaves that are rolled into thin, twisted strands. The tea has a sweet, honey-like taste and a rich, smooth texture. It is often considered to be one of the most elegant and refined types of tea. Lao Ban Zhang tea is a type of pu'er tea. It is known for its strong and assertive flavor and aroma. Lao Ban Zhang tea is made from old, wild tea trees. Often described as very intense and full-bodied, the tea has a bold, earthy taste and a powerful, lingering aroma. In the text, the unique characteristics of students are compared to the distinctive qualities of various teas. In addition, the author perceives similarities between A STUDENT and TEA in the above text and suggests that as teachers, we should approach each student as a tea master would approach different types of tea-with love and care. This means understanding each student's unique qualities and characteristics, and adjusting our approach to meet their needs. The metaphor highlights the importance of treating each student as an individual and recognizing their strengths and weaknesses.

In the above metaphorical expressions, STUDENTS are systemically understood and

structured in terms of TEA. The aspects of tea such as types, fermentation degree, brewing temperatures and skills, leaf bottom, etc., are activated in the comprehension of the target domain STUDENTS. The underlying metaphor also suggests that students, as tea, can develop and mature over time, and that teachers should have the patience and expertise to help them reach their full potential. The metaphor provides a creative and engaging way for teachers to reflect on their role as educators and the diverse needs of their students. The metaphor also highlights the need for patience and appreciation for students at all stages of their development, and encourages teachers to approach their work with the attitude of a tea master. And thus, the correspondences between TEA and STUDENTS have been established.

### 5.2.3.3 TEACHING IS TEA

Besides the aspects of TEACHERS and STUDENTS, TEACHING is also an important aspect of education. Next, another text will be examined to see how correspondences, or mappings, between TEA and TEACHING make up this conceptual metaphor. The aspects of tea types, processing methods, brewing water, and flavors will be considered.

Text (26-1): *Teaching Is Tea*

Pinyin	English equivalent
<p>Jiāo Xué Rú Chá</p> <p>Jiāo xué zhī dào rú chá zhī dào. Chá de zhǒng lèi fān duō, bú tóng zhì zuò fāng shì huì xíng chéng bú tóng de fēng wèi. Jiù nà hóng chá de zhì zuò lái shuō, nèn yè hé yá xiān zài shì nèi jūn yún tān fāng kāi lái jìng zhì yī duàn shí jiān, shuǐ fèn huī fā de tóng shí</p>	<p>Teaching Is Tea</p> <p>The way of teaching is akin to the way of preparing tea.</p> <p>There exist different types of tea, and varying processing methods yield distinct flavors.</p> <p>For example, in producing black tea, the tender leaves and buds are evenly spread out</p>

zhú jiàn fā shēng huà xué bì àn huà Zǎi rǒu niǎn, qiē suì, shǐ nèi hán de zhī yè hé fāng xiāng shì chū yú chá yè de biǎo céng, yǐ biàn zài chōng pào shí kě yǐ xùn sù róng jiě. Zuì hòu, zài shī rùn de kōng qì zhōng tān fāng shù gè xiǎo shí jìn háng fā jiào hé yǎng huà, xíng chéng dú tè de sè zé yǔ xiāng qì hòu, zài jīng gāo wēn hōng bèi chéng zhèng pǐn.	in a room and left for a period of time, during which chemical changes occur as the water evaporates. They are then kneaded and chopped to release the juice and aroma from the tea's surface, allowing them to dissolve quickly when brewed. Following this, the tea is spread in moist air for several hours to undergo fermentation and oxidation, creating a distinctive color and aroma. Finally, it is baked at a high temperature to produce an authentic product.
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( Accessed 6/19/2022 at <https://wenku.baidu.com> )

In the above text, the author perceives similarities between TEACHING and TEA. The way of teaching is compared as the way of tea. Types of tea correspond to teaching methods. Processing methods can be compared to teaching techniques. Cognitive processes can be metaphorized as chemical changes. Critical thinking can be understood as kneading and chopping. Reflection and application can be viewed as fermentation and oxidation. Baking at high temperature can correspond to assessment. Given these interpretations, the set of correspondences or mappings between constituent elements of the source concept TEA to the target concept TEACHING can be laid out as follows:

*Source: TEA*

*Target: TEACHING*

- |                                  |   |                               |
|----------------------------------|---|-------------------------------|
| (a) the way of tea               | ⇒ | the way of teaching           |
| (b) various tea types            | ⇒ | various teaching methods      |
| (c) different processing methods | ⇒ | different teaching techniques |
| (d) chemical changes             | ⇒ | cognitive processes           |
| (e) kneading and chopping        | ⇒ | critical thinking             |

- (f) fermentation and oxidation           ⇒           reflection and application  
 (g) baking at high temperature           ⇒           assessment

Tea, a popular beverage consumed globally, comes in various types and flavors due to the distinct processing methods it undergoes. The process of tea processing involves a series of steps that transform fresh tea leaves into the dried leaves suitable for brewing tea. These methods and degrees of oxidation of the tea leaves are essential factors that distinguish different types of tea by the flavors and characteristics they possess. For instance, in the production of black, pu'rh, and oolong teas, oxidization is a crucial step that further develops the flavor and aroma compounds unique to each type of tea. Overall, the intricate process of tea production results in a diverse array of flavors, scents, and tastes that appeal to a wide range of tea enthusiasts worldwide.

In the above text, the author perceives similarities between TEACHING and TEA. The author is using a comparison between the process of teaching and the process of preparing tea to emphasize that there are different methods that can lead to distinct outcomes. Just as different types of tea require varying processing methods to achieve their unique flavors, different teaching methods can impact students' learning experiences and outcomes. To illustrate this, the author describes the steps involved in producing black tea, from spreading the leaves and buds to fermenting and baking the final product. Each step plays a crucial role in the tea's final flavor and aroma. Similarly, teachers can use different teaching methods and strategies to achieve their desired learning goals. By thoughtfully choosing their methods, teachers can create a more engaging and effective learning experience for their students. In this way, the metaphor suggests that teaching is not a one-size-fits-all process, but rather one that requires thoughtful

consideration and adaptation to achieve the best results. Next, let's go on to examine another part of the text.

Text (26-2): *Teaching Is Tea*

Pinyin	English equivalent
<p style="text-align: center;">Jiāo Xué Rú Chá</p> <p>Jiāo xué nèi róng de shè jì yě shì rú cǐ. Yī jù jiāo xué nèi róng de bú tóng hé xué shēng de tè diǎn, bú tóng de shè jì fāng shì dá chéng de jiāo xué mù biāo yě gè jù tè sè. Jiāo shī xiān zhèng tí bǎ wò, fèn xī, duì bǐ jiāo cái, zhàn zài jiāo shī de jiǎo dù hé lǐ xuǎn zé, líng huó yùn yòng jiāo xué nèi róng. Zài yī jù xué shēng de tè diǎn, gǎi jìn, bǔ chōng, zhòng zǔ jiāo cái, chuàng zào xìng dì kāi fā shì yòng jiāo cái.</p>	<p style="text-align: center;">Teaching Is Tea</p> <p>The design of teaching content is similar to that of tea. Depending on the type of tea and its unique characteristics, different processing methods will result in distinct flavors. Similarly, based on the characteristics of students and the subject matter being taught, different design methods will achieve different teaching objectives. Therefore, teachers must first comprehensively understand, analyze, and compare the teaching materials, and then select and use them flexibly. Furthermore, teachers can modify, supplement, and reorganize the teaching materials to creatively develop and use them in accordance with the needs of their students.</p>

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In the given text, various teaching contents resemble various tea types. Different types of tea and their unique characteristics correspond to different teaching content and their features. Different design methods of teaching contents are metaphorically understood as different producing methods of teas. Different teaching objectives are metaphorized as different tea flavors. Given these interpretations, the correspondences between TEA and TEACHING can be



laid out as follows:

<i>Source: TEA</i>		<i>Target: TEACHING</i>
(a) various tea types	⇒	various teaching contents
(b) tea characteristics	⇒	teaching features
(c) different processing methods of teas	⇒	different design methods of teaching contents
(d) different tea flavors	⇒	different teaching objectives

In this part of the text, the design of teaching content is comparable to the processing of tea, as different methods result in distinct flavors. Similarly, different teaching design methods can achieve various learning objectives based on the unique characteristics of students and subject matter. Therefore, teachers must first comprehensively understand, analyze, and compare the teaching materials before selecting and using them flexibly. Additionally, teachers can modify, supplement, and reorganize the teaching materials to develop and use them creatively, meeting the needs of their students. The text emphasizes the importance of designing teaching content that is tailored to the specific needs and characteristics of students and subject matter. The need for flexibility and creativity in teaching to achieve effective learning outcomes is also emphasized. Next, let's look at another part of this text to see how the elements of tea such as brewing water, flavors, and drinking steps, etc., are mapped onto the target TEACHING.

Text (26-3): *Teaching Is Tea*

Pinyin	English equivalent
Jiāo Xué Rú Chá	Teaching Is Tea
Qī chá shí duì shuǐ de yāo qiú yuǎn yuǎn gāo	When brewing tea, the quality of water is just

<p>                 yú chá běn shēn, ruò shuǐ de pǐn zhì bú hǎo, suī chá hǎo yě pào bú chū hǎo chá, zhè shuō míng yòng lái qī chá de shuǐ shì zhòng yào de. Jiào xué shè jì qǐ bú yì rán? Jí biàn shì hǎo de nèi róng, rú guǒ méi yǒu hé lǐ de chéng xiàn fāng shì yě nán yǐ dá chéng mù biāo, quán miàn zhōu mì de jiào xué shè jì shì dá chéng jiào xué mù biāo de bì yào bǎo zhàng.             </p>	<p>                 as crucial as the quality of tea. Even the finest tea cannot be brewed properly if the water used is of poor quality. This highlights the importance of using good water when brewing tea.             </p> <p>                 Isn't teaching design similar? Even if the teaching content is excellent, it can be challenging to achieve the intended teaching objectives if it is not presented in an appropriate manner. A comprehensive and meticulous teaching design is a vital assurance for attaining the teaching objectives.             </p>
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(Accessed 6/19/2022 at <https://wenku.baidu.com>)

In the above text, teaching design is compared as brewing water. The quality of water resembles the appropriateness of teaching design. Attaining the teaching objectives is metaphorized as brewing tea properly. Taking into account these interpretations, the correspondences between TEA and TEACHING can be presented as follows:

*Source: TEA*

*Target: TEACHING*

- |                          |   |  |
|--------------------------|---|--|
| (a) brewing water        | ⇒ | teaching design                        |
| (b) the quality of water | ⇒ | the appropriateness of teaching design |
| (c) brewing tea properly | ⇒ | attaining the teaching objectives      |

The text draws a comparison between brewing tea and teaching design. The author argues that similar to the importance of water quality in brewing tea, the design of teaching is equally crucial in achieving the intended teaching objectives. Even if the teaching content is excellent, it

may not be effective if it is not presented in an appropriate manner. Therefore, the author emphasizes the importance of comprehensive and meticulous teaching design for attaining the teaching objectives. Consequently, the mappings between TEA and TEACHING have been established. Next, let's continue to examine another part of the text.

Text (26-4): *Teaching Is Tea*

Pinyin	English equivalent
<p style="text-align: center;">Jiāo Xué Rú Chá</p> <p>Jiào xué zhī néng lì hé yì shù kān bǐ pēng chá zhī yì shù. Jiào shī jǐn kǒu jiāo xué mù biāo de néng lì, shàn yú qīng tīng de néng lì, pàn duàn jué cè de néng lì, shì shí píng jià de néng lì... zhè xiē wú bú xiǎn shì chū jiāo xué shì yī zhǒng rén jiān zuì měi de yì shù!</p> <p>Pǐn chá jiǎng jiū fèn sān bù jiāng bēi zhōng de chá shuǐ yǐn wán, yī guān qí sè, èr wén qí xiāng, sān pǐn qí wèi, wéi de shì biàn yú xì xì dì pǐn chuò.</p> <p>Duì yú jiào xué ér yán, jiāo xué nèi róng de líng huó shè jì, jiào xué shè jì de hé lǐ chéng xiàn, jiào xué yì shù de qiǎo miào yùn yòng, zhè yàng de jiào xué sān bù qǔ cái néng ràng jiào xué wán měi fēng rùn.</p>	<p style="text-align: center;">Teaching Is Tea</p> <p>Just as brewing tea requires an appreciation for the art of tea brewing, teaching requires an understanding of the art of teaching. The ability and art of teaching are comparable to the art of brewing tea. Teachers must closely adhere to teaching objectives, listen attentively, make sound judgments, and evaluate progress in a timely manner, thus showcasing teaching as one of the most beautiful arts in the world.</p> <p>To relish the subtle taste of tea, it is crucial to sip it in three steps. Firstly, observe its color. Secondly, inhale its fragrance. And finally, taste its flavor.</p> <p>Similarly, for teaching, a teaching trilogy comprising a flexible design of teaching content, a rational presentation of teaching design, and skillful employment of teaching art can enhance the teaching experience and make it more fulfilling.</p>

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The art of teaching is understood in terms of the art of tea brewing in the above part of the text. Three steps of drinking tea correspond to trilogy of teaching. Considering these interpretations, we can present the correspondences as follows:

<i>Source: TEA</i>		<i>Target: TEACHING</i>
(a) the art of tea brewing	⇒	the art of teaching
(b) three steps of drinking tea	⇒	trilogy of teaching

Brewing tea is an art and you have to consider many principles. For example, in order to really appreciate the art of tea, a good cup of tea should start with filtered water or spring water since it will taste better with more oxygen in the water. The distilled or previously-boiled water will spoil the flavor. And preparing the high quality good tea is also the baseline for brewing good tea. It is vital to use the right water temperature. Too hot water will damage the tea and too cold water will not reveal the fullest flavor of the tea. Preheating the teaware and warming up the tea will keep the water temperature at the desired level. In this way, the tea will be gently woken up for brewing. Over-steeping is another mistake which should be avoided and the optimal time will be chosen according to the type and the proportion of tea. Following the basic principles for brewing tea, you may enjoy the art of tea.

The TEACHING IS TEA metaphor underlying this text emphasizes that the process of teaching is similar to the process of making tea. Just as there are different types of tea that require different processing methods to achieve the desired flavor and aroma, there are different teaching contents and students with different characteristics that require different teaching methods to achieve the desired learning outcomes. Just as the quality of water is crucial in brewing tea, the

way in which teaching content is presented is crucial in achieving teaching objectives. Furthermore, just as there is an art to brewing tea, there is an art to teaching, which involves closely following teaching objectives, being good at listening, judging and making decisions, and timely evaluation. Finally, the metaphor suggests just as one needs to follow three steps to fully enjoy the taste of tea (observe its color, inhale its fragrance, and taste its flavor), there are three steps that can enhance the experience of teaching: a flexible design of teaching content, a rational presentation of teaching design, and skillful employment of teaching art. Based on the above experiential similarities, people may understand the concept of TEACHING well by means of aspects of TEA.

As can be seen from the above analysis, the metaphors A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA can be considered as the lower level metaphors of EDUCATION IS TEA and form the metaphorical hierarchy.

The metaphor A TEACHER IS TEA manifested in the text suggests that a teacher possesses certain qualities that are similar to those of tea, such as being able to infuse knowledge, nourish the mind, and create a pleasant experience. The A STUDENT IS TEA metaphor suggests that a student shares some characteristics with tea, such as being malleable, absorptive, and transformable. The underlying metaphor TEACHING IS TEA suggests that there is a close correspondence between the process of teaching and that of brewing tea. The mappings between the source and target domains may involve aspects such as selection, preparation, presentation, and evaluation. At the higher level, education is the overarching event structure, which may hold all other events related to education. The teacher is the one who performs the action of brewing, selecting and designing the teaching content just as selecting and processing tea leaves, while the student is as the tea leaves, who undergo the brewing process and emerge transformed, just as the

tea that is brewed and takes on a unique flavor and aroma. The event of teaching is nested within the event of education, and it is as a process of brewing tea. Different types of tea require different processing methods to achieve their unique flavors, different teaching methods are needed to effectively educate students with different needs and abilities.

In summary, these metaphors form the metaphorical hierarchy, with A TEACHER IS TEA, A STUDENT IS TEA and TEACHING IS TEA being the lower level metaphors of the EDUCATION IS TEA metaphor as shown in the figure below:

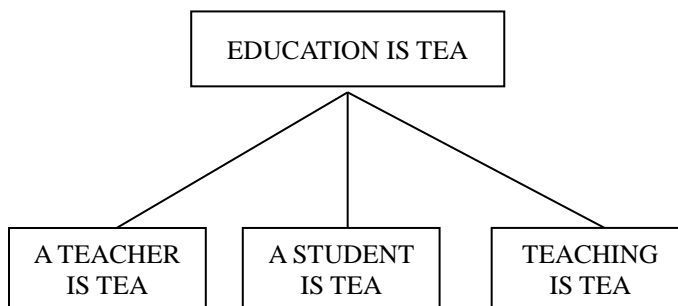


Figure 5-3 Inheritance Hierarchy of the EDUCATION IS TEA Metaphor

In this way, we can see how the different metaphors related to tea work together to describe the complex and overlapping relationship between education, teachers, students, and teaching due to a shared inheritance.

### 5.3 Summary

By means of a cognitive approach from the perspective of Cognitive Linguistics, this section has analyzed the metaphorical conceptualizations of various abstract concepts in terms of tea as instantiated in Chinese texts. It has been shown that, in Chinese, the conceptual metaphors

LIFE IS TEA, LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA, MEMORIES ARE TEA, A WOMAN IS TEA, A MAN IS TEA, A FRIEND IS TEA, A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA are prototypically instantiated by the corresponding expressions: *rén shēng rú chá* ‘life is tea’, *ài qíng rú chá* ‘love is tea’, *hūn yīn rú chá* ‘marriage is tea’, *yǒu qíng rú chá* ‘friendship is tea’, *shì yè rú chá* ‘a career is tea’, *wǎng shì rú chá* ‘memories are tea’, *nǚ rén rú chá* ‘a woman is tea’, *nán rén rú chá* ‘a man is tea’, *péng yǒu rú chá* ‘a friend is tea’, *lǎo shī rú chá* ‘a teacher is tea’, *xué shēng rú chá* ‘a student is tea’ and *jiàoxù rú chá* ‘teaching is tea’.

According to the “inheritance hierarchy”, all these TEA metaphors appearing in Chinese texts may be categorized as three major metaphors: LIFE IS TEA, A HUMAN BEING IS TEA, and EDUCATION IS TEA. The metaphor LIFE IS TEA consists of five hierarchical lower-level metaphors: LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA, and MEMORIES ARE TEA. The second conceptual metaphor, A HUMAN BEING IS TEA, includes three hierarchical lower-level metaphors: A WOMAN IS TEA, A MAN IS TEA, and A FRIEND IS TEA. The third conceptual metaphor, EDUCATION IS TEA, includes three hierarchical lower-level metaphors: A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA. In these metaphors, the lower-level conceptual metaphors inherit the structures of the major conceptual metaphors. Among all these target domains, the domain of LIFE shows the highest frequency. On the one hand, this shows that the concept of LIFE is the most important concept for people in all the target domains. On the other hand, it shows that the mapping and the similarity between the source domain of TEA and the target domain of LIFE is more prominent in the conceptual structure.

This analysis has also shown that in Chinese texts with *rú chá* ‘is tea’, the source domain

TEA is used to conceptualize various target domains. By examining the correspondences or mappings between TEA and various targets, this research has also revealed how these metaphors provide structuring and understanding for these abstract targets. People's knowledge of all aspects of tea, such as tea material, tea processing, tea brewing, tea drinking, tea varieties, tea properties, etc. helps set up the correspondences or mappings between TEA and these target concepts. It has been shown that the correspondences or mappings between TEA and the targets are complex and overlapping, which reflects the complexity of the targets, the inherited hierarchical structure among these TEA metaphors, as well as the richness of Chinese tea culture.

## 5.4 Discussion

In Lakoff & Johnson's (1980) words, conceptual metaphors are metaphorical concepts constructed by mapping a relatively concrete source-domain onto a more abstract target-domain. In order to facilitate the understanding of an abstract entity, there must exist correspondences between these two different domains, which permits us to reason about the target using the knowledge we use to reason about the source (Lakoff, 1993, p. 6).

In our research, 26 Chinese texts with *rú chá* 'is tea' are used to illustrate systematic mappings between the source domain of tea and various target domains. For example, we systematically analyzed how the elements of TEA in the source domain are mapped onto the target LIFE (i.e., LIFE IS TEA). As discussed above, the mappings from TEA to LIFE, which are motivated by the metaphor LIFE IS TEA, serve as the core of the metaphor. Therefore, how the elements of TEA are manifested and how they are utilized to enact the mappings from the source TEA onto the target LIFE, is of vital importance to realize the metaphor.

Our analysis of Chinese texts with *rú chá* 'is tea' has also revealed that these various



expressions related to tea are closely linked to each other. As can be noticed in this analysis that, these tea-related expressions seem to be more easily analysed within a certain conceptual domain. In this regard, it is easier to discover the active existence of conceptual metaphors if we examine these expressions in groups, in particular those referring to similar concepts.

Moreover, this analysis highlights the importance of considering the cultural context in which language is used and the embodied experiences in shaping the way we use and understand language. The concept of conventional knowledge is particularly relevant to understanding the relationship between language, culture, and embodied experience. “Conventional knowledge, as a cognitive mechanism, simply means the shared knowledge that people in a given culture have concerning a conceptual domain” (Kövecses, 2010b, p. 243), which is commonly tied to the individual, historical, cultural, and social experience. Lakoff & Johnson (1980, p. 58) maintain that the main source of our physical experience is our interaction with the environment. Our physical interactions with the environment of tea, our cultural and social experiences with tea provide the basis for these TEA metaphors. Conventional knowledge relevant for these expressions leads to the conceptual metaphors related to tea.

Metaphor constitutes a significant part of human cognition (Lakoff & Johnson, 1980 Johnson, 1987; Lakoff, 1987; Gibbs, 1994). Cognitive linguistics claims that our conceptual system may be structured by conceptual metaphors, which means many abstract concepts have to be understood through other more concrete concepts. Many abstract concepts are partially structured by employing metaphorical mappings from a relatively familiar source domain onto a relatively less familiar target domain. Following the assumption made by Cognitive Linguistics, this dissertation examined Chinese texts with *rúchá* ‘is tea’ and found that the analysis gave a clear picture of how tea is metaphorically conceptualised in Chinese: various concepts such as

life, a human being, education, etc., can be understood in terms of tea. In these cases we have discussed, metaphor as the cognitive mechanism contributes to the motivation of the metaphorical expressions in Chinese texts with *rúchá* 'is tea'.

To answer the third question on what can we find out based on the observations of Chinese texts with *rúchá* 'is tea', it is important to note that the observations of these texts shed light on the importance of tea in Chinese culture, and highlight the unique ways in which language, thought, and culture intersect. Chinese tea culture is deeply embedded in Chinese society and is often used to understand various abstract concepts such as life, a human being and education. Aspects of tea such as plucking, processing, brewing, varieties, and taste are frequently used in metaphorical comparisons to the focal aspects of life, such as birth, growing, success, and social groups. Furthermore, the brewing of tea involves careful attention to detail, including the quality of tea, steeping time, and temperature of water. Using low-quality tea or oversteeping the tea can negatively affect the flavor, just as certain actions or choices in life can have negative consequences. The tea should be steeped slowly to allow it to become richer and more complex over time, just as certain experiences in life can shape and enrich one's personality and character. Moreover, the elements of the source domain of tea, including tea sipping, properties, varieties, and quality, are mapped onto the elements of the target domain of a human being, such as feeling, characteristics, ages, and quality. In addition, in Chinese tea culture, the role of a teacher is compared to that of a tea maker who carefully selects and prepares the tea, while the students are similar to the tea that is brewed, as they undergo a transformative process, taking on new knowledge and insights. Similarly, just as different teas require unique processing methods for optimal flavor, effective teaching requires tailored approaches to meet the diverse needs and abilities of students. These metaphorical conceptualizations provide a unique insight into how

the Chinese people think and feel about important aspects of their lives, such as life, a human being and education in terms of various aspects of tea. It has been shown that the metaphors associated with tea have been integrated into different facets of Chinese society, from daily life to social customs and rituals.

Overall, the observations of Chinese texts with *rúchá* ‘is tea’ demonstrate that metaphorical mappings between tea and the target domains encompass a broad range of aspects related to tea, such as tea plucking, tea processing, tea brewing, tea drinking, etc. Furthermore, the pervasive use of tea as a metaphorical source domain in Chinese language and thought reflects the profound and enduring influence of tea on Chinese culture and worldview.

In this chapter, we have analyzed the metaphorical conceptualizations of various abstract concepts in terms of tea as instantiated in Chinese texts with *rúchá* ‘is tea’. We have identified various conceptual metaphors, such as LIFE IS TEA, LOVE IS TEA, and EDUCATION IS TEA, which are prototypically instantiated by corresponding linguistic expressions. We have also found that these TEA metaphors may be categorized into three major metaphors, which are LIFE IS TEA, A HUMAN BEING IS TEA, and EDUCATION IS TEA. Furthermore, we have shown that the correspondences or mappings between TEA and the targets are complex and overlapping, which reflects the complexity of the targets and the inherited hierarchical structure among these metaphors.

Now that we have analyzed the metonymies in Chinese tea names and metaphors in Chinese texts with *rúchá* ‘is tea’, let’s move on to the concluding chapter where we’ll present the summary of each chapter, major findings, limitations, and future research directions of our study.

## VI. Conclusion

After our exploration of the metonymies present in Chinese tea names and the use of metaphors in Chinese texts with *rúchá* 'is tea', it is time to turn our attention to the conclusion of our study. This final chapter will provide a summary of the main points covered in each chapter, highlight the significant findings of our research, acknowledge the limitations of our study, and suggest potential avenues for future research.

### 6.1 Summary of Chapters

Chapter One of our study provides an overview of our research, outlining the background, objectives, research questions, and significance of our investigation. We also offer a concise review of previous studies on proper names and texts from a cognitive perspective, which sets the stage for the more extensive research covered in the subsequent chapters. After reviewing previous cognitive studies on proper names and texts, we have identified a clear direction for our linguistic inquiry. Specifically, we aim to determine how proper names and texts in Chinese can be integrated into this potentially rich cognitive linguistic framework. Chinese tea names offer a valuable linguistic resource that can be examined from the perspective of conceptual metonymy. Thus, our primary objective is to identify the different metonymic relationships and frequently used metonymies in Chinese tea names, with the aim of illuminating the complex interplay between language, culture, and cognition in the context of Chinese tea naming. Conceptual metaphors, in particular, are an essential and ubiquitous aspect of everyday cognition, playing a crucial role in how we conceptualize the world around us. Based on this theoretical foundation,

our study aims to investigate what conceptual metaphors are utilized in Chinese texts with *rúchá* ‘is tea’. In light of the main objectives, this section provides an overview of our research questions: 1) what metonymic conceptualizations are observed in Chinese tea names; 2) what metaphorical conceptualizations are observed in Chinese texts with *rúchá* ‘is tea’; and 3) what can we find out based on the observations of Chinese tea names and Chinese texts with *rúchá* ‘is tea’. Chapter One also provides both the research significance of this study and an overview of the dissertation’s structure.

Chapter Two outlines the theoretical framework that underpins our research, drawing upon key concepts in Cognitive Linguistics, including ‘metonymy’, ‘metaphor’, ‘mapping and domain’, ‘metonymic relationships’, ‘metonymic complexes’, ‘conceptual and linguistic metaphor’, ‘source domain’, ‘target domain’, and ‘inheritance hierarchies’. By examining the relevance of these concepts to our cognitive study of Chinese tea names and Chinese texts with *rúchá* ‘is tea’, we aim to gain a deeper understanding of the theoretical foundations that supports the current study.

The literature review in Chapter Three underscores the significance of examining metonymy in proper names and metaphor in texts from a cognitive perspective. It also identifies the theoretical frameworks that underpin the present study. Previous cognitive research on proper names, texts, and expressions with the word ‘ru’ has provided valuable insights that inform the current dissertation, emphasizing the importance of this study. Nonetheless, further cognitive studies on linguistic expressions in Chinese are necessary, and our research aims to fill the gaps in existing research by focusing on metonymic conceptualizations in Chinese tea names and metaphorical conceptualizations in Chinese texts with *rúchá* ‘is tea’.

Chapter Four of this dissertation focuses on conceptual metonymies in the naming of Chinese teas. The study identifies various metonymies such as PLACE FOR PRODUCT, PART FOR PRODUCT, CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT, PRODUCER FOR PRODUCT, METHOD FOR PRODUCT, HISTORICAL/LEGENDARY FIGURE FOR PRODUCT, TIME FOR PRODUCT, SOURCE FOR PRODUCT, and PURPOSE FOR PRODUCT. Among these metonymies, PLACE FOR PRODUCT and PROPERTY FOR PRODUCT are the most commonly used metonymies due to their emphasis on the origin places and properties of teas. The analysis reveals that the naming and interpretation of Chinese tea names often rely on the application of metonymic chains, where the successive application of more than one metonymy is involved. The study identifies the metonymic chain composed of CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT as the most frequent one.

Using a cognitive approach based on Cognitive Linguistics, Chapter Five has examined the metaphorical conceptualizations of various abstract concepts in Chinese texts with *rúchá* ‘is tea’. The study has identified that LIFE IS TEA, LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA, MEMORIES ARE TEA, A WOMAN IS TEA, A MAN IS TEA, A FRIEND IS TEA, A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA are the conceptual metaphors that are manifested in Chinese texts. These metaphors are prototypically instantiated by their corresponding linguistic expressions. All these conceptual metaphors utilizing TEA as the source domain can be divided into three major metaphors: LIFE IS TEA, A HUMAN BEING IS TEA, and EDUCATION IS TEA, with the lower-level metaphors inheriting the structures of the major metaphors, which can form a hierarchical structure. The study has also shown that the correspondences or mappings between

TEA and the targets are complex and overlapping.

## 6.2 Major Findings

The aforementioned studies have provided valuable insights into an important facet of human cognition and set a noteworthy precedent for examining the conceptualization of proper names. Metonymic reasoning, which involves associative thinking, is a pervasive cognitive process that plays a crucial role in the naming of proper names, as consistently highlighted by research on this topic. This is particularly pertinent to the study of Chinese tea names, as many of them are named using metonymic associations. Analyzing how these metonymies reflect the unique characteristics of their referents, including teas, can enhance our understanding of this linguistic device within Chinese naming conventions. Consequently, the studies on proper names and metonymic reasoning serve as a useful framework for investigating the metonymic associations present in Chinese tea names.

The significance of metaphorical language in text comprehension has led to a rich and active body of research. The analysis of Chinese texts with *rúchá* ‘is tea’ using a metaphorical lens provides further evidence of the need to examine metaphorical language in text comprehension from a cognitive perspective. To fully comprehend an abstract concept, it is generally necessary to employ a more concrete, physical, or tangible concept. TEA is a commonly used source domain for interpreting various abstract concepts due to its familiarity and relative concreteness. The concept of TEA broadly encompasses all aspects related to tea, including its history and culture, cultivation, and processing, as well as the act of drinking it. Compared to more elusive concepts such as LIFE, HUMAN BEING, LOVE, MARRIAGE, and FRIENDSHIP, TEA is more tangible and concrete. People’s physical experiences with tea

provide a basis for understanding more abstract domains, thereby elevating TEA to a privileged status as the source domain.

In this dissertation, how people metonymically conceptualize TEA and how people metaphorically use the concept TEA in understanding other concepts have been examined. Chinese tea names with metonymic relationships and Chinese texts with *rú chá* ‘is tea’ were selected as the data for this cognitive research. This dissertation employed tea names from various sources, including *Tea Appreciation* by Chen (2010), *Chinese Tea Classic* by Chen & Yang (2011), and *Chinese Tea Atlas* by Hu (2019). Out of these, we selected 177 tea names that exhibited metonymic relationships for our metonymic analysis. The Chinese texts containing the expression *rú chá* ‘is tea’ were collected from various sources, including the BCC (Beijing Language and Culture University Corpus) Chinese corpus and online sources. Out of the 98 Chinese texts with *rú chá* ‘is tea’ found on the Baidu website by searching for the key words *rú chá* ‘is tea’ on all the 76 pages available, we selected and analyzed 26 texts for our analysis. These texts were chosen based on several criteria, such as their easy availability, relevance to contemporary language use, and popularity among different audiences. Specifically, the online data were selected from texts posted between 2010 and 2022, providing a synchronic perspective on the language analysed. The online sources serve as a valuable supplement, providing additional linguistic data from real-life discourse.

This dissertation makes a foray into the underexplored research of the metonymic conceptualizations in Chinese tea names. We have addressed the issue of how the meaningful associations related to Chinese tea names can largely be guided by the cognitive process of metonymy. To support this hypothesis, our research has presented a multitude of examples that demonstrate how the naming of Chinese teas is rooted in the underlying workings of this



conceptual mechanism. Through this exploration, we have brought attention to the specific traits of the cognitive operation of metonymy in Chinese tea names. This analysis reveals that in these Chinese tea names, the metonymies PLACE FOR PRODUCT (e.g., *gōu gū nǎo* ‘Gougunao’), PART FOR PRODUCT (e.g., *xìn yáng máo jiǎn* ‘Xingyang Hair Tip’), CATEGORY FOR PROPERTY FOR PRODUCT (e.g., *bái mǔ dān* ‘White Peony’), PRODUCER FOR PRODUCT (e.g., *míng jiā chūn* ‘Mingjia Chun’), METHOD FOR PRODUCT (e.g., *fèng huáng dān cōng* ‘Fenghuang Dancong’), HISTORICAL/LEGENDARY FIGURE FOR PRODUCT (e.g., *wén jūn nèn lǜ* ‘Wenjun Verdancy’ and *wǔ zǐ xiān háo* ‘Wuzixian Hair’), TIME FOR PRODUCT (e.g., *sì jì chūn* ‘Four Seasons Spring’), SOURCE FOR PRODUCT (e.g., *měi zhàn* ‘Mei Zhan’), and PURPOSE FOR PRODUCT (e.g., *gòng méi* ‘Tribute Eyebrow’) are observed. Among these metonymies, the metonymies PLACE FOR PRODUCT (e.g., *xī hú lóng jǐng* ‘Xihu Longjing’ and *xiū níng sōng luó* ‘Xiuning Songluo’) and PROPERTY FOR PRODUCT (e.g., *ān jí bái pī àn* ‘Anji White Slice’ and *huáng jīn guī* ‘Gold Osmanthus’) appear more frequently due to the emphasis on origin places and properties of teas. The analysis also reveals that the naming and interpretation of Chinese tea names often relies on metonymic chains, in which the successive application of more than one metonymy is involved. The metonymic chain which consists of the metonymies CATEGORY FOR PROPERTY and PROPERTY FOR PRODUCT (e.g., *jiǔ qǔ hóng mǎ* ‘Jiuqu Red Plum’ and *shuǐ jīn guī* ‘Golden Water Turtle’) is identified as the most frequent one. The universality of these metonymies in Chinese tea names can be attributed to the fundamental structure of the human body and our collective experience of the physical world. Due to this shared experience, these metonymies are found in diverse languages and cultures. Additionally, the current study builds on previous research to explore the universality of cognitive metonymy in language, offering new insights into the nature of human cognition.

The second objective of this thesis is to examine the metaphorical conceptualizations present in Chinese texts with *rúchá* ‘is tea’. A closer examination of the linguistic evidence regarding metaphoric language and thought in Chinese texts with *rúchá* ‘is tea’ illuminates the profound impact of metaphor on human cognition. The Chinese texts with *rúchá* ‘is tea’ we analyzed reveal a variety of conceptualizations that can be grouped into three major metaphors: LIFE IS TEA, A HUMAN BEING IS TEA, and EDUCATION IS TEA. The LIFE IS TEA metaphor is composed of five hierarchically lower-level metaphors: LOVE IS TEA, MARRIAGE IS TEA, FRIENDSHIP IS TEA, A CAREER IS TEA, and MEMORIES ARE TEA. Similarly, the A HUMAN BEING IS TEA metaphor comprises three hierarchical metaphors: A WOMAN IS TEA, A MAN IS TEA, and A FRIEND IS TEA. Lastly, the EDUCATION IS TEA metaphor encompasses three lower-level metaphors that are also arranged hierarchically: A TEACHER IS TEA, A STUDENT IS TEA, and TEACHING IS TEA. These lower-level metaphors inherit the structures of the major metaphors, forming a hierarchical structure.

The analysis of Chinese texts with *rúchá* ‘is tea’ reveals a diverse range of metaphorical mappings between tea and various target domains. These mappings encompass numerous aspects related to tea, including tea plucking, processing, brewing, drinking, etc. The analysis of the data reveals that Chinese people often draw on the concept of tea when speaking about life, highlighting the salience of the conceptual metaphor LIFE IS TEA. Through the examination of the mapping from the source domain TEA to the target domain LIFE, we can better understand the underlying metaphorical concept and the way it is constructed in Chinese language and culture. In particular, elements of tea, such as plucking, processing, brewing, varieties, and taste, are commonly used to draw comparisons to different aspects of life, including birth, growth, achievement, and social relationships.

Our analysis reveals that the metaphorical mappings between the source domain tea and various target domains can be intricate, overlapping, and exhibit a hierarchical structure, as exemplified by the LIFE IS TEA metaphor and its lower-level metaphors, such as LOVE IS TEA and MARRIAGE IS TEA. These mappings reflect the intricate nature of the targets and the hierarchical structure of these metaphors.

Moreover, the use of these expressions such as *rén shēng rú chá* ‘life is tea’ is a distinct feature of the Chinese language, reflecting the underlying metaphorical mappings and cultural context of the speech community. As such, the extensive use of tea as a metaphorical source domain in Chinese language and thought is pervasive and reflects the deep and enduring influence of tea on Chinese culture and worldview. By examining Chinese texts with *rúchá* ‘is tea’, we can gain a deeper understanding of the Chinese worldview and how it relates to human cognition.

Observations of Chinese tea names and Chinese texts with *rúchá* ‘is tea’ reveal insights into the universality of certain metonymies and metaphors. Specifically, it can be concluded that shared embodied experiences of the world lead to the universally acquired corresponding metonymies and metaphors. When naming tea, two primary factors are considered: place of origin and properties. This is because tea from a certain region is associated with specific qualities and characteristics. In Chinese texts with *rúchá* ‘is tea’, tea is often used as a source concept for various target concepts.

In examining metonymies in Chinese tea names and metaphors in Chinese texts with *rúchá* ‘is tea’, the cognitive approach of Cognitive Linguistics is utilized. The employment of the metonymic and metaphorical conceptualizations in these linguistic expressions shows that both Chinese tea names and Chinese texts with *rúchá* ‘is tea’ are products of our conceptual system,

representing conceptualization within specific contexts. Explorations of conceptualizations in linguistic expressions related to Chinese tea culture are sure to contribute to a deeper understanding of cognitive study.

### **6.3 Limitations**

Although this study has produced the above findings, it is unavoidable that some aspects of this dissertation may have limitations and subjectivity. Some limitations may include the following aspects.

One potential limitation is the use of only three books as the primary source of data for Chinese tea names in the research. This may not cover all the tea names used in Chinese tea culture, and there may be other tea names that are not included in these books. Additionally, the three books may have a sampling bias towards certain types of tea or regions, which may skew the data and limit its applicability to the wider Chinese tea culture.

Furthermore, the study is mainly based on qualitative analysis and interpretation, which may be subjective and difficult to validate empirically. As a result, future research could use experimental methods to validate the findings of this study and provide more objective evidence for the cognitive mechanisms of metonymy and metaphor.

Despite these limitations and potential subjectivity, the findings of this study still hold value and contribute to the understanding of the topic at hand. Nonetheless, it is important for future studies to address any limitations or subjectivity and to use a larger and more diverse data set to provide a more comprehensive understanding of the metonymies and metaphors in Chinese tea culture.

## 6.4 Suggestions for Future Research

Future research can expand the cognitive study to include a wider range of texts, such as contemporary literature, news media, social media, and online forums, to provide a more comprehensive and up-to-date analysis of metonymies and metaphors in the Chinese language.

The current study is mainly descriptive and qualitative. Future research can conduct experimental studies to test the cognitive processing of metonymies and metaphors in the Chinese language and to validate the theoretical framework proposed in the current study.

The current study has implications for language education and cross-cultural communication. Future research can develop pedagogical materials and activities based on the findings of the current study to help learners of Chinese as a second language to better understand and use metonymies and metaphors in the Chinese language.

The current study draws on Cognitive Linguistics. Future research can expand the interdisciplinary perspective by incorporating other disciplines, such as history, or sociology, to provide a more holistic and nuanced understanding of the cultural and social factors shaping metonymy and metaphor in the Chinese language.

In this study, we have explored the use of metonymies in Chinese tea names and metaphors in Chinese texts with *rúchá* ‘is tea’. The first part of the study focused on a metonymic analysis of Chinese tea names, where we identified the types of metonymy present and highlighted the universality of metonymies across languages and cultures. The second part of the study examined the metaphorical conceptualizations of various abstract concepts in Chinese texts with *rúchá* ‘is tea’, where we identified several major metaphors, such as LIFE IS TEA, LOVE IS TEA, EDUCATION IS TEA and their hierarchically lower-level metaphors. Our findings

suggest that both metonymy and metaphor play a significant role in the cognitive processes of Chinese speakers. While our study has contributed to a better understanding of the cognitive mechanisms involved in Chinese language, there are also limitations to our research, such as the small sample size and the focus on only one language and culture. Future research could expand on our findings by examining other cultures and languages, as well as conducting more extensive analysis of the metonymies and metaphors present in Chinese language.

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## Appendix

Table 1: Tea names using PLACE FOR PRODUCT

Tea names involving a single metonymy:		
<b>Place</b>		
Gǒugūnǎo Gougunao place		
<b>Place<sub>a</sub>/Place<sub>b</sub></b>		
Dàfó/Lóngjǐng Dafo/Longjing place <sub>a</sub> /place <sub>b</sub>	Xīhú/Lóngjǐng Xihu/Longjing place <sub>a</sub> /place <sub>b</sub>	Guìpíng/Xīshān Guiping/Xishan place <sub>a</sub> /place <sub>b</sub>
Kāihuà/Lóngdǐng Kaihua/Longding place <sub>a</sub> /place <sub>b</sub>	Nánjīng/Yǔhuā Nanjing/Yuhua place <sub>a</sub> /place <sub>b</sub>	Xīuning/Sōngluó Xiuning/Songluo place <sub>a</sub> /place <sub>b</sub>

Table 2: Tea names using PART FOR PRODUCT

Tea names involving a single metonymy:		
<b>Place/Part</b>		
Běigǎng/m áo jiān Beigang/hair tip place/part	Cǎihuā/m áo jiān Caihua/hair tip place/part	Dūyún/máo jiān Duyun/hair tip place/part
Guílín/máo jiān Guilin/hair tip place/part	Gūzhàng/m áo jiān Guzhang/hair tip place/part	Jīnjǐng/m áo jiān Jinjing/hair tip place/part

Jiūkēng/máo jiān Jiukeng/hair tip place/part	Shuāngqiáo/máo jiān Shuangqiao/hair tip place/part	Wéishān/máo jiān Weishan/hair tip place/part
Wǔfēng/máo jiān Wufeng/hair tip place/part	Xīnyáng/máo jiān Xingyang/hair tip place/part	Zīyáng/máo jiān Ziyang/hair tip place/part
Língyún/bái hǎo Lingyun/white hair place/part	Nánnuò/bái hǎo Nannuo/white hair place/part	Yúnhǎi/bái hǎo Yunhai/white hair place/part
Lèchāng/bái mǎo Lechang/white hair place/part	Nánshān/bái mǎo Nanshan/white hair place/part	Huòshān/huáng yá Huoshan/yellow bud place/part
Méngdǐng/huáng yá Mengding/yellow bud place/part	Mògān/huáng yá Mogan/yellow bud place/part	Jīnshān/cuì yá Jinshan/green bud place/part
Méitán/cuì yá Meitan/green bud place/part	Yǒngchuān/xì yá Yongchuan/elegant bud place/part	
Tea names involving a metonymic chain:		
<b>Part<sub>a</sub>+Part<sub>b</sub></b>		
máo xiè hairy crab nature (animal)→part <sub>a</sub> + part <sub>b</sub>		
<b>Place/Property (environment) /Part</b>		
Huánghuā/yún/jiān Huanghua/cloud/tip place <sub>a</sub> /place <sub>b</sub> (environment) /part		

Table 3: Tea names using CATEGORY FOR PROPERTY FOR PRODUCT

Tea names involving a single metonymy:		
<b>Place/Property (color)</b>		
Jīnggāng/cu ilǜ Jinggang/jade green place/color	Jīnfǒ/yù cu ì Jinfo/jade green place/color	Yīlǎo/yù cu ì Yilao/jade green place/color
Jīngāng/b ilǜ Jingang/dark green place/color	Jīngxīng/b ilǜ Jingxing/dark green place/color	Jīnggǔ/yuèguāng b á Jinggu/moonlight white place/color
<b>Place/Property (smell)</b>		
Tīngxī/lán xiāng Tingxi/orchid fragrance place/smell		
<b>Place/Property (environment)</b>		
Dàzhāngshān/yún wù Dazhangshan/cloud mist place <sub>a</sub> /place <sub>b</sub> (environment)	Gu ì ng/yún wù Guiding/cloud mist place <sub>a</sub> /place <sub>b</sub> (environment)	Huāguōshān/yún wù Huaguoshan /cloud mist place <sub>a</sub> /place <sub>b</sub> (environment)
Lúshān/yún wù Lushan/cloud mist place <sub>a</sub> /place <sub>b</sub> (environment)	Nányuè/yún wù Nanyue/cloud mist place <sub>a</sub> /place <sub>b</sub> (environment)	Tàishùn/yún wù Taishun/cloud mist place <sub>a</sub> /place <sub>b</sub> (environment)
Xiàngqí/yún wù Xiangqi/cloud mist place <sub>a</sub> /place <sub>b</sub> (environment)	Yīngshān/yún wù Yingshan/cloud mist place <sub>a</sub> /place <sub>b</sub> (environment)	
<b>Place/Property<sub>a</sub> (color) /Property<sub>b</sub> (shape)</b>		
Ānji fēi bái/piàn Anji/white/slice place/color/shape	Měijiāng/cuì/piàn Meijiang/green/slice place /color/shape	
Tea names involving a metonymic chain:		

<b>Property<sub>a</sub> (color) + Property<sub>b</sub> (shape)</b>		
bái jīguān white coxcomb nature (plant) →color + shape	bái mǔdān white peony nature(plant) →color + shape	lǜ bǎoshí emerald nature→color + shape
<b>Property<sub>a</sub> (color) /Property<sub>b</sub> (smell)</b>		
huángjīn/guì gold/osmanthus nature→color/nature (plant) →smell		
<b>Property<sub>a</sub> (shape) /Property<sub>b</sub> (color)</b>		
zhú yè/qīng bamboo leaf/green nature (plant) →shape/color		
<b>Place/Property (color)</b>		
Jiǔqǔ/hóng méi Jiuqu/red plum place/nature (plant) →color	Ēnshī/yù lù Enshi/jade dew place/nature→color	Wēnzhōu/huáng tāng Wenzhou/yellow soup place/object→color
<b>Place/Property (shape)</b>		
Dàwú/shòu mèi Dawu/longevity eyebrow place/body part→shape	Nánshān/shòu mèi Nanshan/longevity eyebrow place/body part→shape	Yǒngchūn/fó shǒu Yongchun/Buddha hand place/body part→shape
Bāshān/què shé Bashan/sparrow tongue place/nature (animal) →shape	Jīntán/què shé Jintan/sparrow tongue place/nature (animal) →shape	Dōnghǎi/lóng xū Donghai/dragon whisker place/nature (animal) →shape
Ānhuā/sōng zhēn Anhua/pine needle place/nature (plant) →shape	É/ruǐ E/stamen place/nature (plant) →shape	Lǚ'ān/guā piàn Lu'an/melon seed place/nature (plant) →shape



Tiānhuá/gǔ jiān Tianhua/paddy tip place/nature (plant) →shape	Shānjuàn/chūn yuè Shanjuan/spring moon place/nature→shape	Wǔyáng/chūn yǔ Wuyang/spring rain place/nature→shape
Chǎnchuān/lóng jiàn Chanchuan/dragon sword place/object→shape		
<b>Place/Property (smell)</b>		
Mǐnběi/shuǐxiān Minbei/narcissus place/nature (plant) →smell	Wǔyí/q í lán Wuyi/rare orchid place/nature (plant) →smell	
<b>Place/Property (taste)</b>		
Méngdǐng/gānlù Mengding/nectar place/nature→taste		
<b>Place/Property<sub>a</sub> (color) + Porperty<sub>b</sub> (shape)</b>		
Jīnzhài/cuī mǎ Jinzhai/green eyebrow place/body part→color + shape	Shàngǎo/bái mǎ Shangrao/white eyebrow place/body part→color + shape	
shuǐ/jīn guī water/gold turtle place/nature (animal) →color + shape	Sōngyáng/yín hóu Songyang/silver monkey place/nature (animal) →color + shape	
Chángxīng/zǐ sǔn Changxing/purple bamboo shoot place/nature (plant) →color + shape	Gùzhū/zǐ sǔn Guzhu/purple bamboo shoot place/nature (plant) →color + shape	
Jiāngshān/lǜ mǔdān Jiangshan/green peony place/nature (plant) →color + shape	Huángshān/lǜ mǔdān Huangshan/green peony place/nature (plant) →color + shape	

<p>T àih ú/cu ìzh ú Taihu/green bamboo place/nature (plant) →color + shape</p>	<p>Yuèxǐ/cuì lán Yuexi/green orchid place/nature (plant) →color + shape</p>
<p>Zhāopíng/yín shān Zhaoping/silver fir place/nature (plant) →color + shape</p>	<p>Bānán/yín zhēn Banan/silver needle place/object→color + shape</p>
<p>Jūnshān/yín zhēn Junshan/silver needle place/object→color + shape</p>	<p>Qiāndǎo/yín zhēn Qiandao/silver needle place/object→color + shape</p>
<p>Tiānhuáshān/yín zhēn Tianhuashan/silver needle place/object→color + shape</p>	<p>Mòjiāng/yún zhēn Mojiang/cloud needle place/object→color + shape</p>
<p>Zhūjì/lǜ jì àn Zhuji/green sword place/object→color + shape</p>	
<b>Place/Property<sub>a</sub> (color) /Porperty<sub>b</sub> (color)</b>	
<p>Cāngshān/xuě/lǜ Cangshan/snow/green place/nature→color/color</p>	<p>J ñngt ñg/lǜ/xuě Jingting/green/snow place/color/nature→color</p>
<p>Yǎngtiān/lǜ/xuě Yangtian/green/snow place/color/nature→color</p>	
<b>Place/Property<sub>a</sub> (shape) /Porperty<sub>b</sub> (color)</b>	
<p>Éméi/zhú yè/qīng Emei/bamboo leaf/green place/nature(plant)→shape/color</p>	<p>Yángyán/gōu/qīng Yangyan/hook/green place/object→shape/color</p>
<b>Place/Property<sub>a</sub> (color) /Porperty<sub>b</sub> (smell)</b>	

<p>Sàishān/yù/lián Saishan/jade/lotus place/nature→color/nature (plant) →smell</p>		
<p><b>Property<sub>a</sub> (quality) /Place/Property<sub>b</sub> (shape)</b></p>		
<p>jīn/jùn/méi gold/mountain/eyebrow nature→quality/nature→place/body part→shape</p>		
<p><b>Source/Property<sub>a</sub>(shape) /Property<sub>b</sub> (quality)</b></p>		
<p>yě/zhēn/wáng wild/needle/king kind of tea plant/object→shape/position→quality</p>		
<p><b>Place/Property (color) + Part</b></p>		
<p>Ānhu ày n/h áo Anhua/silver/hair place/nature→color/part</p>	<p>Rénhu ày n/h áo Renhua/silver/hair place/nature→color/part</p>	<p>Bāshān/yín/yá Bashan/silver/bud place/nature→color/part</p>
<p>Guīlóng/y n/y á Guilong/silver/bud place/nature→color/part</p>	<p>Yíméng/y ù/y á Yimeng/jade/bud place/nature→color/part</p>	<p>Éméi/xuě/yá Emei/snow/bud place/nature→color/part</p>
<p>Guīdìng/xuě/yá Guiding/snow/bud place/nature→color/part</p>	<p>Qīngchéng/xuě/yá Qingcheng/snow/bud place/nature→color/part</p>	<p>Yángxiàn/xuě/yá Yangxian/snow/bud place/nature→color/part</p>
<p><b>Place/Property (shape) /Part</b></p>		
<p>Tiānzhù/jiàn/háo Tianzhu/sword/hair place/weapon→shape/part</p>	<p>Xùfū/lóng/y á Xufu/dragon/bud place/nature(animal)→shape/part</p>	
<p><b>Part/Property<sub>a</sub> (color) + Porperty<sub>b</sub> (shape)</b></p>		

báiháo/yínzhēn white hair/silver needle part/object→color + shape		
<b>Part/Property (smell)</b>		
báiyǎqílán white bud/rare orchid part/nature(plant)→smell		
<b>Place<sub>a</sub>/Place<sub>b</sub> /Property (color)</b>		
Guīshān/yánlǜ Guishan/rock/green place/nature→place/color	Xuěshuǐ/yúnlǜ Xueshui/cloud/green place/nature→place/color	Wúyuán/yúnlǜ/cù Wuyuan/cloud/green place/nature→place/color
<b>Place<sub>a</sub>/Place<sub>b</sub>/Property (shape)</b>		
Méngdǐng/shíhuā Mengding/stone/flower place/nature→place/nature(plant)→shape		

Table 4: Tea names using PRODUCER FOR PRODUCT

Tea names involving a single metonymy:		
<b>Producer</b>		
Fú lá Qīng Fulai Qing producer	Fú yáo Xiānzhī Fuyao Xianzhi producer	Hǔshī Lóngyá Hushi Longya producer
Míngjiā Chūn Mingjia Chun producer	Tiāngǎng Yùyè Tiangang Yuye producer	Tiānmù Qīngdīng Tianmu Qingding producer

Hànzhōng Xiānháo Hanzhong Xianhao producer	Tiěluóhàn Tieluohan producer	
<b>Place/Producer</b>		
Ālìshān/Wūlóng Alishan/Wulong place/producer	Dàyǔlǐng/Wūlóng Dayuling/Wulong place/producer	Dòngdǐng/Wūlóng Dongding/Wulong place/producer
Jīnxuān/Wūlóng Jinxuan/Wulong place/producer	Lìshān/Wūlóng Lishan/Wulong place/producer	Shígǔpíng/Wūlóng Shiguping/Wulong place/producer
Dǐnggǔ/Dàfāng Dinggu/Dafang place/producer	Lǎozhú/Dàfāng Laozhu/Dafang place/producer	T àip íng hóu/Ku í Taipinghou/Kui place/producer
<b>Producer/Part</b>		
Lánlíng/m áo jiān Lanling/hair tip producer/part	Shèngshuǐ/m áo jiān Shengshui/hair tip producer/part	Qiānzhubì/máo jiān Qianzhubi/hair tip producer/part
<b>Producer/Property (color)/Part</b>		
Jīndǐng/cuì/háo Jinding/green/hair producer/color/part		
Tea names involving a metonymic chain:		
<b>Producer/Property<sub>a</sub> (color<sub>a</sub>)/Property<sub>b</sub> (color<sub>b</sub>)</b>		
F úqi áo/lǜ/xuě Fuqiao/green/snow producer/color/nature→color		
<b>Producer/Property<sub>a</sub> (color) + Property<sub>b</sub> (shape)</b>		

Y ìm ìng/b ìjì àn  
 Yuming/green sword  
 producer/weapon→color + shape

Table 5: Tea names using METHOD FOR PRODUCT

<b>Place/Picking Method</b>	
F ènghu áng/Dāncōng Fenghuang/Dancong place/single plant picking method	Lǐngtóu/Dāncōng Lingtou/Dancong place/single plant picking method
<b>Plant/Property (smell) /Picking Method</b>	
s òng zhōng/mì lán xiāng/Dāncōng song zhong/honey orchid fragrance/Dancong nature(plant)/smell/single plant picking method	
<b>Place/Packing Method</b>	
Wénshān/Bāozhōng Wenshan/Baozhong place/cuboid paper wrapping method	Y únán/Qīzībǐng Yunnan/Qizibing place/seven-object-bound packing method
<b>Place/Producing Method</b>	
B áilín/Gōngfū Bailin/Gongfu place/time-consuming producing method	Q ínái/Gōngfū Qimen/Gongfu place/time-consuming producing method
Tǎnyáng/Gōngfū Tanyang/Gongfu place/time-consuming producing method	Zhènghé/Gōngfū Zhenghe/Gongfu place/time-consuming producing method
Yǒngxī/Huǒqīng Yongxi/Huoqing place/pan-frying method	

<b>Place/Property (color) /Producing Method</b>	
Chuān/hóng/Gōngfū Chuan/red/Gongfu place/color/time-consuming producing method	Diān/hóng/Gōngfū Dian/red/Gongfu place/color/time-consuming producing method
Guì/hóng/Gōngfū Gui/red/Gongfu place/color/time-consuming producing method	Hú/hóng/Gōngfū Hu/red/Gongfu place/color/time-consuming producing method
Qián/hóng/Gōngfū Qian/red/Gongfu place/color/time-consuming producing method	Yì/hóng/Gōngfū Yi/red/Gongfu place/color/time-consuming producing method

Table 6: Tea names using HISTORICAL FIGURE/LEGENDARY FIGURE FOR PRODUCT

Tea names involving a single metonymy:
<b>Historical figure/Property (color)</b>
Wénjūn/nènlǜ Wenjun/verdancy historical figure/color
<b>Legendary figure/Part</b>
Wǔzǐxiān/háo Wuzixian/hair legendary figure/part
Tea names involving a metonymic chain:
<b>Historical figure/Property<sub>a</sub> (color) + Property<sub>b</sub> (shape)</b>

T ài bái / yín zhēn Taibai/silver needle historical figure/object → color + shape
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Table 7: Tea names using TIME FOR PRODUCT

Tea names involving a single metonymy:	
<b>Picking Time</b>	
sì jì chūn four season spring time	
<b>Place/Picking Time</b>	
Wūniú/zǎo Wuniu/early place/time	
Tea names involving a metonymic chain:	
<b>Place/Picking Time</b>	
Hóngyán/yíng chūn Hongyan/embrace spring place/action → time	Shūchéng/lánhuā Shucheng/orchid place/nature (plant) → time
<b>Property<sub>a</sub> + Property<sub>b</sub>/Picking Time</b>	
lǜ yīng / chūn green poplar/spring nature (plant) → shape/time	
<b>Place/Property<sub>a</sub> (color)/Property<sub>b</sub> (shape)/Picking Time</b>	



Dòngtíng/bi/lúo/chūn Dongting/green/snail/spring place/color/nature (animal) →shape/time
<b>Drinking Time/Property (smell)</b>
sān bēi/xiāng three cup/fragrance container→time/smell

Table 8: Tea names using SOURCE FOR PRODUCT

Tea names involving a single metonymy:	
<b>Source</b>	
Āijiǎo Wūlóng Aijiao Wulong kind of tea plant	M é Zh àn Mei Zhan kind of tea plant
<b>Place/Source</b>	
Ānxī/Tiěguānyīn Anxi/Tieguanyin place/kind of tea plant	Mùzhà/Tiěguānyīn Muzha/Tieguanyin place/kind of tea plant
Wǔyí/R ògu ì Wuyi/Rougui place/kind of tea plant	Zhèngshān/Xiǎozhōng Zhengshan/Xiaozhong place/kind of tea plant
Wùyuan/xiān zhī Wuyuan/fairy ganoderma place/nature (plant )	
<b>Source/Property (quality)</b>	

ru ìcǎo/ku í auspicious grass/best plant/quality
Tea names involving a metonymic chain:
<b>Source/Property (shape)</b>
xiān zhī/zhú jiān fairy ganoderma/bamboo tip nature (plant) /nature (plant) →shape

Table 9: Tea names using PURPOSE FOR PRODUCT

Tea names involving a metonymic chain:	
<b>Purpose/Property (shape)</b>	
gòng/méi tribute/eyebrow purpose/body part→shape	
<b>Place/Purpose/Part</b>	
Tiānzūn/gòng/yá Tianzun/tribute/bud place/purpose/part	
<b>Producer/Purpose/Property (shape)</b>	
Huāqiū/yù/zhú Huaqiu/royal/bamboo producer/purpose /nature (plant) →shape	Tiānxiāng/yù/lù Tianxiang/royal/dew producer/purpose/nature→shape