DOCTORAL DISSERTATION

Basic Color Terms from Chinese:
Semantic Analysis, Comparison with Hungarian, Effects from SLA

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Basic Color Terms from Chinese:
Semantic Analysis, Comparison with Hungarian, Effects from SLA

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Abstract

In any language, color code is a special kind of word group. Its particularity is caused by the particularity of the object it refers to. Color, as an objective existence of a special material form, is not only dependent on the specific objective things, but also relies on the subjective world of human beings to perceive and feel, such as green mountains and blue rivers, blue sky and white clouds. These subjective perceptions are hidden behind the rich semantics of the color words.

Cognitive linguistics asserts that language is an experience-based cognitive ability. With time passing by, cognitive ability develops, and the language also develops. As a result, the quantity of semantics also increases. Therefore, both the semantic analysis of the basic color words in a language and the semantic contrast of the same color words in different language provide valuable experimental sites and raw data for cognitive linguistics.

Based on the semantics of eight basic color words in Chinese, illustrated by many examples from corpus, this thesis makes use of prototype theory, image schema, metaphor and metonymy theory in cognitive linguistics, and proves that the rich semantics of Chinese basic color words are developed based on the meaning of the prototype, and motivated by the cognitive approach of image schema, metonymy and metaphor, instead of being developed randomly. So, these semantics of Chinese basic color words are not isolated, but interrelated. This provides a livelier and practical material for teaching color words in Chinese as a foreign language.

In order to have a deeper and more comprehensive understanding and observation of a language, in addition to the discussion and analysis on the language itself, comparison and analysis between different languages also provide a new viewpoint. Through investigation, the author collected the associative meanings of basic color words from Chinese and Hungarian. None of those Chinese informants have learned Hungarian, nor have those Hungarian learned Chinese. By comparison, the author makes
conclusion on the similarities and differences of the associative meanings of basic color words and analyzes the causes on them.

In order to make sure whether and how SLA (Chinese as a second language acquisition) affects the associative meanings of the basic color words, taking a group of Hungarian students as the study object, who have studied Chinese at Fudan University in China in 2016, making use of data collected, the author attempts to find the evidence that SLA has an effect. At the same time, the author conducts an investigation and interview on the learning performance concerning Chinese basic color words of the study objects. Through data analysis, the author tries to analyze the difficulties in learning Chinese basic color words for Hungarian students. Later from three aspects of teacher, student and teaching method, the author analyzed the cause of the present situation. Finally, according to the semantics analysis of Chinese basic color words, based on author’s teaching experience, the author put forward relevant teaching strategies. Sincerely, the author hopes that the fruit and result of this study could make some contributions to teaching Chinese to Hungarian as a second language.
Acknowledgements

This thesis owns to those who supported and helped me during the period of writing thesis. First of all, I would like to express my deepest gratitude towards my supervisor Dr. Bartos Huba. Before my writing, he shared a lot of theoretical materials on cognitive linguistics and basic color terms. During my writing, he provided me with countless valuable suggestions and ideas, and also gave me a lot of advice on correction of the structure and contents of this thesis. Without his patient guidance and inspiration, I could not have conquered all the difficulties and been able to complete this thesis.

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Chapter 1     Introduction

1.1 Motivation and Objective of the Thesis
Lev Vygotsky had clearly pointed out: "Relationship between thinking and language is not a thing but a process and continuous reciprocating movement from thinking to language or from language to thinking." Thinking is invisible, and even impossible to describe if you want to quantify research on it. However, language became accessible when the cognitive ability has developed to a certain stage. Language can only express something that is already in human’s cognition. By studying the language, people began to uncover the mystery of thinking, due to the interactions between thought and language.

In any language, color words are a special kind of word base. Its particularity is that it outlines the special nature of the object ---- i.e. color caused. Color, as a special objective existence of material form, has to be attached to specific objective things, but also relies on the subjective perception of the human to feel. Once people are expressing the color, the human’s cognition has been encoded in the color words. So this characteristic makes it a bridge connecting the objective world and the subjective perception of human being.

This thesis intends to investigating the prototypical meaning of basic color term in Mandarin Chinese; to investigating its non-prototypical extended meanings from corpus, novels, internet and dictionary; through demonstrating the network relationship among its prototypical and non-prototypical meanings to explicate how the extended meaning interact with one another;

1.2 Scope of Studies on Basic Color Term and its Semantics
According to Berlin and Kay’s criteria, there is no doubt that English has all eleven basic color terms: black, white, red, yellow, green, blue, brown, grey, orange, purple, pink. In contrast, the number of the Chinese basic color terms is still a controversial issue. I am in favor of the proposal made by Ye Jun, who argues for the existence of eight basic color terms in Chinese on the basis of a systematic study.
The present study make analysis of these eight Chinese basic color terms: black, white, red green, yellow, blue, purple and grey. In part of comparison between Hungarian and Chinese, this thesis has only concerned itself with four basic color terms: white, balck, yellow, red and green. There are two reasons. First, these four basic color terms in the earlier stage of the evolution. They have fully developed in semantics. Secondly the differences are more prominent when compare Hungarian and Chinese. However, this does not imply that there is no other differences or other differences are unworthy of exploration. Author calls for more and deeper exploration in this field.

1.3 Methodology of the Thesis

For the study of the specific color words, some scholars have analyzed from the perspective of the coding process that is about how to name a color. While some other scholars have carried their study through observing the decoding process in semantics. For Chinese color words most studies have been made in word formation or syntax (the grammatical perspective). Few of the studies have been made to compare Chinese and Hungarian color words. I tried to observe the associative meaning of Chinese color words from the perspective of semantics, and to describe how these associative meanings are produced and developed. Through interviews and questionnaires, I tried to compare the similarities and differences of the associative meanings of basic color words in Chinese and Hungarian. Then I tried to generalize the causes of the similarities and differences. At the same time, I tried to explore whether the SLA (Chinese as a second language acquisition) affects the associative meaning of the basic color words for the Hungarians.

(Lakoff) Metaphor was not a figure of speech, but a mode of thought, defined by a systematic mapping from a source to a target domain. Each conventional metaphor, that is, each mapping, is a fixed pattern of conceptual correspondences across conceptual domains. Each mapping should be seen instead as a fixed pattern of ontological correspondences across domains that may, or may not, be applied to a source domain knowledge structure or a source domain lexical item.

Lakoff stated three characteristics of metaphor. a) The systematicity in the linguistic
correspondences; b) The use of metaphor to govern reasoning and behavior based on that reasoning; c) The possibility for understanding novel extensions in terms of the conventional correspondences.

Based on the metaphor theory of Lakoff, I speculate that the associate meaning of color words in Chinese is a kind of metaphor on the basis of mapping. The meaning of color words is not produced at random, but restricted to a certain rule and systematic. Take 白(bái)white for example, in Chinese these expressions as 雪白(xuě bái) snow white, 白天(bái tiān) daytime, 明白(míng bái) understand seem to be unrelated. But in fact, they are all associative meanings produced on the basic meaning of 白(bái) white.

According to the Sapir - Whorf hypothesis, it is impossible to read the color words. And there is no law at all. I guess that the same color words in Hungarian must have different associative meanings compared to Chinese. Through interviews over the conversation and questionnaires I try to learn about the associate meanings of the basic color terms in Hungarians. And through the comparative analysis I tried to draw the similarities and differences of the two languages.

1.4 Organization of the Thesis

This thesis consists of six chapters. The first serves as an introduction, giving a general impression of the whole thesis. Chapter two tries to define color from different perceptions, and then reviews the previous researches on basic color terms. In particular, the author summarizes researches on Chinese basic color terms and the disadvantages in semantics. In order to make further effort of analysis of Chinese basic color terms, author introduces four main methods of producing new meanings from perception of cognition semantics in Chapter three. Chapter four is the main part of this thesis. First, author summarize the properties of the eight Basic color categories in Chinese comparing with other languages. Then guided by the theory and method of cognition semantics, author describes the meanings of each Chinses basic color term in details. In order to get the prototype of basic color terms, author made an oral test among 40 Chinese native speakers aged from 15 years to 55 years. Author asked what you think of when hearing the word white and black. And then author made a record of all the
answers. On the basis of prototype author choose Chinese words or expressions, author analysis the semantics of Chinese basic color terms. From this we can see all the meaning has a kind of connection. In Chapter five with the whole description in semantics of Chinese basic color words, author conducted the questionnaire in order to get the differences and similarities of associate meanings of basic color terms in Chinese and Hungarian. According to contrast theory, the differences are more emphasized. Taking white, black, red, green and yellow as example, author explored the causes of the differences. Through this comparison, we have more knowledge of basic color words in semantics. In order to find out whether SLA (Chinese as a second language acquisition) affects the assiative meanings of basic color terms, author takes the Chinese learning performance from Hungarians at Fudan university in China as an observation. Through data analysis, we have an impression on Hungarians’ learning on Chinese basic color words. Then author explains the cause and makes suggestions on teaching strategies.
Chapter 2  Literature Review

2.1 Aspects of Studies in Color

In 1666, British scientist Newton began his physical optical test on color attributes from the physics perspective with the help of the prism. This is the first truly scientific study of color. Using a prism, Newton dispersed sunlight and split it into a whole spectrum. The whole spectrum is divided into seven colors—red, orange, yellow, green, blue, indigo and violet. The refractive index of red is the smallest and deep violet the largest. Those colors, as yellow, blue, green, are rays that have their own refractive index are between the two extremes of the ranges. The match between color and refractive index is precise. Further physics studies show that the color is determined by the wavelength and frequency of light that enters the eyes.

Color, from a physical perspective, is an electromagnetic wave. The wavelength is between about 312 nm to 745 nm, which is the range of visible light that the human eye can perceive. For example, the color red’s wavelength is approximately between 625nm and 740 nm and its frequency is about 480-405THz. The color purple’s wavelength is approximately 380-440 nm, a frequency of about 790-680THz.

Modern color theory describes color from the three elements of color—namely hue, lightness and purity. The Munsell color system is a color space that specifies colors based on three color dimensions: hue, value (lightness), and chroma (color purity). The Munsell system is considered to be the most rigorous method for color description. It was created by Professor Albert H. Munsell in the first decade of the 20th century and adopted by the USDA (United States Department of Agriculture) as the official color system for soil research in the 1930s. For example, a fairly saturated purple of medium lightness would be 5P 5/10 where 5P means the color in the middle of the purple hue band, 5/ means medium value (lightness), and a chroma of 10. In the 18th century German writer Goethe began to attack Newton's optics theory by emphasizing the eye's subjective experience. His book "Fundamentals of Colors," starts to study the relationship between different colors and emotional changes from an aesthetic point of
color. In his view, the different mix of warm or cold color can induce different psychological feelings. In observing the naming of colors, modern people begin to see the relationship between color and human cognitive thinking. In psychology, the naming and classification of colors is not only a biological event but also a cultural learning event. The significance of color words is the result of human cognition, and also a window from which people manage to observe the progress of cognitive thinking.

2.2 Aspects of Studies in Basic Color Term

Over half century there are two main theory debating each other on basic color term. One is the evolution theory, another is Linguistic Relativity of basic color term. Later author introduced the main ideas of the two theories and their contribution and limitation respectively. At the end of this part Chinese scholar Yang Yonglin put forward a new way to observe basic color terms in the angle of theory.

2.2.1 Evolution Theory of Basic Color Term

In the past 40 years, the basic color theory by Berlin and Paul Kay has gradually developed into the leading theoretical models of color words’ research. The color of nature is an objective reality. Human physiology and the nervous system are the same. Berlin and Kay believed that there are a number of color words in every single language. For example in English, there are such color words as crimson, scarlet, blond, blue-green, bluish, lemon-colored, salmon-colored and so on. However, not all color words are at equal levels of use in language, some of them are basic color words. Brent Berlin and Paul Kay published the book *Basic Color Term: Their Universality and Evolution* in 1969. They argued against the doctrine of extreme linguistic relativity which holds that each language performs the coding of experience into sound in a unique manner, and each language is semantically arbitrary relative to every other language. Through experimental study and analysis of 20 kinds of languages, Berlin and Kay found that although different languages encode in their vocabularies different numbers of basic color categories, a total universal inventory of exactly eleven basic color categories exists from which the eleven or fewer basic color terms of any given
language are always drawn. The eleven basic color categories are white, black, red, green, yellow, blue, brown, purple, pink, orange and grey.

They put forward two rules about the evolution of basic color terms. Rule I presents as followed:

![Figure 2.1 Rule I Evolution of BCT](image)

Each black block stands for a distinct color category. The color expressions on the left always turn up before the color expressions on the right in languages. So rule I is thus a partial order on the set of basic color categories, the six block sets being a series of six equivalence classes of this order.

Rule I represents not only a distributional statement for contemporary language but also the chronological order of the lexical encoding of basic color categories in each language. The temporal-evolutionary ordering is as follows:

![Figure 2.2 Rule II Evolution of BCT](image)

From Figure 2 the six equivalence classes of rule I correspond to seven temporal-evolutionary stages. The class 【green/yellow】 responds to the third and fourth stages. This means if a language contains four terms, then it contains a term for either green or yellow (but not both).

In sum, Berlin and Kay proved that the referents for the basic color terms of all languages appear to be drawn from a set of eleven universal perceptual categories, and these categories become encoded in the history of a given language in a partially fixed order. There appears to be no evidence to indicate that differences in complexity of basic color lexicons between one language and another reflect perceptual differences between the speakers of those languages.
Mills (1984) further supports the hypothesis which put forward by Berlin and Kay (1969) that English-speaking children ought to acquire color terms in a progressive sequence as shown from left to right in Figure I. If children cannot name a more leftward color in Figure I correctly, they will usually be unable to name the rightwards colors in the implicational order.

2.2.2 Linguistic Relativity of Basic Color Term

At the beginning of 20th century, in order to save the rapidly disappearing languages of local Indian people, American anthropologists tried to record and analyze these languages. During this process, they thought that these languages had such a unique semantics, syntax structure and culture that they could not be described by the traditional paradigm of Europe linguistics. For this reason, American anthropologist Boas and his student Sapir proposed the "Linguistic Relativity" hypothesis. Sapir believes people are not living alone in the objective world, not that living alone is usually appreciated in society, but controlled by the language which is used as a social communication tool. Language forms have a brutal control over our tendencies in the world. Humans have no freedom to observe the objective world; all views are dominated by the form of language. That is to say, a language is like a pair of colored glasses, through which people are able to observe the objective world.

Whorf further developed Sapir’s view. From his study on the Hopi language used in Arizona he found that since the grammar of Hopi is different from Indo-European grammar, people who speak Hopi have different analysis of the world to that of Europeans. Whorf thinks grammar has become a background or background phenomenon of humans. Background phenomenons are that people subconsciously take for granted. Only when an exception occurs do people become aware of the existence of the background. So when people talk about reasoning, logic, thinking laws, it is in accordance with their own language to demonstrate the facts that are not same in all languages. Users of the same language can understand each other through language, but they are not aware of how this controls their thinking and logic. So Whorf concluded that our thoughts are decided by our own language and through it, when then
specify the nature of thought. By the means of language in brain we are able to tell the difference in the scope and variety of natural phenomena. As a result of this observers of the world cannot obtain the same material from the same appearance of the universe, unless their linguistic backgrounds are similar or there is some way to correct it. Thus, the Sapir - Whorf hypothesis emphasize that different languages make different categories of human experience and the language structure which records the results of this classification on the experiences will restrain the talker’s thinking and behavior. That means every language has arbitrary semantics. This hypothesis emphasizes the relativity of semantic structure, and strongly reduces semantic universality. As for the nature of the objective existence of color, every language user gives it a unique semantic structure. Thus the color vision experience is transformed into a unique language code. It is called the Linguistic Relativity of Basic Color terms. The concepts of color words are decided by human’s experience, such as day, night, fire, sun etc. Because the experience of human life varies widely, the concepts of color words are also arbitrary. For example, the bride at Chinese wedding wears red, whereas the bride at a Western wedding wears white, and these cultural customs are also reflected in the respective languages.

Conklin (1955) carried out a survey on the language of Hanunoo used in Philippines. Gleason (1961:4-6) compared the different ways of dividing chromatography in English, Shona which is a local language in Rhodesia and Bassa and an indigenous language in Liberia. Both Conklin (1964) and Gleason (1961) used the Sapir-Whorf hypothesis as a premise, and supported the linguistic relativity of basic color terms. They thought that different languages have different color scopes because languages have different segmentation of the continuous spectrum. Regardless of factors outside the system, this segmentation is determined by the language system. In some degree color words are restricted by culture. Number and meaning also vary from culture to culture. In return this system of color words restricts humans’ expression of color.

2.2.3 A Layered, Integrated Study Model by Yang Yonglin

Yang Yonglin is one of China's major research scholars of color words. Since the 1990s,
he has been concerned with the study of the development trends of color words. He has written books on color words and has conducted cross-cultural interdisciplinary study. He summarized the history of the study of color words outside of China as the competition and development of evolution theory and culture relativity. He also outlined the three major theoretical models for color terms from the angle of linguistics: typology research, cognitive psychology studies and sociolinguistics.

Yang Yonglin said that the study of the evolution and universality of basic color terms has irreplaceable theoretical significance. Its biggest advantage is that it offers an accurate description of the evolution of basic color words, and makes the establishment of the universal principles of linguistics vision possible. However, perhaps this study model put too much emphasis on universality and the formal statement that ignores the cultural factors in the color mode system, especially the individual differences phenomenon of the use of color words. Based on the principle of social linguistics Yang constructed a layered, integrated color codes classification criteria and research models.

First, a layered structure of basic color words is drawn through analysis of category.

![Diagram of Basic/Restricted Color Words]

Secondly, combine the category structure and the usage of language, we has concluded the structure of elaborated color words.

![Figure 2.3 a layered and classified model of basic color words]
In accordance with the requirements of social linguistics, and in order to view the color code as a whole, Yang Yonglin combined Figure III and Figure IV to form figure V as a classification for the study of color code.

Based on this, by semantic component analysis in the field of semantics Yang Yonglin describes the development of the literal meaning and extended meaning of a specific color code which demonstrates the phenomenon of semantic drift caused by cultural differences.
2.3 Aspects of Studies on Chinese Basic Color Terms

Author also made a general survey about the main research on Chinese basic color terms. Generally speaking, author introduced from four aspects. They are evolution of Chinese basic color terms, the quantity of Chinese basic color terms, the cognition of Chinese basic color terms and the semantics of Chinese color terms.

2.3.1 Evolution of Chinese Basic Color Terms

In the early 1940s, Chinese scholar Hu Pu’an, an expert on Chinese characters and critical interpretation of ancient texts made a textual research on 上古（shàng gǔ）五色 (wǔ sè) ancient five color names——白(bái) white, 赤(chì) red (丹 dān/ 朱 zhū), 黄(huáng) yellow, 黑(hēi) black, 青(qīng) green. (上古 shàng gǔ refers to the period when there is no literal record in China, usually before Xia Dynasty) He found that the generation of the five color names is sequential. First the character 色 was created from the image of a human being. (<说文>: 色，颜色也。色，眉目之间也。)色(sè) meaning color, and 颜(yán) distinguishing a feature thereof) Then 白(bái) white, 赤(chì) red (丹 dān/ 朱 zhū), 黄(huáng) yellow, 黑(hēi) black, 青(qīng) green were created. Their original meanings are as follows.

White: the color of person’s face.
Red: When hunting in ancient time, people burned the forests. 赤(chì) is the color of that big fire.
Dan: when drilling in water, a red mineral was found, named Dan.
Zhu: When people chopped trees to make firewood, they found the red hear and name in Zhu.
Huang: the color yellow is from the field. It is the light of the earth spirit. In the farming era, ploughing the land evoke the earth spirit, and its light is described in poetry as being beautiful.
Black: After the discovery of fire, black signified the color of something that has been burnt or smoked.
Green: 青(qīng) green from the color 丹(dān) red. The ancients observed the color of
wood and forests, but had no word to identify it. They found that the root was the color of 丹 (dān) red and leaves were growing from the root. Thus they named the above parts as 青 (qīng) green.

So we can see that the creation of the ancient five color names (上古五色 shàng gǔ wǔ sè) has a close relationship with human experience and people’s ability to distinguishing colors. The name of a color usually comes from the human body or from objects nearby. Later in the practical application of the language, the meaning of color words developed from the name of a certain object to the name of category. The name of the category is then used to refer to a variety of related colors. At the same time a number of specific allegations turned up on the basis of these five basic color words. Hu Pu’an (1941) also examined the differences between the origin and development of the five ancient color names.

Black is the color of fire and smoke, nowadays the color of bitumous coal. Different from the white of a person’s face or the red of a fire Black is a specific object. However, white and red are not explicitly visible in a face or a fire, and thus through the development of language, white now signifies the moon and the day (as opposed to the night) whereas red evokes images of the sunrise or the red face of someone who is
embarrassed or shamed. Although Huang added to this development of language, he also said that red-yellow, yellow-black and bright yellow are refracted in the light of gases, which in itself is not an object. The grey ash produced by black smoke can itself be called black, though it is the same as Dan, the red mineral. From an aesthetic perspective, green represents foliage and vegetation.

Hu Pu’an’s work helped us understand the production of the ancient basic color terms, the internal and external motives for their developments and justifications of them.

By examining the usage of color terms in dozens of representative ancient literatures, Yao Xiaoping (1988) explored the evolution of the basic color terms from the Yin Dynasty to the Qing Dynasty. He discovered that the evolution of basic color terms in Chinese has discrepancies with Berlin and Kay’s theory. It is shown as follows.

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<tr>
<th>殷商</th>
<th>周秦</th>
<th>汉晋南北朝</th>
<th>唐宋至近代</th>
<th>现代</th>
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<td>Zhou and Qing Dynasty</td>
<td>Han and Jin Dynasty, the Northern and Southern Dynasty</td>
<td>Tang and Song Dynasty till modern times</td>
<td>modern China</td>
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From Yao Xiaoping’s study, we can see the particularity of the evolution of Chinese color worlds. 青 (qīng) evolved from green and blue. The development of industry requires more accurate description of colors. 褐色 (hè sè), 棕 (zōng) brown evolved very late, even later than ‘purple’ ‘pink’ and ‘gray’, and it is rarely used alone. Actually we use “褐色” (hè sè) more often than ”褐” (hè). In addition, ”褐” (hè) can not be modified by ”很” (hěn). It does not produce any other color words for description. So most Chinese linguistics believe “褐” (hè) cannot be considered a basic color term in Chinese. 3) 橙 (chéng) Orange has an abstract meaning in modern Chinese, the meaning may be the Chinese equivalent of the translation of "orange" borrowed from European languages. Yao Xiaoping’s research shows us the emergence and development of Chinese basic color terms, and helps us to understand the whole picture of the evolutionary process of Chinese basic color words.

2.3.2 The Quantity of Chinese Basic Color Terms

Brent Berlin and Paul Kay (1969) used the following procedure for the determination of basic color terms: Ideally, each basic color term should exhibit the following four characteristics: 1) It is monolexemic; that is, its meaning is not predictable from the meaning of its parts, excluding, for example, bluish in English; 2) Its signification is
not included in that of any other color term, excluding scarlet, which is a kind of red; 3) Its application must not be restricted to a narrow class of objects, excluding “blond, which is restricted to hair, complexion, and furniture.” 4) It must be psychologically salient for informants.

They believe that the evolution of Chinese color terms is at the stage of Five (Five I). That is to say, Chinese basic color terms should be black, white, red, yellow, green, and brown. That is 6 Chinese basic color terms in all. This way, they excluded orange, purple, grey and pink from basic color terms in Chinese, because Chinese has not completed the process of evolution in basic color terms. In their theory English is the most developed language and has 11 complete basic color terms. However, if we apply their criterion for identifying Chinese basic color terms, it is easy to find out that purple conforms to all the standards, but it is excluded from basic color terms. Therefore, based on Berlin and Kay’s theory, Chinese should have its own specialized standards of basic color terms.

In fact, there is great dispute by Chinese scholars on the topic, and even now there is no concise conclusion. However, we should notice that although there is dispute, the Chinese basic color terms are all included in the 11 basic color terms by Berlin & Kay. Here author summarized the main ideas on this topic with supporting reasons respectively.

Gao Yongqi (2004) produced statistics on the usage frequency of the Chinese color words. He theorizes that in modern Chinese the basic color terms refer to those that represent an exact color and consists of an independent morpheme with the high frequency of use. The basic color words in Chinese are often used by Han people and more cognitively recognizable. He believes that the number of basic color terms in Chinese is nine, namely: white, red, yellow, gray, black, green, purple, 青(qīng)green , and blue.

Ye Jun (2000) believed that Chinese basic color terms can be used to represent a color domain. It is a high-level overview of the color domain. 青(qīng), for example means blue, green, black and other colors, and it thus beyond the scope of a basic color term and should be classified as an ordinary word. He also believed the basic color terms
should be widely used in modern Chinese, and could be used as an independent sentence unit. The basic color terms should consist of productive morphemes. For example 褐 (hè) brown and 橙 (chéng) orange were used to present “sackcloth” and “orange tree or its fruit”, though later their meanings developed into “yellow and black” (brown) and “red and yellow” (orange). They can be used as a separate sentence component, but only represent the color when used together with 色 (sè). So “褐” (hè), ”橙” (chéng) can only represent colors as morphemes. Ye Jun believed that there are eight basic color words in Chinese, namely: black, white, yellow, blue, green, gray, purple, red.

Liu Yunquan (1994) considered there to be ten basic color terms in Chinese, namely: brown, red, orange, yellow, green, blue, purple, grey, white, black. He concluded that there are two standards for determining basic color terms: 1) It doesn’t specifically refer to a separate color, but indicates the category of general significance, such as "red" refers to all red. 2) It should have a strong ability to breed, and can continue to produce new words. Those words will form a subset of the color system. For example, 红 (hóng) put in the later part of a compound word: 茶红 (chá hóng), 殷红 (yīn hóng), 娇红 (jiāo hóng), 通红 (tōng hóng) and so on; 红 (hóng) put in the former place of a compound word: 红褐 (hóng hè), 红棕 (hóng zōng), 红绿 (hóng lǜ) and so on.

Li Hongyin (2007) said that the eight color words of modern Chinese (red, white, yellow, black, green, blue, purple, gray) are free to be used alone, have a consistent syntax attribute (can be modified by 很 (hěn), and is a typical adjective of nature). Compared with these eight basic color terms, 褐 (hè) brown was produced late, and is rarely used alone in Chinese. By all accounts, 褐 (hè) brown is difficult to be seen as a basic color term in modern Chinese. However, 褐 (hè) brown in modern Chinese is represented as a class of color tone and it has a certain word formation capability, so it can be used to explain some color words such as 茶色 (chá sè), 巧克力色 (qiǎo kè lì sè). Taking all these into consideration, we take 褐 (hè) brown as a developing basic color term. Li Hongyin believes that there are 8 basic color terms and 1 developing basic color (brown) in Chinese.

Comparing the different views on Chinese basic color words, we can see that although
there are various inconsistent views on the number and classification of Chinese basic color terms, the confirmation of the basic color terms basically follow the following rules: 1) From the word formation, they are monosyllabic words; 2) from the perspective of cognitive category, they are single color terms which are the easiest to perceive, to grasp, and most likely to distinguish respectively; 3) from the theory of the basic vocabulary, Chinese basic color words are used in high frequency, have strong word formation and stability.

Although 粉红 (fěn hóng) pink is one of the 11 basic color terms in Berlin & Kay’s theory, none of scholars takes it as a basic color term in Chinese. Obviously, 粉红 (fěn hóng) pink breaks the rule 1, it is not a monosyllabic word in Chinese.

橙 (chéng) Orange is a borrowed word and it was used to present “orange tree or its fruit”. In modern Chinese, 橙 (chéng) orange only refers to color when it is used together with 色 (sè). Therefore, 橙 (chéng) does not conform to either rule 1 or rule 2. Brown can be 褐 (hè) or 棕 (zōng) in Chinese. Neither of them is an adjective. This way, both of them have a very limited word formation. Until now 褐 (hè) or 棕 (zōng) brown are only used for color. The purpose of identifying basic color terms in Chinese in the thesis is to set a scope and then make semantic analysis. This way, it is unnecessary to put 褐 (hè) or 棕 (zōng) brown into the group of Chinese basic color terms.

Accordingly, in this thesis, the author adopts Ye Jun’s view, confirming "black, white, yellow, blue, green, grey, purple, red" as the basic color terms in Chinese.

2.3.3 The Cognition of Chinese Basic Color Terms

Li Hongyin (2007: 77) pointed out that when we make a semantic analysis within a language, in addition to considering the physical attributes and psychological properties of the color words, we should observe color words in human cognition. With the use the lexical semantics from the West, especially the theories and methods of structuralism in semantics, he observed how the color words are made, in which way lexical collocation works and how the color words are used in sentences. From the levels of word formation, lexical collocation and syntax respectively, he analyzed these
basic color terms’ ability to form color words and the semantic variations of those words. He explained how the color terms form new words or phrase with specific objects. As a result of this, he inferred that these three categories of color words which are 辨色词 (biàn sè cí) color distinguishing term, 指色词 (zhǐ sè cí) color indication term and 描色词 (miáo sè cí) color replication term have different functions in expressing colors. 辨色词 (biàn sè cí) is the result of the differentiation or splitting of natural colors by the Han nationality. They are eight basic color terms in Chinese—red, yellow, white, black, green, blue, purple, grey. These basic color terms are very stable and productive, and thus they are also root etyma or morpheme. They can form lots of relative new color words. For example in the group of red there are such expressions as 红 (hóng) red, 大红 (dà hóng) bright red, 通红 (tōng hóng) red through and through, 枣红 (zǎo hóng) purplish red, 绯红 (fēi hóng) crimson, 腮脂红 (yān zhī hóng) carmine, 红润 (hóng rùn) ruddy, 红彤彤 (hóng tóng tóng) bright red, 红艳艳 (hóng yàn yàn) brilliant red. According to its semantic representation, these color words can also be divided into 指色词 (zhǐ sè cí) and 描色词 (miáo sè cí).

指色词 (zhǐ sè cí) is used to identify color category, for example 红色 (hóng sè) red, 大红 (dà hóng) bright red, 枣红 (zǎo hóng) purplish red, 腮脂红 (yān zhī hóng) carmine; 白色 (bái sè) white, 乳白 (rǔ bái) milky white, 银白 (yín bái) silvery white, 鱼肚白 (yú dù bái) the whitish color of a fish’s belly; 绿色 (lǜ sè) green, 草绿 (cǎo lǜ) green grass, 豆绿 (dòu lǜ) pea green, 鹦哥绿 (yīng gē lǜ) conure parrot green. 描色词 (miáo sè cí) in semantics describes the property and state of colors. For example the characters 通红 (tōng hóng), 红润 (hóng rùn), 红彤彤 (hóng tóng tóng), 红不棱登 (hóng bù lèng dēng); 雪白 (xuě bái), 白嫩 (bái nèn), 白花花 (bái huā huā), 白不列 (bái bú cí liè); 漆黑 (qī hēi), 油黑 (yōu hēi), 黑压压 (hēi yā yā), 黑不溜秋 (hēi bù liū qiū). These color words are descriptive and convey information about quantity in semantics. Thus these three categories are sequential: 辨色词 (biàn sè cí) → 指色词 (zhǐ sè cí) → 描色词 (miáo sè cí).

Color perception is reflected in language through color words. Color words not only refer to the characteristics of the color, but also reflect the characteristics of human expression. Yang Yonglin is one of the outstanding scholars of color words in China. In
his "Cognitive Model of Chinese students on English Color Terms" through experiments and investigation in the three aspects of social linguistics, cognitive psychology and psycholinguistics he tried to study a general cognitive model, focusing on the process of Chinese college students naming colors in English. (1993-1998). The study results show that:

- Color words are unique in terms of cognitive style and semantic characterization;
- The ability of Chinese students of English to naming colors or to use color words is influenced by multiple factors;
- Girls are significantly better than boys at naming colors, so gender phenomenon is an important factor influencing the size and content of English color terms for college students.
- Subculture factors have a profound impact on the development of the college students’ color vocabulary from the undeveloped areas.
- Age, grade and language level have limited impact on the college students’ English color terms capacity (Yang Yonglin, 2002: 14)

Some Chinese scholars argued that color perception is not only a physical and biological event, but also a cultural learning event. Zhang Jijia(2005) believed that the color naming and classification ability is the result of acquired learning and cognitive development on the basis of innate biology. Children are born with the ability to perceive color, but color naming and classification is inseparable from language learning and cognitive development. He took Chinese children aged 3-6 as experimental subjects, carried out research on their capability to name and classify 11 basic color. His results showed that:

- As they grow older, Chinese children are more able to name colors correctly. The order of naming is white, black, red, yellow, green, blue, pink, purple, orange, grey and brown.
- Chinese children’s color classification ability improves with age. 3-4 years children have no clear classification criteria. 5 year-old children have a certain standard, and try to classify colors in accordance with “color/non-color” and “cool/warm color”. Children of 6 years old have much clearer classification criteria. Their criteria
changes from subjective to objective criteria.

In an attempt to study the factors that affect color perception from multiple perspectives, Zhang Jijia studied the associative meaning of color words from 279 college students. The students were from the departments of Fine Arts, Physics and Chinese. The results show that Chinese college students from these three different majors have similar classification of 11 basic color terms which are non-color, cold color and warm color. It proves that Chinese college students have similar color cognition. However, there are also some differences.

- Students from the Fine Arts Department put brown as a color between cold and warm colors. Students from the Physics and Chinese department considered it a non-color.
- Students from the Chinese department thought of white as a non-color but very close to a color. White made more psychological sense, and was more romantic to them.

Thus, Zhang Jijia (2005) believes that human beings have common color cognition, and people’s perception of colors and color words have an obvious learning component.

2.3.4 The Semantics of Chinese Color Term

Zhang Wangxi (1988) explained the cause of color words’ associative meaning, and the relationship between their "diffusion" features, "double semantic" features and “symbolic” features; the associative meaning of color words comes from people’s synesthesia of color and the affect of colors on humans. The diffusion features are characterized in two levels: first, the associative meaning of color words is not necessary; Secondly, the associative meaning of words is not singular, but rather pluralistic. Dual and anti-semantic feature mean that a certain color word can be used for both good and evil, criticism and praise. Two such opposite characteristics can coexist in a color words. We can say that the diffusion of associative meaning of color words causes the uncertain part of semantics. However, "double semantics" is a simplification for such uncertain semantics. Thus, some meanings become very stable, so can be established as having symbolic significance.
Luo Feng (2003) analyzed the creation and development of Chinese color words through history along with their rich social or cultural connotations. China's first poetry collection "Book of Songs" has many color words recorded, such as the characters 黄 (huáng), 玄 (xuán), 黑 (hēi), 乌 (wū), 赤 (chì), 朱 (zhū), 彤 (tóng), 白 (bái), 素 (sù), 皎 (jiǎo), 青 (qīng), 绿 (lǜ), 蓝 (lán) and so on. The meaning of these color words is formed through people's life events, from the nature of people’s observations and experiences. If light from sun is white, people classify white as good based on their observations of the sun. Daybreak is thus white (red is later spoken of, as the scorching sun) and so white became a color word. The "玄、素、绿" (xuán, sù, lǜ) and other words of production apparently has a close relationship with the ancient silk industry. Such as the use of "prime" to mean white raw silk, the original meaning of "玄" (xuán) is black with red silk, and is later used to indicate the color of a kind of silk tie, and thus the idea develops a common meaning (Luo Feng, 2003: 6) Luo differentiates between "yellow", "red", "green", "white", "black", for example, which were combined in our earliest ancestral color theory and the ancient theory of yin and yang, Thus analysis of Chinese social and cultural connotations of color words reflect Chinese traditional culture and modern society.

He Zihan (2008) analyzed the semantic evolution of 灰 "gray" from the perspective of Philology. In Oracle 灰 (huī) grey is like a picture in which a person plays fire-ash with a wooden stick. In the inscriptions on ancient bronze objects, the character 灰 is like the ashes took from fire by hand. In the evolution process of Xiaozhuan, the sign of Dots for hands has missed. In regular script, a wrong changed took place. The character 灰 (huī) is fixed. In the book of Shuowen, 灰 (huī) grey is classified as "fire" Department, explained as 灰，死火余烬也 (huī，sǐ huō yú jìn yè) grey, remains from dead fire. Then He Zihan believes that the original meaning of 灰 (huī) grey is the material after burning.

He Zihan (2008) introduced that 灰 (huī) grey is first used as a noun and widely used in production and war, referring specifically to 草木灰 (cǎo mù huī) plant ash、石灰 (shí huī) lime. Later, because disyllabic words appear, a large number of words with
灰（huī）grey such as 骨灰（gǔ huī）bone ash are produced. 

灰（huī）grey appeared in the literature of the pre-Qin period in the use of verbs, such as the meaning of "burning", "splintering", and later "(with powder) whitewash", but this usage of verb was not for a long time. The ancients are good at concreting the abstract, supporting things, such as 心如死灰（xīn rú sī huī）in the Warring States Period to describe the passing of passion or being frustrated. In Qing Dynasty, 灰（huī）grey developed the abstract meaning of "generations are small, alienated" in 灰孙子（huī sūn zǐ）. This usage is very limited.

Yao Xiaoping (1988) introduced that in Oracle 赤 is used for the color red. In book of 说文·赤部 Shuō wén · chì bù, “赤，南方色也，从大从火” Chì, nánfāng sè yě, cōng dà cōng huǒ. ("red, the southern color, from the big fire."). It origined from the color of fire. The color word 红（hóng）red appeared in Zhou and Qin Dynasty motivated by the development of silk industry. However, 红（hóng）red at the very beginning referred to the color pink instead of the color red. Not until Han Dynasty 红（hóng）red has developed the meaning of the color red. 红（hóng）red has not lost its original meaning of the color pink till Tang Dynasty. Then it has developed into the basic color terms from Chinese for the color red. In other words, in Modern Chinese 赤（chì）red has been completely replaced by 红（hóng）red and not used widely.

In modern Chinese, 绿（lǜ）green is defined as basic color term. However, for Yin and Shang Dynasty till Song Dynasty, in ancient Chinese 青（qīng）green has been widely used as color word for the color green and blue. In modern Chinese, 青（qīng）green is used for a large area in green, for example 青山（qīng shān）green mountain. 绿（lǜ）green is used for individual green, for example 绿叶（lǜ yè）green leaf.

From the introduction to historic semantics of Chinese basic color terms, we realized that the semantics of basic color terms from Chinese have been changed, lost or remained. As we all know, there are a lot of differences between ancient Chinese and modern Chinese, in both characters and phonetics. Because the Hungarian students in Fudan university are learning modern Chinese, this dissertation focuses on basic color terms in modern Chinese. We should note that some historic semantics of basic color terms have strong life and remained in Chinese idioms. More examples are present in
2.4 Studies on Hungarian Basic Color Term

In Chinese there is only one word for red, "hóng", but in Hungarian there are two different words: vörös and piros. Therefore, the discussion has focused on determining the status of vörös and piros in Hungarian basic color terms. Generally speaking, there are three kinds of viewpoints on this topic.

First, piros is the only Hungarian basic color term for RED, vörös is not a basic color term in Hungarian. Berlin and Kay noticed that Russian has two color terms for BLUE, goluboy is for light blue, siniiy is for dark blue. Hungarian has similar phenomenon for RED, piros for light red, but vörös is for dark red. Berlin & Kay claimed that maybe both Russian and Hungarian are the unique language that has 12 basic color terms. However, in order to protect and perfect their theory, they speculated that goluboy is the only basic color term for BLUE in Russian, and piros is the only basic color term for RED in Hungarian. They explained that piros might be a “more basic” category than vörös. More specifically, piros covers a larger domain than vörös, and vörös is included by piros. Vörös can only be regarded as a secondary color term, but not a basic one. Together with their standard for identifying basic color term, rule 2 its significance is not included in that of any other color term, excluding scarlet, which is a kind of red. (Berlin and Kay, 1991). Vörös has been completely crossed out of Hungarian basic color term. In this way their theory about 11 basic color terms in all kinds language is perfectly protected.

Réka Benczes and Erzsébet Tóth-Czifra (2014) pointed out in a corpus study on piros and vörös in Hungarian, “(2) PIROS is a more generic term used for a larger and looser range of concepts, while VÖRÖS is associated with a more limited range of concepts; and (3) PIROS is mostly used in its primary, literal sense, while VÖRÖS is more inclined to be used in a figurative sense.” (Benczes and Tóth-Czifra 2014: 123). The authors concluded in their papers that VÖRÖS is not a basic color term in Hungarian. However, they did not apply for Berlin and Kay’s four criterion of determining basic
color terms, although they are in line with Berlin and Kay.

The second viewpoint is to treat both piros and vörös as Hungarian basic color terms. From their origin, neither of them takes advantage of color. Benczes and Tóth-Czifra (2014) claimed that vörös derives from the redness color of blood, via the conceptual metonymy salient property for category; While piors phonologically derives from “the crackling sound that fire made during roasting or burning” (Benkő 1967–1984, 208).

Kiss and Forbes (2001) went through 4 kinds of dictionaries and asked 98 informants to name typically piros and typically vörös objects. They found no systematic differences in the use of piros and vörös. Kiss (2004) conducted a corpus-based research on the occurrence of piros and vörös. The result indicated that “there is indeed a group of limited entities that are typically associated with either one of the color terms piros and vörös, and there is also a further group that can be associated with both terms.” Therefore, Kiss and Forbes concluded that both piros and vörös are basic in Hungarian.

The third viewpoint is to take vörös as Hungarian basic color terms, but the status of piros in uncertain. Jessica Presits is one of the representatives.

Jessica Presits (2017) conducted color naming experiments to find out the difference between piros and vörös in Hungarian. By the color naming task, the most common shades for piros are RGB 255.0.0 and 255.0.50, while the most common shades for vörös are 200.0.0, 180.0, and 200.0.50. In other words, piros seems to be used mostly for bright/light RED and leans towards ORANGE, vörös is used for darker RED and red shades that lean towards BLUE. Thus, vörös and piros differ denotationally. Vörös is not included by the piros. Furthermore, to tread vörös as a sub-category of piros, as proposed by Berlin and Key, is not perfect.

On the other hand, Jessica Presits (2017) presented Hungarians a variety of objects with piros or vörös and other colors as distracters. Vörös, as well as piros, can be used to denote the color category RED on both a familiar object (like a teddy bear) and less common ones (like a dinosaur) object. In this way, piros and vörös are interchangeable. So vörös is not “idiomatized”, but definitely a color term. The objects are applied for piros, as well as for vörös. From Jessica Presits’s experiment, vörös is strongly
supported as a basic color term in Hungarian for the color red.
Jessica Presits (2017) put forward that vörös fulfils all of Berlin & Kay’s criteria for being a BCT: it is clearly monolexemic, its signification (the connotational) is not included in another color term, it is not restricted to certain objects, and it is salient among speakers. In this way, vörös functions as a basic color term.

In this thesis, author confirms vörös as Hungarian basic color terms, because it completely conforms to the 4 criteria of determining basic color terms by Berlin and Kay. And author also keeps an open eye on the statue of prios.

2.5 Conclusion

From the aspect of theory, evolution theory and linguistic relativity of Basic Color term constitute the theoretical basis for the study of color words. The development of color words’ research is driven by the continuous debate and contest between these two theories. In this chapter the author introduced a new theory which is put forward by Yang Yonglin. He believed that we should have a layered, integrated color codes classification. And he created a standard and research model according to sociolinguistic principles. It is hoped that the research of color words can be classified into two levels: microscopic observation and macroscopic perspective. Until now these three theories constitute the mainstream theory of the color words.

There are different views on the number of basic color words in Chinese. From the development of the Chinese color words, the authors summed up the views of several schools. Then the author introduced their respective arguments and shortcomings one by one. Finally, the author draws up the criteria for the basic color words in Chinese. And puts forward the view that according to the criteria there should be 8 basic color terms in Chinese instead of 11 basic color words in Berlin & Kay’s theory. The 8 Chinese basic color words are black, white, red, yellow, green, blue, gray, and purple. On this basis, the author will discuss the semantic features of the eight basic color words one by one in the fourth chapter.

On the study of color words, most of Chinese scholars have interpreted color words from the angle of the color word’s formation, the word-building ability. However, some
scholars have begun to observe the color terms from the cognitive point of view. Li Hongyin studies the way of lexical collocation and how the color words are used in sentences, and take cognition into consideration. Yang Yonglin proved it by experimentation that the gender is an important factor in determining the size and composition of English color code to Chinese college students. Zhang Jijia(2005) believed that the color naming and classification ability is the result of acquired learning and cognitive development on the basis of innate biology. Most of study are from the macro point of view to observe the color words, and provides us a good perspective for further study. However, we should also note that the semantics of each basic color word is completely different, and the number of semantics in each color word is completely different also. How and why these new semantics appeared? Is there any rules for so many different semantics of each color word? We are not given a perfect answer from the previous study.

From the perspective of semantics, Zhang Wangxi proposed that the color words in Chinese have the characteristics of "double semantic". He explained the cause of it also. Luo Feng pointed out that the basic semantics of Chinese color words originated from concrete things and was closely related to social and cultural life. Zhang Wangxi analyzes the semantic features of color words from the perspective of synchronicity of words, but lacks the historical viewpoint. As a result of that he failed to explain comprehensive semantic features of each color word. And from the etymology, Luo Feng let us see the source and development trend of color words. He used the Five elements and Five color of Chinese culture to interpret the semantic features of Chinese color words. But his words lack systematic description for the basic color words. More importantly, he only explored the external causes of semantic development, such as the productive force. However, he did not notice the internal motivation of color words. As a result, his description of the semantics of color words are in scattered and broken state.

In summary, the author believes that the study of color words should be both a synchronic study, and also description of historical evolution. The explanation of the motivation is not only from the external (social and historical reasons), but also from the internal of the word. Using eight basic color terms-black, white, red, yellow, green,
blue, gray and purple to analyze and interpret the semantic features with a large number of examples of corpus, by analysis of the motivation of new semantic features from the perspective of cognition semantics, the author try to depicts the semantic features of Chinese basic color words in great details. In this way, we are easy to find how the semantics of basic color words are developed, how these semantics are connected with each other.
Chapter 3 Theoretical Framework

3.1 Cognitive Semantics

During the development of linguistics, different theories are popular and are of course still vigorous. One theory, generative grammar, puts forth a well-known hypothesis, viz. that language is an autonomous (innate) cognitive faculty or module. We input information, then algorithm, meaningful sentences are created. Under the hypothesis of generative grammar, researchers have made great efforts to work out an all-purpose algorithm behind languages. They get rid of redundant details, neglects any context and only focuses on the language being used during communication a means. Another popular idea, truth-conditional semantics is that a semantic meta-language is evaluated in terms of truth and falsity relative to the world (or, more precisely, a model of the world). Cognitive linguistics oppose the above standpoints. It believes that language is a cognitive ability. The cognitive abilities that we apply to speaking and understanding language are not significantly different from those applied to other cognitive tasks, such as visual perception, reasoning, or motor activity. As we grow from infants to adults, this ability develops, and which the development of language then follows.

There are three hypotheses that guide the cognitive linguistic approach to language: (a) language is not found within an autonomous cognitive faculty; (b) grammar is conceptualized; (c) knowledge of language emerges from language use. The first principle is opposed to generative grammar. The second principle is opposed to truth-conditional semantics. A major aspect of human cognitive ability is the conceptualization of the experience being communicated. (William Croft and D. Alan Cruse 2004:1-4)

Language study are usually conducted from grammar or syntax. This thesis aims to discuss Chinese basic color terms from the angle of semantics. The discussion is divided into two parts.

First, language is the product of cognitive ability which is based on experience. And
this cognitive ability is the same as those applied to other cognitive tasks. Image schema, metaphor and metonymy are the motivations of semantic extension. Take polysemy of Chinese basic color words as an example. Those semantics features are not produced at random; they are connected. Every basic color has a prototype that is the best example of category. Driven by image schema, metaphor and metonymy, more meanings are produced. This chapter mainly explains related theory and terms from the view of semantic’s origin. In chapter four based on the theory, the author plans to analyze the semantics of each Chinese basic color term, and according to the cause of motivation, will make a category on the semantics. Finally, a semantic network of every Chinese basic color will be drawn to present the connection between each meaning feature.

Secondly, cognitive semantics assert that semantics is based on understanding. Human communication is a process that evokes the frame of each side. The similarity of frame decides the efficiency of communication. In chapter five, the author made a questionnaire in order to describe the associate meaning of the same color from Chinese and Hungarian. Then the frame could be present in this way. In Chapter six the second investigation would be made to present the learning performance on Chinese basic color terms of Hungarian students. Form their learning performance we evaluate the effect of second language learning on associate meaning of basic color terms. Thus, the second part of this part presents the frame theory. This chapter aims to provide the theory background for chapter four and five, thus calling this chapter the theoretical framework.

3.1.1 Categorization

In the realm of cognitive linguistics, studies of polysemy are concerned with conceptual organization and categorization. The ability to categorize, i.e., to judge that a particular thing is or is not an instance of a particular category, is an essential part of cognition. When experience is used to guide the interpretation of a new experience, the ability to categorize becomes indispensable. The conception of categorization can be traced back to Aristotle’s work on.

The classical view on categorization, put forth by Aristotle, has trained us to expect that categories are defined in terms of a conjunction of necessary and sufficient binary
features. This requirement not only implies that categories have clear boundaries and all members of a category have equal status (Taylor 2001:25) but also there is an abstract, general definition, with which all the members of that category must comply. For instance, the different senses of the word paper, i.e., “newspaper”, ”document,” and “academic lecture” could be considered as related to one general, core, and abstract sense “important written or printed material for public use”.

However, the classical theory of categories does not do very well on the treatment of polysemy. In order to have a single lexical item, the classical theory must treat all of the related senses as having some abstract meaning in common, but it is usually so abstract that it cannot be distinguished among cases and devoid of real meaning that it is no longer recognizable as what people think of as the meaning of a word. And where there are a large number of related senses that don’t all share a commonality, the classical theory is forced to treat such cases as homonymy.(Lakoff 1987:416)

In other words, the classical theory of categories defects any attempt to offer a motivated account of meaning extension. Therefore, the traditional categorization is not suitable for illustrating polysemy.

In addition, Lakoff (1987) mentions that the classical view of categorization states that the properties defining the category must be shared by all members. However, Lakoff considers there must be some members which have special status within a category. He considers the most representative members of a category as “prototypical” members.

3.1.2 Prototype Theory

Human make classifications by the boundaries provided by reality, such as mountain, valley, kneecap, thigh, etc. However, those uninterrupted scales extending between two extremes, such as length, width, temperature and colors, do not provide natural divisions which could be compared with the boundaries of books, cars, etc. Therefore, the classification of temperature and colors can only be conceived as a mental process. This mental process of classification is called categorization. And its product are the cognitive categories, e.g. the color categories red, yellow, green, blue, etc.

Not all members of a category have the same status within the category. People have
intuitions that some category members are better examples of the category than others. Member that are judged to be the best examples of the category can be considered to be the most central in the category. (William Croft and D.Alan Cruse:77)

Berlin&Kay’s study on basic color terms constitutes research on color categories. Through their research, they introduced the universality of basic color terms and 11 basic color categories: white, black, red, green, yellow, blue, brown, purple, pink, orange and grey. Then they didn’t pay more attention on the extension of color categories, but only on their best examples. They conducted other experiments. All the informants were shown the color card and asked to point out

1. All those chips which [they] would under any conditions call x.
2. The best, most typical examples of x.

(Berlin and Kay 1969:7)

They found that in categorizing color people rely on certain points in the color space for orientation. For example, when speakers of English were asked for the best example of the color ‘red,’ they consistently pointed to color ships in the lower, i.e. darker, regions under the label ‘red’ (f3 and g3 in Figure 3.1). For yellow, informants consistently selected chips with the second degree of brightness under the label ‘yellow’ (b9 in Figure 3.1) These chips (or regions in the color space), which were thought of as best example by all or by most speakers of English, were called ‘foci’ by Berlin and Kay.

Figure 3.1 Arrangements of Munsell color chips used by Berlin and Kay
From a psychological standpoint, the categorization of natural phenomena involves the processes of selecting certain stimuli, identification, classification, and naming. Rosch, an expert on cognitive psychology, using Berlin& Kay’s Basic Color Term, made a series of experiments and got similar conclusion as Berlin&Kay. Rosch (1973) stated, focal colors are perceptually salient, accurately remembered in a person’s short-term memory, easily retained in long-term memory, and are acquired in early childhood. Since the label ‘focal’ suggests a central position, the term was no longer appropriate. Then Rosch replaced Berlin and Kay’s ‘focus’ with prototype.

In summary, Rosch assumes that prototypes are primarily a matter of (a) perceptual salience: they are most readily noticed by people; (b) memorability: they are easier for people to remember; and (c) stimulus generalization: people are able to generalize from one thing to something else that is physically similar to it.

From the view of semantics, in this model, a word has its central meaning, namely, prototypical meaning. Although senses of the word are slightly different from each other, they are related mutually through the prototype and can be represented by a single word. In this way, multiple meanings of a word form a network and construct a category. Within the category, meanings extend from the prototypical meaning and they are presumed to form a radial construction.

In polysemy, the problem is how to define the prototypical meaning. Author tried to apply Rosch’s assumption for determining the prototypical meaning of basic color terms. Because of its salience, the prototypical meaning is supposed to the first idea that comes into mind. Because of its memorability, the prototypical meaning should be the first meaning that is grasped by children. Following these two principles, author’s experiment of determining the prototypical meaning are designed. As far as the data collected by the two experiments, the results show that color is the prototypical meaning of Chinese basic color terms. More details of these experiment are introduced in chapter four.

Extensions from the prototypical meaning have to be motivated. These motivations can be viewed as sources of polysemy in cognitive framework. Image schema, metonymy,
and metaphor are three important sources. They play a crucial role in semantic extensions and semantic changes. They are outlined next.

3.1.3 Image schema

Here are two sentences. (a) Your argument does not have much content. (b) He strayed from the line of arguments. We presumably do not have a real container or path in mind, but simply call up a very general picture of a be-in-something relation or a from-one-point-to-another relation before our mind’s eye. Cognitive linguists have argued that the cognitive basis of such pictures are so-called image schemas. Image schemas are derived from our everyday bodily interaction with the world and are therefore regarded as basic experiences. In other words, basic image schemas are used for the spatial conceptualization of abstract categories.

Johnson (1987) generally defined it as “embodied” or “image” schema. He claims that a schema can structure indefinitely many perceptions, images, and events by virtue of some parts and relations (Johnson 1987:29). Johnson regards schema as a mechanism for re-arranging a human being’s perception. He defines the schema as a “continuous structure of an organizing activity” (Johnson 1987:29). So, schema can be automatically updated with the times. One of the image schemas among Johnson’s structure of experientially basic image schema is LINK. The basic internal structure of the LINK schema consists of two entities, A and B, which are connected by a binding structure, because these two entities are similar and they have some shared characteristics. Typical entities involved in the simple LINK schema are spatially contiguous within our perceptual field. Johnson also suggest that linkages are not only physical and spatial but in some events can be linked because of our experiences on these events are temporally related.

Take black for example. Black has a meaning of “dark”. As we explained the prototypical meaning of black is the black color. Why is the black color connected with “dark”. Because seeing something black will remind us of the experience of seeing things at a time when it is dark. We cannot see anything behind the color of black, neither could we see anything in the dark. To put it differently, we will produce a general
picture of associating the experience of what we see in the dark night with what we see about the color of black. With the view of LINK schema, the experience of seeing the color black and the experience of being in the dark night are cognitively linked in our understanding. In other word, we can also represent the process to be the meaning of “dark” is motivated by the cognitive process of image schema and originated from the prototype meaning of the black color. This way, the semantic item of “dark” is name as schematic-related extension meaning.

Lakoff asserts the significances of image schema for polysemy: “There are certain very natural relationships among image schemas and these motivate polysemy, not just in one or two cases, but in case after case throughout the lexicon”(Lakoff 1987:440 ). For instance, we use the preposition in various situations such as “The present is in the box,” and “My teacher is in the classroom.” We have a certain image of “relationship of something and its container”. The bodily basis for this CONTAINER or IN/OUT schema is that we experience our bodies both as containers and as things in containers (e.g. rooms) constantly. By applying this image schema metaphorically to a larger number of non-spatial domains, we understand the meanings of expressions such as to be in high school, to be in love, and to be in trouble. In other words, image schema could be the motivation of new semantics in polysemy.

3.1.4 Metaphor

Since Aristole, in classical theory, metaphor was seen as a matter of language, not thought. We can only find metaphor in novel, poetic language. In this way, everyday language had no metaphor.

Reddy shows that locus of metaphor is thought, not language, and that metaphor is a major and indispensable part of our ordinary, conventional way of conceptualizing the world, and that our everyday behavior reflects our metaphorical understanding of experience.

F. Ungerer and H. J. Schmid pointed that metaphor is a powerful cognitive tool to conceptualize the category that plays an important role in our daily life. Ungerer describes metaphor as a structural mapping from cognitive model to another cognitive
model. For example, in the metaphor of ARGUMENT IS WAR, WAR is the source model, and argument is the target model. The concept of ARGUMENT is explained by the concept of WAR, because they have many common points: a) initial position of two hostile sides. *They drew up their battle lines. I braced myself for the onslaught*; b) attack: *She attacked every weak point in my argument. He shot down all my arguments*; c) defense: *They defended their position ferociously. She produced several illustrations to strengthen her argument*; d) withdraw: *He withdrew his offensive remarks*; d) counterattack: *I hit back at his criticism*. f) win/lose/truce: *O.K., you win. He had to succumb to the force of her arguments. Let’s call it a truce.* (F. Ungerer and H. J. Schmid: 2004) From the examples above, we know that people usually map the familiar conception to the new and unfamiliar conception, then they are able to understand the new and unfamiliar conception much easier.

Lakoff dug more and more to describe it more precisely. He believed that the locus of metaphor is in the way we conceptualize one mental domain in terms of another. The word metaphor has come to mean a cross-domain mapping in the conceptual system. And the general theory of metaphor is given by characterizing such cross-domain mappings.

Love and journey are totally two different matters. Journey is concert with many elements such as travelers, vehicle, destinations and so on. However, love is a concept that we can define but not capture. Lakoff explained that many expressions about love are the result of LOVE IS A JOURNEY metaphor. Journey is the common experience that everyone could have. In metaphor, journey is the source domain, and love is target domain. People use their knowledge about journey to understand many expressions about love. For examples: *Our relationship has hit a dead-end street. Look how far we’ve come. It’s been a long, bumpy road. We can’t turn back now. We’re at a crossroads. We may have to go our separate ways. The relationship isn’t going anywhere. We’re spinning our wheels. Our relationship is off the track. The marriage is on the rocks. We may have to bail out of this relationship.* (William Croft and D. Alan Cruse 2004)

Mapping is the way to connect these two separate domains. By conceptualizing them,
these two domains are corresponding to each other. Take the LOVE-AS-JOURNEY mapping for example. The lovers correspond to travelers. The love relationship corresponds to the vehicle. The lover’s common goals correspond to their common destinations on the journey. Difficulties in the relationship correspond to impediments to travel. Lakoff summarized that the LOVE-AS-JOURNEY mapping is a set of ontological correspondences that characterize epistemic correspondences by mapping knowledge about journeys onto our knowledge about love.

Metaphors, in this way, motivate polysemy. For example, *dead-end street, crossroads, stuck, spinning one’s wheels, not going anywhere* and so on. They are all used in love expressions and are sourced from the domain of journey.

Take the expression, of spinning one’s wheels, for example. The conventional meaning of spinning one’s wheels is a mental image of the wheels of a car stuck in mud or sand or snow or on ice, so that the car cannot move when the motor is engaged and wheels turn. The knowledge we have related to the image is that a lot of energy is being used up (in spinning the wheels) without any progress being made. The situation will not readily change on its own accord, that it will take a lot of effort on the part of the occupants to get the vehicle moving again. The love-as-journey metaphor applies to this knowledge about the image. It maps this knowledge onto other knowledge we possess about love and relationships: a lot of energy is being spent without any progress toward fulfilling common goals, the situation will not change of its own accord, it will take a lot of effort on the part of the lovers to make more progress. In short, this expression of spinning one’s wheels motivated conceptual metaphor to map that knowledge from the source to the target domain.

From the cognitive concept of metaphor forward by Lakoff, we can know that metaphor is a cognitive mechanism. In this way, we conceptualize one mental domain in terms of another, and in the process, everyday abstract concepts like time, state, change, causation, and purpose also turn out to be metaphorical. In other words, metaphor is a cognitive process in which one experiential domain is partially mapped onto another different experiential domain. Each conventional metaphor, that is, each mapping, is a fixed pattern of conceptual correspondences across conceptual domains. Each mapping
should be seen instead as a fixed pattern of ontological correspondences across domains that is applied to a source domain knowledge structure or a source domain lexical item. Lakoff summarized three characteristics of metaphor, a) the systematicity in the linguistic correspondences, b) the use of metaphor to govern reasoning and behavior based on that reasoning, c) the possibility for understanding novel extensions in terms of the conventional correspondences.

For instance, we either win or lose in an argument with our opponents as in a war. That’s because we seem to have a fight or war when we argue. Actually, this war is a kind of verbal fight rather than a physical one. Lakoff call those metaphorical expressions as “conceptual metaphors”, for example, ARGUMENT IS WAR. The domain of argument is realized in terms of another domain: war.

Then Lakoff asserted that metaphorical mappings are fixed correspondences that can be activated, rather than algorithmic processes that take inputs and give outputs. Metaphor is mostly based on correspondences in our experiences, rather than on similarity. In his opinion, generalization over polysemy is one of the evidence proving the popularity of metaphor. However, from another aspect, metaphor is also one of the motivation for polysemy when conceptual mapping occurs and new semantics of word originate.

When a word is used in a different domain from its original domain through mapping, and the usage becomes no longer consciously metaphorical (i.e. conventionalized), then we can say that the word has acquired a metaphorically motivated secondary sense (i.e. lexicalized). For example, the word, foundation, can be used to mean “basic idea” as in expressions likely to be without a foundation. This is because the expression of a domain: BUILDING, is used to express concepts of another domain: THEORY. Therefore, metaphor allows people to understand one thing as another, without thinking the two things are objectively the same.

Different from image schema, metaphor connects two different domains by the cognitive process of mapping. In semantics, basic color terms obviously are color. However, most of basic color terms are widely used in different domain, for example social domain, morality domain. Driven by metaphor, and orgined from the meaning
of “dark”, black has metaphorical extension meaning of “secret, illegal, evil and reactionary”.

3.1.5 Metonymy

Metonymy has some commons in metaphor. Traditionally, metaphor and metonymy have been regarded as figures of speech, i.e. as more or less ornamental devices used in rhetorical style. However, cognitive linguists have shown that metaphors and metonymies are powerful cognitive tools for conceptualizing abstract categories.

Ungerer and Schmid showed that both metonymy and metaphor are seen as being conceptual in nature: both can be conventionalized (i.e. automatic, unconscious, effortless, and generally established as a model of thinking); both are means of extending the resources of a language; and both can be explained as mapping processes.

The main difference between the two is that while metaphor involves a mapping across different cognitive models, metonymy is a mapping within one model. Metonymy is a cognitive process of “using one entity to refer to another that is related to it” (Lakoff and Johnson 1980:35). In other words, whereas in metaphor, we project a part of one conceptual domain onto another separate domain; in metonymy, the projection takes place within the same domain.

In the LOVE-AS-JOURNEY metaphor, love is in the emotion domain, but journey is in a completely separate domain. But in another case when a waitress says, “The ham sandwich is waiting for his check,” the expression, the ham sandwich, is used to refer to an actual person, the person who ordered a ham sandwich. The person with the sandwich is the entity. Ham sandwich is the standing characteristic of the person from the others. Similarly, when we say, “The kettle’s boiling,” the object which is boiling is not the kettle itself, but the water in the kettle. As this usage has become entrenched in the speech community, the word kettle actually acquires the metonymic meaning “the water inside a kettle.”

Metonymy is mapping within one model. One category within a model is taken as standing for another category within the same model. The main function of a metonymic expression is to have one cognitive category refer to another category
within the same model, and by doing that, better highlights the first category. For example: (a) We need a couple of strong bodies for our team; (b) There are a lot of good heads in the university; (c) We need some new faces around here. Obviously in all three sentences, a reference to human beings is made. Strong bodies, good heads, and new faces are all refereed to human beings. They are all part of human beings but stand in different categorie. In sentence (a), the model PHYSICAL STRENGTH related to the category BODY is highlighted. In sentence (b), the model INTELLIGENCE is related to HEAD. In sentence (c), the category FACE is referred to the new people, because this is what we usually perceive first when we meet strangers.

So cognitive linguistics believe that metonymy is based on the proximity relation of the same cognitive domain. It is a cognitive process by which the part of highlight, easy to perceive, remember, or recognize as taking place of the entity or other parts, or the entity with complete perception replaces the part.

Radden & Koveceses (1991) from the perspective of cognitive linguistics have made a very systematic classification of metonymy. According to the relationship between the origin and the target in the same cognitive domain or idealized cognitive model, the metonymy is divided into two categories: whole-part and part-part in a whole.

In addition, Ungerer (2001: 116) in a large number of comprehensive linguistic expressions introduced the following nine types of metonymy: Part for Whole; Whole for Part; Container for Content; Material for Object; Producer for Product; Place for Institution; Place for Event; Controlled for Controller; and Cause for Effect.

Metonymy is also a very common motivation in semantics. For example, red has the meaning of flowers, for red is the typical color of flowers. Homophone is also a type of metonymy in Chinses, for example, the blue color has a meaning of the male, because 蓝(lán) has a common pronunciation of 男(nán). This way, such meanings that are motivated by Metonymy are named as metonmic extension meaning.

Until now we have introduced some basic and important theory of cognitive semantics. With some examples and analyses, we are aware that experience plays an important role in semantics. Prototype is the best example of polysemy. Image schema, metaphor, Metonymy is the motivation of the extension in semantics.
3.2 Frame Theory

It is recognized that concepts do not simply float around randomly in the mind. To use a classic example (Schank and Abelson 1977), a RESTAURANT is not merely a service institution; it has associated with it a number of concepts such as CUSTOMER, WAITER, ORDERING, EATING, BILL, etc. These concepts are related to RESTAURANT through ordinary human experience. So concepts usually do not exit isolated, but are related with each other, and human experience is the bond that connects the concepts, thus a frame model develops.

Fillmore describes frame semantic model as a model of the semantics of understanding, in contrast to a truth-conditional semantics; the full, rich understanding that a speaker intends to convey in a text and that a hearer constructs for that text. Fillmore argues that in the analysis of linguistic meaning, understanding is the primary data. A truth-conditional theory asserts that semantics is the understanding to the objective world. If the condition is the same, the meaning remains the same. However, frame semantics observe the words’ meaning from the angle of understanding. Understanding offers the primary data. In this way, frame model is able to explain more linguistic phenomena. A truth-conditional semantics cannot capture many aspects of our understanding of the following sentence: My Dad wasted most of the morning on the bus. Choosing father or dad would reveal the intimacy of the speaker with his/her father. The morning is understood to be defined against the frame of the working day. Waste is understood quite differently from spend. And on the bus frames the speaker’s location in terms of the bus being in service, rather than simply in a physical container.

When we are reading this sentence, we can use our personal life experience to understand. This experience could help us get closer to the correct information conveyed in this sentence. What happened during a conversation? What happened to the both sides?

Fillmore explained that, during the process of understanding, words and constructions evoke an understanding, or more specifically a frame: a hearer invokes a frame upon hearing an utterance in order to understand it. The speaker and hearer should have a
common frame in order to understand each other correctly. For example, one cannot understand gallop without knowing about the body of a horse; lap cannot be understood except in reference to a person’s posture and the function of one’s lap in supporting another object (ibid.).

The process of understanding is also the interactive process of both sides. If the two sides have different frames, understanding problems may arise. So the same frame is the basis of efficient and successful communication. We can find more examples when learning a second language. When Hungarian are reading Chinese expressions as 绿帽子 (lǜ mào zǐ) green hat, 歌手走红 (gē shǒu zǒu hóng) the singer becomes popular, they fail to get the correct meaning so it is easy for them to make mistakes. But few Hungarian students made mistakes on the Chinese expressions of 绿树红花 (lǜ shù hóng huā) green tree and red flower. More data about this topic will be presented in chapter six.
Chapter 4 Semantic Analysis of Basic Color Terms in Chinese

As discussed in the preceding chapter, meaning of words is grounded on human cognition. In addition, human experiences gained from the cultural, social, mental and physical worlds are also sources of meaning. In particular, the senses of a polysemous lexical item can be seen as forming a radial category, with each sense being a member of that category. The senses may not be similar in the way of sharing properties, but instead are related to one another in other motivated fashions. Metaphor and metonymy are major structuring forces in forming complex networks of interrelated meanings that are all expressed by one word. In pursuit of a better understanding of those networks, we need a further investigation the connections between the different meanings of polysemous lexical categories. This chapter is an attempt to map out the systematic connections between extended senses of the eight basic color terms in Chinese.

4.1 The Properties of the Eight Basic Color Categories in Chinese

Before trying to explicate the connections between the (earlier) concrete and (historically later) abstract meanings of a single word, it is appropriate to make a few general remarks about the properties of the eight basic color categories in Chinese in comparison with the basic color terms in other languages.

1) Influence from history and culture

In Chinese tradition red is a color for luck and happiness. Red is definitely the color for a good event. In ancient time people would paste pictures of the gatekeeper, couplets or paintings, red is the main color in these pictures. During the wedding the bride wears a red veil, new homes are posted with the character of “喜喜” in red, red candles are always on the table in a Chinese home; Red boiled egg is the traditional present for giving birth to children; In Spring Festival money is given in a red envelope as a gift. In Chinese red symbolizes happiness, success. Thus, words such as “走红, 红人, 红运” (zǒu hóng, hóng rén, hóng yùn ) are created. Furthermore, during the Chinese revolution of the international communist movement, red symbolized communism and the Communist Party, subsequently gaining red the significance of revolution.
Black is the color for coal, ink and night, bringing about dark, heavy and depressing feelings” the feeling of depression, heavy, dark. In the Han ethnic group’s opinion, black is a symbol of bad luck, disgrace, illegal activities and vicious acts and so on. Such as: "黑心肠(hēi xīn cháng) black-hearted", "抹黑(mò hēi)smearing", "黑社会(hēi shè hui) triad" and so on.

Chinese color words are influenced by history and culture, mainly in their symbolic meanings. These symbolic significances are not only fixed in the form of semantics in the dictionary, but also in the presence of common psychological society. Thus, it results in “double semantic” features in Chinese color words, which "as a cultural level symbols are often given a specific value - positive and anti, good and evil, praise and derogatory language coexist in a symbol." For example, yellow can symbolize both the sacred and noble, but is also a symbol of being dirty.

2) Influence from the theory of Yin&Yang

The underlying idea in traditional Chinese thinking is that the opposite, but complementary forces of yin and yang arise as a fundamental fact of the universe. Yin can be viewed as female, dark, cool, passive, and ultimately death, while yang, on the contrary, can be seen as male, light, warm, active and life. These two forces, however, cannot exist a vacuum. They depend on one another for their very existence----without darkness there can be no light and without death there is no life. The Chinese firmly believe that the universe needs a balance between yin and yang, and that efforts should be geared toward harmonizing the two.

Under the guidance of Yin & Yang theory the research of black food with Chinese characteristics found that among various types, the food with its natural color relatively deep has relatively abundant physiologically active substance in nutritional factors. In Chinese folk wisdom there is an old sayings “逢黑必补(féng hēi bì bǔ)every black will fill." Chinese medicine believes that "黑色属水，人肾(hēi sè shǔ shuǐ, rén shèn) black is water, human kidney". Kidney is the basic of everything. Human internal organs are thin, whenever the kidney takes in nourishment, the liver will have more access to blood and the stomach will also get warmer. after about decade of years’ experiments, ancient Chinese medicinal theory has been proven to have a scientific
basis, and further suggests that black food had positive health properties. In the early nineties, the international scientific concept of black food was first proposed. Black food refers to a class functional food which the natural color of food is relatively deep, has a nutrient rich balance of yin and yang, and has physiological functions of a certain regulation and is scientifically refined. "Black" in food represent a higher nutritional value, such as: black corn, black beans, black sesame, black fungus. Obviously black food does not refer to the color black. The reason for using "black", are influenced by expression of yin and yang.

3）Influence from the theory of five elements

Theory of five elements is the essence of Chinese classical natural philosophy. It is formed in the dynasty of the Spring and Autumn. It is the theory of how the universe is generated; And has developed. Later, it evolved into the guiding principle of basic human behavior. Ancient philosophical thinkers believed there was a definite link between the color and the five elements. Ancient Chinese states"five elements" means the five substances of "gold, wood, water, fire, earth". On this basis, five elements scientists used gold, wood, water, fire and earth to represent the five colors of red, yellow, black, white and green respectively. This is done with white gold, green wood, black water, red fire and yellow earth. This combination forms the five colors. According to the Five Elements, 正色(zhèng sè) is something that results from mutual reinforcement 间色(jiān sè) are in conflict with each other as a result of exclusion. Therefore there is white against green, green against yellow, yellow against black, black against red, red against white. Thus, color from 正色(zhèng sè) and 间色(jiān sè) have opposing cultural significances of rich and poor, high and low, good and evil.

4）Development of Chinses basic color words for time being and from concrete to abstract

As far as etymology is concerned, these basic color words were originally limited to denoting entities with certain colors or colors of particular entities. Ancient Chinese color words are the direct expression of something with a certain color, that color the attached objects, rather than pure colors. This reflects that ancient Chinese characters
are created intuitively. Accordingly, you can learn from both the name of the color. Color can also be seen through the glyph that is attached. For example, in Spring and Autumn Period, the most important transportation tool is the horse, Therefore, Ancient Chinese people created a lot of "horse" words. In "The Book of Songs" for example, according to the color difference, various horse categories are named, there are 24 kinds, such as 骛(lí) pure black horse; 藏(cáng) yellow and black horse; 皇(huáng) is yellow and white hue miscellaneous horse. From Origins of Chinese characters, the earliest Chinese dictionary by Xu Shen of the Eastern Han Dynasty, we can see 紅(hóng) red referred to the colors of pink, and hasn’t been used to denote the color red for a long time. Originally 紅(hóng) red meant pink and as to the color red, a completely different lexem was used, i.e. 赤(chì) red. While 黄(huáng) yellow was the color of the land on which the Chinese people have been living generation after generation. The historical changes of these words provide evidence for our general tendency to derive our vocabulary of more abstract domains from more concrete domains. With the general characteristics of color words in mind, let us examine the polysemy patterns of the eight basic color words in their given order corresponding to their appearance in Berlin and Kay’s implicational hierarchy as mentioned above.

4.2 Semantics Analysis of Black

4.2.1 Prototype Meaning of Black
To begin our semantic analysis of black, first we should find out what is the prototype meaning of black. As the author explained before, the prototype can be defined as “best example of a category” “salient examples”, “clearest cases of category membership”, “most representative of things included in a class”, or “central and typical members” (Ungerer and Schmid, 1996:39). Most linguists believe that the prototype meaning of black is no light. This originates from our experience of being in dark.
However, according to Origins of Chinese characters, by Xu Shen, the original meaning of Hei “black” is the color of something smoked by fire and the color of north. Besides, in 《新华字典》 the definition
of the color black similar to coal or ink and opposite to “white” is listed as the first one for the character 黑(hēi) black.

It is widely suggested in linguistics that if we apply this theory into identifying the prototype meaning, the answer would be the first concept that comes into your mind. Therefore, the author conducted a test asking 42 informants to describe what comes to their minds first, when they see the Chinese characters “黑” hēi (black). Because there are 3 common homonyms of Hei in Chinese (黑，嘿，嗨) which would confuse the informants, the author wrote the Chinese character “黑” hēi (black) on a blank sheet of paper and showed informants the paper. 42 informants were randomly selected from my relatives and friends aged between 15 and 50 and they are all Chinese native speakers.

24 informants replies “黑头发(hēi tóu fū) black hair, 黑皮肤(hēi pí fū) black skin, 黑色(hēi sè) black color, 黑珍珠(hēi zhēn zhū) black pearl, 墨(mò) black ink, 晒黑 (shài hēi) stunning, 黑猫(hēi māo) black cat” 黑(hēi) black in these phrases refers to the color of black. So the author sorted all these into one group of color. 7 of 42 informants reported that they think of “夜晚(yè wǎn) dark night”, 6 of 42 said that they think immediately of 嘿(hēi). 嘿(hēi) is often used as a greeting in oral Chinese, and has the same pronunciation and similar character of 黑(hēi). 嘿(hēi) is a homonym of 黑(hēi). 1 of 42 informants reports that they think of “害怕(hài pò) afraid”, 2 of 42 thought of 非法行为(fēi fǎ háng wéi) illegal deed and 黑社会(hēi shè huì) criminal syndicate, 2 of 42 thought of “包拯(bāo zhěng)” in Beijing opera. 包拯(bāo zhěng) is an outstanding and famous judge in Beijing opera. His face was born in dark, quite different from the face of others. Because of his wisdom, courage and righteousness he became the symbol of justice. In order to offer a more vivid impression, a pie chart illustrating the proportionate percentage of each group is provided below.
Figure 4.1 statistics of questionnaire on the 黑(hēi) black’s prototype

From the chart above, we can see that more than half of the participants reported that the concept of color first comes into their minds when they see the Chinese character 黑(hēi) black. Only 17% of informants think of dark night. Obviously it is without any light at night, so the prototypical meaning of 黒(hēi) black is the color of black, instead of being a lack of light.

Cognitive semantics emphasizes experience. Children’s acquisition of language can be a good point to discuss the prototypical meaning of 黒(hēi) black. Children from birth to age 2 use senses and manipulate objects to learn about the world. In Shatz, Behrend, Gelman and Ebeling’s 1996 study, they found that two-year old children have a considerable terminology of color term and even some children without school experiences show color term knowledge. That may be due to the fact that children have quite a lot of exposure to color term experiences, such as the influence of television or toys (Ting-Fang Wu 2007).

With the view that young children appear to have the knowledge of color term, Ting-Fang Wu conducted a test by answering children aged from 2-6 the question as to what “黑” (hēi) black is. However, when author tried to repeat her test, it was impossible to talk with so little child. And there is no way to make sure or help children truly understand the question. What is more, Ting-Fang Wu didn’t take homonym into consideration. Therefore, author made some improvements based on hers. In order to make the children more comfortable and talkative, their mothers played the role of asking questions and recording the responses. To avoid mothers’ effecting or guiding
children’s answer, such behavior is clearly forbidden during the process that mothers point at any object in black, asking what is 黑(hēi) black. In China, most children have attended school at age 3. They’ve learned some characters. As the author explained before, 黑(hēi) black has 2 common homonym 嘿(hēi) and 嘿(hēi). So mothers are advised to write down 黒(hēi) black on piece of paper and present in front of children. This helps avoiding homonym’s distraction and children understand the question. During the test, mothers could repeat the question several times, and talk over children to comfort them. The whole process couldn’t be longer than 3 minutes. The first meaningful response from children were recorded. After the test, author communicated with every mother, none of them realized the purpose of this test. 13 children aged 2-6 were envolved.

All the answers were collected and made into three groups. 黑(hēi) black in Group A means no light. And the children’s answer were: 黑夜(hēi yè) dark night, 黑暗地(àn dì) darkly, 黑暗(kàn bàn qīng) can’t see clearly, 需要灯(xū yào dēng) need a lamp, 没有用(méi yòng dēng) without lamp, 天黑(tiān hēi) it is dark; 黑(hēi) black in Group B are the opposite of 白(bái) white. The answers were 黑白(hēi bái) black and white, 黑是白(hēi shì bái) black is white; 黑(hēi) black in Group C means color. Children use lots of objects, and he is adjective in all these expressions, such as 黑墨(hēi mò) black ink, 黑猩猩(hēi xīng xīng) black moneky, 黑衣服(hēi yī fú) black clothes, 黑芝麻(hēi zhī mò) semen, 黑米(hēi mǐ) black rice, 黑眼睛(hēi yǎn jīng) black eyes, 手机(shǒu jī) mobilephone, 米老鼠的耳朵(mǐ lǎoshǔ de ěr duǒ) ear of Mickey Mouse, 黑熊(hēi xióng) black bear, 黑葡萄(hēi pú táo) black grape, 黑色的花(hēi sè de huā) black flower. 83% children use he as a color and an adjective. These children’s answers show that the meaning of 黑(hēi) black which they have acquired is the color black instead of the concept of evil or illegal which is the extended meaning of 黑(hēi) black.

The color black can be regarded as the prototypical meaning of in Chinese 黑(hēi) black, because at a very young age when we start to use our perceptions to experience the world we acquire the concept of color earlier than the other extended meaning of
黑(hēi) black. What is more, when we talk about 黑(hēi) black, the concept of color comes to our minds immediately. In many editions of the Chinese dictionary 黑(hēi) black as a color, like ink, ranks first. So we believe that the prototype meaning of 黑(hēi) black is color of black. And the prototype of other basic color terms are all colors.

Figure 4.2 the semantic features of Hei “black” in prototype

4.2.2 Schematic-Related Extension Meaning of Black

Ungerer and Schmicl (1996:127) say that image schema is derived from our everyday bodily interaction with the world and are therefore regarded as basis experiences. Everyone must have the experience of being in a dark night. The world during the night is completely dark, it is not easy for people to see everything clearly, because of the lack of light. Similarly, we see nothing from the background of black. When we see the color of black, it is easy for us to think of 黑夜(hēi yè) dark night. It is not because that dark night is something in the color of black, but because seeing something black will remind us of the experience of seeing things at a time when it is dark. We cannot see anything behind the color of black, neither could we see anything in the dark. To put it differently, we will produce a general picture of associating the experience of what we see in the dark night with what we see about the color of black. With the view of LINK schema, the experience of seeing the color black and the experience of being in the dark night are cognitively linked in our understanding. Here is the LINK.

Figure 4.3 LINK of 黑(hēi)

Beside the example of 黑夜(hēi yè), here is another one:

(1) 屋子里黑得伸手不见五指。
Wū zǐ lì hēi dé shēn shǒu bú jiàn wǔ zhī 。

It was so dark in the room that you couldn’t see your hand before you.

黑 in sentence (1) does not refer to the color of black, but means that, where there is no light, there is a black world. This LINK schema developed the meaning of black from color to dark (no light).

(2) 这孩子怕黑。

Zhè hái zǐ pà hēi。

This kid is afraid of the dark.

Human eyes do not work in the dark the outside world appears to be kept from the knowledge of humans. Walking alone in the dark night may be frightening for most people because in the dark we cannot see what is in front of us and we cannot know what is going to happen to us. In other words, darkness implies a world unknown and unpredictable to humans. At the same time humans have an innate fear of the dark. So from our interaction with our environment, by image schema black developed the concept of “dark”, “invisible”, “unknown”, “unpredictable”, “danger”, and “afraid”.

The semantic meaning of schematic-related extension:

- light
  - known ↔ dark → - visible
  - predictable + danger + afraid

Figure 4.4 semantic meaning of schematic-related extension of 黑(hēi)

4.2.3 Metaphorical Extension of Black

In addition to the schematic-related extension. Metaphorical extensions extend the meaning of 黑 “black”. Lakoff and Johnson 1980 claim that conceptual metaphor includes the process in which we understand and experience one kind of thing (i.e., a target domain) in terms of another (i.e., a source domain). In this way 黑 extend its meaning into various domains. It is crucial to point out that this metaphorical extension
is not random. It actually forms a coherent system in terms of which we conceptualize our experiences.

(1) 他们说的是黑话。

tā men shuō de shì hēi huà。

You won’t understand the cant they use.

(2) 检方介入侦办, 调查出官商勾结的黑幕。

jiǎn fāng jiè rù zhēn bàn ， diào chá chū guān shāng gōu jié de hēi mù。

The Court prosecutor intervenes in an investigation and investigates the hidden goings-on of officials and merchants colluding with each other.

(3) 黑帮密函内容多以黑话传达信息。

hēi bāng mì hán nèi róng duō yǐ hēi huà chuán dá xìn xī

Sinister gang private letter contents by argot deliver message.

“黑幕” (the hidden goings-on) means that there are some facts one wishes to hide and usually these facts are not to be divulged. In modern Chinese heihua “黑话” (argot) mostly means a kind of language including special words or phrases which is used by a particular group but it is not understand by outsiders. Through metaphor dark is mapped into social domain. The salient feature is secrecy. Language is a tool for communication, for mutual understanding. However, heihua aims to limit the communication within a certain group and keep secrets from outsides. We are all aware that darkness affords us the best shelter from divulgation when engaged in secret business. The illegal things done by people in a gang are often carried out in the dark. So from sematic meaning of “secret”, black develops another meaning of “illegal”. Till now, black is mapped into the domain of law.

(1) 黑道暴力讨债，强占“庄头北”厂房。

hēi dào bào lì tǎo zhài ， qiáng zhàn “zhuāng tóu běi ”chǎng fáng 。

Gang violence demand debts, forcibly occupy “zhuangtoubei” factory.

（2）警方接着往上追查，发现巴勒斯坦方面有黑社会头子安排偷渡。

jǐng fāng jiē zhe wǎng shàng zhuī chá ， fā xiàn bā lè sī tài ēr fǎng miàn yǒu hēi shè huì tóu zǐ ān pái tōu dù 。

The police continue following the cues to investigate, and discover that there is a leader
of the underworld in Bales arranging illegal immigration or emigration.

(2) …不但走私毒品、伪造货币，还用各种方法洗黑钱…

xi hēi qián

…not only smuggles narcotics and forged currency, but also uses various method for operating the underhand payment…

money laundering (i.e., to transfer money obtained from crime to foreign banks, legitimate business, etc. so as to disguise its source)

(3) 他在黑市上买了一台彩电。

tà zài hēi shì shàng mǎi le yī tái cǎi diàn。

He bought a color TV on the black market.

(4) 报不上户口，他岂不成了黑户?

bào bú shàng hù kǒu ， tā qǐ bú chéng le hēi hù ？

Without official registration, isn’t his residence illegal?

Hei “balck” here refers to the concept that these organizations, “黑道”(hēi dào), “黑社会”(hēi shè huì) are “secret invisible and illegal”. The original meaning of 黑道(hēi dào), is the road without street light; however, it is extensively applied to describe the situation in which someone loses his or her way and joins an illegal gang. 黑道(hēi dào),黑帮(hēi bāng),黑社会(hēi shè huì), all can be referred to as a kind of the gang or organized group in which members are engaged in something secret or unlawful.

Besides, the linguistic expression heiqian “黑钱”(hēi qián), “黑金”(hēi jīn) means the money which is earned or gotten by the unlawful way. Another linguistic expression “黑金政治(hēi jīn zhèng zhì)” describes the situation in which some people use their political authority to exchange for the money benefit. Hei “black” in 黑钱(hēi qián)、黑金(hēi jīn) and 黑金政治(hēi jīn zhèng zhì) represents an illegal way by which the money is obtained and a secret way in which the process of how people get money is invisible. In addition, 黑市(hēi shì) is used nowadays to the process of buying and selling currencies or goods illegally and secretly. The goods in 黑市(hēi shì)is called 黑货(hēi huò). 黑货(hēi huò) means stolen goods or smugglers’ goods which are traded in an illegal or secret way.
In China 户口 (hù kǒu) is a legal concept. It is published by the public security organs Census Management agency. It is a records and retention of basic legal instruments household demographic information. So, it is a basic legal document to prove your residency right. 黑户 (hēi hù) heihu refers to those who have no record in national census, he who has no resident card nor identity card. In other words, he who has no legal social statues in China.

As we can see, the meaning of hei in above examples is “unlawful, illegal”. According to law an illegal deed is to be punished and it brings shame upon themselves. In these expressions hei stands for “unlawful, illegal”. When a semantic change such as “dark” coming to mean “evil” occurs, any perceived sharing of parameters between blackness and wickedness is completely dependent on a broader understanding of moral qualities in terms of colors----an understanding which is neither objective nor readily expressible in terms of semantic features. In Chinese, the following examples can be found.

(1) 这些买卖人真黑。
zhè xiē mǎi mài rén zhēn hēi 。
Some traders are just greedy.
(2) 他对她的家财早就起了黑心。
tā duì tā de jiā cái zǎo jiù qǐ le hēi xīn 。
He has long cast covetous eyes on her wealth.
(3) 他这样做给学校抹黑了。
tā zhè yàng zuò gěi xué xiào mò hēi le 。
what he did brought disgrace on the school.

Driven by metaphor, the semantic feature of hei develops through three stages: secret→illegal→evil. Given the general negative connotations of the word hei as a background, the metaphorical link-up between “black” and “reactionary” emerged naturally during the Chinese Cultural revolution (1966-1976). At that time, those who suffered from severe criticism for political reasons were all considered to be “black”. Hei can be found in a number of expressions with a strong derogatory sense. For example, 黑五类, (hēi wǔ lèi, literally five kinds of things ) once referred to five categories of people regarded as “public enemies” before the late 1970s, namely,
landlords, rich peasants, counter-revolutionaries, bad elements (morally degenerate people) and “Rightists” (those condemned for “opposing socialism” in 1957-1958).

In summary I have drawn a semantic network for Hei driven by metaphor

![Figure 4.5 semantic network for 黒(hēi) driven by metaphor](image)

**4.2.4 Metonymic Extension of Black**

In addition to a variety of metaphorical extensions which are mentioned above, the extended meanings of hei are also motived by metonymy in Mandarin Chinese such as “黑手”(hēi shǒu), “黑脸”(hēi liǎn), “黑匣子”(hēi xiá zi), “黑哨”(hēi shào).

According to the face-painting of Chinese Opera, the different colors of facial patterns symbolize different kinds of personalities of opera characters. The black-faced character symbolizes one who is superficially brutally violent but essentially good-hearted. For example, one of the typical representative of black-faced characters is 包拯 (bāo zhěng) who was a famous judge in medieval China. His face is almost totally black and his nick name is Steel Face of Justice which means impartial and incorruptible. So we know that 黒脸(hēi liǎn) is used to stand for the person whose characters are honest, righteousness, impartiality and scrupulous. Based on what Lakoff and Johnson 1980 mention, the metonymy THE FACE FOR THE PERSON. They claimed that “in our culture we look at a person’s face---- rather than his posture or his movements----to get our basic information about what the person is like” (Lakoff and Johnson, 1980:37). In other words, the facial painting in Chinese Opera metonymically stands for a person who has certain personalities.

However, 黒脸 is used in another interpretation in our daily life language, take example;

(1) 在管教孩子时，我的父亲总是扮演黑脸的角色。

When its time to discipline the children, my father always plays the black-faced role.(negative role).
In example 黑脸 (hēi liǎn) is used to describe what kind of role the speaker’s father plays while he is teaching children; in other words, we realize that this father may be strict, righteous and impartial, what is more, he does not spoil any one of his children. Because of this kind of characteristic, an impression is widely prevalent, that the person who is described as playing the role of 黑脸 (hēi liǎn) is a strict and unfavorable one, and he or she is too scrupulous and impervious. So here 黒脸 (hēi liǎn) does not refer to a black face, but a certain characteristics which are similar to those in Chinese Opera. 

Hei means “just, strict but unfavorable”.

As to the expression 黒手 (hēi shǒu), it originally refers to a person who is engaged in the kind of work concerning mechanical engineering, such as repairing cars. Based on our life experience, we can see that mechanics or garagemen often dirty their hands because they have to put their hands on parts of machines or engine oil. Based on the metonymy THE PART FOR WHOLE (Lakoff and Johnson 1980), the part of human body (the dirty hands) which is selected is used to stand for the whole (the mechanic). Because of the dirty hands of the mechanics or garagemen, the linguistic expression 黒手 (hēi shǒu) is metonymic used to represent the relevant occupation, such as mechanics.

Look at this sentence;

(1) 何智辉抨击检方办案不公，甚至暗指有“部长级”的黑手操控。

He Zhihui attacks how the court prosecutor handles the case is unjust; He even points out that there is the minister-ranked backstage manipulator controlling...

Here 黒手 (hēi shǒu) in sentence represents some people who manipulate something from behind the scenes. Nobody can see who they are and these people who are called 黒手 (hēi shǒu) always manipulate or control everything in secret. According to our life experience, we know that mechanics or garagemen make their hands dirty with machine oil and their hands are dirty all the time when they repair cars or fix over the engine in back of or under the machinery equipment. Because of dirty hands and engine oil, mechanics or garagemen’s hands are often covered with the color of black and thus their hands cannot be seen very clearly. Mechanics or garagement repair cars or fix
engines with their dirty hands as if some people manipulate something by virtue of certain ways which we do not understand. Because some people manipulate something in secret, it is hard for other people to see and understand what those manipulators are doing. That explains why the linguistic expression 黑手(hēi shǒu) extends its meaning to those backstage manipulators whom we cannot see. Thus, hei here does not refer to the person who really has black hands; instead, it refers to the situation in which someone manipulates something secretly and others usually cannot see who they are and what they are doing.

What 黑手(hēi shǒu) manipulates often causes injustice. In sport events, the referee uses the whistle to advise the players. The referee is like a judge whenever there is dispute or any rule breaking act. Therefore, the referee stands for justice. Before he makes a judgment he will usually whistle to arouse all players’ attention or even pause the match. However, if the referee is not fair and makes unfair judgments, he is called 黑哨(hēi shào). And we often used such sentences in daily life, such as

(1) 他被黑了。

tā bèi hēi le.

He is not painted in black. He is treated unfair. When we feel to be treated unfair, or there is no rule to follow, we naturally say 太黑了(tài hēi le). Therefore, hei has gained another semantic feather: unfair.

Black in western societies is seen as a color of mourning and deadliness, because black causes an emotion of depressed and pessimism. In an airplane there is an automatic device for recording details of the plane’s flight. Most people would suppose that the black box is black. It is, however, painted orange so that it will be convenient to find. There is good reason why it is called a black box instead of an orange box. When an air disaster happens, people usually spare no effort to search for around for the black box of the plane because it may supply important clues to the cause. Its close relation to death and tragedy is the true source for its name----black box. We also have more Examples like 黑色幽默(hēi sè yōu mò). Humor that presents the unpleasant or tragic realities of life in a comic way.
4.3 Semantics Analysis of White

4.3.1 Prototype Meaning of White

Wierzbicka (1990&1996) believes that the notion of “black” and “white” may be inherently associated with “dark” and “light”. He claims that the semantic framework of black and white would reflect not only their status of basic color terms learnt by extension, but also their association with the concept of DARK and LIGHT. White often reminds people think of “no color, clean”, it is because semantics of white is mapped from domain of color into some similar domain driven by metaphor.

There four reasons for the white color to be the prototypical meaning of 白(bái) white. Based on 说文解字(shuō wén jiě zì) , the original meaning of 白(bái)white is the color of something falling into decay and the color of west. Looking up in several different types of Chineses dictionaries, the first entry of in dictionary for defining 白(bái)white is one of five colors or the white color. Secondly, we begin to use our perceptions for color to experience the world at a very young age, and the notion of
color is acquired earlier than other extended sense of 白 (bái) white such as pure, legitimate. What’s more, the notion of color comes to our mind most quickly while we see or hear the linguistic item.

The semantic features of 白 (bái) “white” in prototype

![Figure 4.8](Image)

**Figure 4.8** the semantic features of 白 (bái) “white” in prototype

### 4.3.2 Schematic-Related Extension Meaning of White

If the color black makes people think of night, then white will remind them of day. According to our daily life experiences, we know that the world in the daytime is bright and it is easy for people to see everything clearly during the daytime. When people perceive the color of white or something white, they will intuitively think of the daytime. This is not because something white makes us think of daytime and nor do we consider the day as something white. It is because seeing something white will remind us of the experience of seeing things at a time when it is bright. Whiteness is closely related to brightness. Here is the LINK

![Figure 4.9](Image)

**Figure 4.9** LINK(a) of 白 (bái) white

The color white represents a color which is bright, and we see everything clearly from the background of white. Due to this kind of characteristics of white and experience we connect the concept of color with our daily life experience of being in the daytime; that is, we could see everything clearly in the daytime or things can be hidden nowhere. Thus the concept of 白 (bái) in 白昼 (bái zhòu), 白天 (bái tiān), is classified as the schematic-related extension of 白 (bái) because the daytime is schematically related to the prototype of 白 (bái). As a result, 白 (bái) undergoes a semantic change from whiteness to brightness, as in:
Furthermore, according to our surrounding environment and life experiences, the day is more obvious than the night. We know that the daytime not only makes us feel visible physically, but also makes us feel clear mentally. In addition, seeing things in the daytime is obvious for most people because in the light we can see what is in front of us and we can predict what is going to happen to us. From our interaction with our environments, 白天 (bái tiān) is associated with the concepts of bright, visible, predictable. The semantic features of 白 (bái) are as followed.

Figure 4.10 semantic meaning of schematic-related extension of 白 (bái) on the basis of LINK(a)

As previously mentioned, our conceptualization is grounded in our daily life experiences with objects, actions, events and people. When people perceive the color white or something white, they will intuitively think of the white silks 白帛 (bái bó). That’s because in ancient China, white silk is a kind of cloth frequently used to make clothes or to paint on. Because of this kind of characteristics of white and the experience we have toward the color white, we connect this concept of color with our daily life experience of using white silks For it is unadorned, we haven’t added anything on it. Here is the LINK.

Figure 4.11 LINK (b) of 白 (bái) white

Actually, the feature “+white” and “-adorned” in with silks both mean “spotless”; To
put it more specifically, the experience of seeing the color white and the experience of using the white silks are cognitively linked in our understanding. Thus the concept of 白 (bái) in 白帛 (bái bó) white silks is classified as the schematic-related extension of 白 (bái) white because the white silks is schematically related to the prototype of 白 (bái) white.

From our cognitive perception and life experiences, we know that the white silks are not processed, it is less sophisticated. What’s more, the white silks do not only make us feel clean and pure physically, but also makes us feel clear mentally. In that sense, the white silks is associated with the concepts of “spotless, unadorned”; The semantic features of 白 (bái) white are as followed.

Figure 4.12 semantic meaning of schematic-related extension of 白 (bái) white on the basis of LINK(b)

4.3.2 Metaphorical Extension of White

As mentioned above, light is essential for human eyes to work properly. Without light, human eyes are just like wasted ornaments. But in the light, the outside world presents itself before us clearly. The causal relationship between brightness and visibility gives rise to the metonymic meaning of 白 (bái) white, “clear”. And the sense of clearness is often used metaphorically in the social domain, and we find examples like:

(1) 经过公安干警一个多月的严密侦察，这桩案件终于真相大白。

jīng guò gōng ān gàn jǐng yī gè duō yuè yì jì zhěn chá ， zhè zhuāng àn jiàn zhōng yú zhēn xiàng dà bái

after a month of close surveillance by the policemen, the truth of this case is revealed.
(2) 我不能不明不白地辞职。
wǒ bù néng bú míng bú bái dì cí zhí 。
I cannot resign under a cloud.
(3) 他曾蒙受不白之冤。
tā céng méng shòu bù bái zhī yuān 。
He once suffered a gross injustice.
真相大白(zhēn xiàng dà bái) the truth is unveiled does not really mean that the color is white. 白(bái) here represents the feature of explicit and a kind of feeling which we may have when the truth is revealed. When the truth of this case is revealed, we usually get a clear idea of the truth, because criminal procedure is no longer hidden; we finally understand the inside story.
（1）她的灵魂原来漆黑一团，犹如黑夜，如今却像新下的雪一样洁白。
tā de líng hún yuán lái qī hēi yī tuán ，yóu rú hēi yè ，rú jīn què xiàng xīn xià de xuě yī yàng jié bái 。
Her soul, which was black as night, is now pure and white like the new-fallen snow.
（2）我发誓，我是清白无辜的，我拿我的孩子发誓，我是清白无辜的。
wǒ fā shì ，wǒ shì qīng bái wú gū de ，wǒ ná wǒ de hái zǐ fā shì ，wǒ shì qīng bái wú gū de
I swear I’m innocent. I swear on the head of my children I’m innocent.
According to the meanings of 洁白( jié bái) spotless white and 清白(qīng bái) innocent, and the way in which they are used, we know that 白(bái) here means “spotless”, “innocent”. If you have some criminal it is like a black spot on a white paper, because the white is clean and pure to us, we cannot see any stain on the white paper. Then we transfer this feeling to our concepts towards the meaning of 洁白( jié bái), 清白(qīng bái) Now the 白(bái) means innocent.
When 白 (bái) white has sense of “clear”, it refers to a world without any stain. It is so clear and spotless. When you are in such world, you cannot see any stain, you must feel pure and clean because we cannot see any spots on it. Lakoff & Johnson (1980) mention the conceptual metaphor UNDERSTANDING IS SEEING in which there is a systematic way of talking about the visitional aspect of understanding. Thus we know
that we map our knowledge of “seeing” onto our understanding. In this way we use the linguistic expressions such as洁白 (jié bái) spotless white and清白 (qīng bái) innocent to describe something we believe is pure and innocent. Here is the Chart for this part.

bright $\rightarrow$ M $\rightarrow$ clear $\rightarrow$ M $\rightarrow$ innocent

Figure 4.12 semantic network (a) for 白 (bái) driven by metaphor

Another sematic meaning for 白 (bái) is unadorned. On the white silk there is nothing. On the basis of this you are supposed to paint or sew more beautiful pictures. Pure white impresses us with its cleanliness and purity and is often considered as no color. Without hue, black and white are know as achromatic colors. The word 白 (bái) thus carries a metonymic sense of blankness or plainness. The following are some typical instantiations: 一张白纸 (yī zhōng bái zhǐ) a piece of white paper; 白开水 (bái kǎi shuǐ) plain boiled water. This metonymic use of 白 (bái) is then the source for series of metaphorical extensions. They are “invalid”, “without advantage or foundation”, “in vain” and “free of charge”.

(1) (a) 约翰尼：老师叫我们写一篇题为“懒惰的后果”的作文，我交了一张白卷。
yuē hàn ní : lǎo shī jiào wǒ men xiě yī piān tí wéi “lǎn duò de hòu guǒ ”de zuò wén , wǒ jiāo le yī zhāng bái juàn .
Johnny: Teacher told us to write an essay on “The Result of Laziness”, and I turned in a blank sheet of paper.

(b) 有些地方有关部门常给农民打白条，又不给兑现的日期。
yǒu xiē dì fāng yǒu guān bù mén chǎng gěi nóng mín dǎ bái tiáo , yòu bù gěi duì xiàn de rì qī ．
It had become a common practice for local departments to write IOUs (an informal voucher), with no indication of when the debts would be settled with the farmers.

(2) (a) 这所学校几乎是白手起家的。
zhè suǒ xué xiào jǐ hū shī bái shǒu qǐ jiā de ．
This school almost started from scratch.
(b) 我们要共同努力改变这里一穷二白的面貌。

wǒ men yào gòng tóng nǔ lì gǎi biàn zhè lǐ yī qióng èr bái de miàn mào
We must work together to lift the area from the state of poverty and ignorance.

(3)(a) 我白白浪费了精力。

wǒ bái bái làng fèi le jīng lì
I made my efforts in vain.

(b) 我帮你复习算是白费蜡了。

wǒ bāng nǐ fù xí suàn shì bái fèi là le
All my efforts to help you with your lessons turned out to be useless.

(c) 他们听不进去，不必和他们白费口舌了。

tā men tīng bù jìn qù ， bù bì hé tā men bái fèi kǒu shé le
They won’t listen, so don’t waste your breath telling them.

(4) (a) 这些家具是白给他的。

zhè xiē jiā jù shì bái gěi tā de
The furniture is free of charge for him.

(b) 我不喜欢那些吃白食的人。

wǒ bú xǐ huān nà xiē chī bái shí de rén
I don’t like those who are prone to live off other people.

It becomes clear from these sentences that there are primarily four abstract meanings derived from the concrete meaning “blank”, each of them presenting a subtype of the metaphorical mapping from color domain to social domain.

In group (1), 白卷 (bái juàn) is an examination paper handed in with all the questions unanswered the linguistic expression 白条 (bái tiáo) IOU originally refers to an informal vouches.

From group (1) example (a) and (b), we know that this kind of usage usually means that the papers or voucher lacks the effect, that is, the papers cannot get marks and the voucher is valid. In other words, the students cannot prove their knowledge and capability, and the farmers can hardly get their money back. In addition, the linguistic expression 白条 (bái tiáo) originally refers to the receipts and payments of evidence requested by the perpetrator that do not meet the formal issuance of certificate and in
order to avoid supervision or evaded taxes as a means of fraud. In this group 白 had got the semantic meaning of “invalid”.

The word 白(bái) in group (2) does indeed indicate “without advantage or foundation”, while in group (3) 白 (bái) white comes to mean “in vain”, or “producing no result”. Another metaphorical use of 白(bái)white is exemplified in (4), namely, “free of charge”, or “costing nothing”. These four senses of 白(bái)white are not isolated but integrated in that they share the common attribute of “nothing” in the first place and perspectivize different components of the social domain in the second. Here is a chart for this part.

Figure 4.13 semantic network (b) for 白(bái) white driven by metaphor

4.3.3 Metonymic Extension of White

In addition to a variety of metaphorical extensions which are mentioned above, the extended meanings of 白 (bái) white in this thesis include metonymic extensions which are classified into two kinds. One is based on the prototype of 白(bái) white, and the other is based on image schema of 白(bái)white.

4.3.3.1 Metonymy Based on the Prototype of White

In Chineses Opera, the color 白 (bái) white represents a character who is cunning, wicked, treacherous; for example, one of the typical representative of white-faced characters in 曹操(Cao Cao, a person’s name) who was a disloyal and cunning minister in medieval China. His face is almost totally white and his nickname is 乱世奸雄(luàn
shi jiān xióng) chaotic warrior which means a person who achieves high position by unscrupulous scheming. Thus, we know the technical expression illustrating the color of painted face in Chinese Opera. Here 白脸 (bái liǎn ) white face is used to stand for the person whose characters are malicious or treacherous, and the color of 白(bái) represents this kind of personality on the aspect of facial painting in Chinese Opera. This is based on what Lakoff&Johnson(1980), the metonymy THE FACE FOR THE PERSON, and they claims that “in our culture we look at a person’s face- rather his posture or his movements- to get our basic information about what the person is like”(Lakoff&Johnson 1980:37).

Actually in Chinses the meaning of 白(bái) is often connected with parts of human body. In this way on the basic of prototype meaning the semantic meaning of 白 (bái) produce more meanings through metonymy.

(1) 是啊，你唱红脸，我唱白脸。

shì ā ， nǐ chàng hóng liǎn , wǒ chàng bái liǎn .

Yeah, that makes me the bad guy and you the good guy

(2) 迎面走来个白面书生。

yíng miàn zǒu lái gè bái miàn shū shēng .

Here comes a pale weak young scholar.

In example (1)白脸(bái liǎn) white face is not a technical word in Chinese Opera, but an expression we use in daily life. In these two examples 白脸(bái liǎn) and 白面(bái mián) literally refer to the color of face but the real meanings have changed.

In example (1) 白脸 bái liǎn (one who plays the negative role) is used to describe what kind of role the speaker plays; in other words, we realize that this speaker may pretend to be wicked, treacherous and cunning, his role is different from the hearer’s. Because of this kind of characteristic, an impression is widely prevalent that the person who is described as playing the role of 白脸(bái liǎn) is a crafty and evil one. Thus, 白脸 (bái liǎn) white face means a cunning role in example (1) means a cunning role.

In contrast, the expression 白面书生(bái miàn shū shēng) a pale young scholar, which take literally also contains the words for “white” and “face”, has quite a distinct
meaning. Here, 面 (miàn) and 脸 (liǎn) are synonyms, though they are to be used in different contexts. 白面书生 (bái miàn shū shēng) denotes in fact, a pale-looking and inexperienced young scholar. This use of 白 (bái) white is made possible by a process of metonymicalization that has a cultural base. In ancient China the intellectuals tended to have white faces implying both frailty and lack of experience, for they commonly stayed indoors and studied in hard conditions.

(1) 老太太不喜欢儿媳妇，过门当天就给她个大白眼。
lǎo tài tài bù xǐ huān ér xí fù , guò mén dāng tiān jiù gěi tā gè dà bái yǎn.
The old lady who did not like her daughter-in-law cold-shouldered her the very day she moved in after the wedding.

According to our life experience, we know that when we do not like someone, we don’t want to see them. In that case, you are rolling your eyes at them. If one looks upwards or sideways, showing the whites of his eyes, he is inclined to reveal his contempt or disgust. Thus, people only can see the white of his eyes. By contrast, when one looks squarely with the pupils at the center his eyes, he is likely to convey his respect or appreciation. The linguistic expression 白眼 (bái yǎn) a disdainful look is metonymic used. By the way, 白眼狼 (bái yǎn láng) literally white-eyed wolf refers metaphorically to an ungraceful, heartless villain in Chinese.

It is known to all that human hair normally turns grey (and in Chinese, white) in color with age. Thus some idiomatic expressions like 白发苍苍 (bái fā cāng cāng) grey-haired emerge naturally indicating agedness. Meanwhile, since the word 头 (tóu) head in Chinese can refer metonymically to the hair, we get such examples as 白头偕老 (bái tóu xié lǎo) to live together to a ripe old age, which is widely used in China as congratulations on the wedding.

aged ← Me white ↑ Me ← Me disgusting ↓ Me weak
4.3.3.2 Metonymy Based on the Image Schema of White

One of the image schema extension of 白 (bái) white is white silk, we have discussed above. As to the expression 白事 (bái shì) funeral affairs, it traditionally refers to all the things having something to do with the funeral. According to our life experience, we can see that when Chinese people attend funerals, mostly they will wear clothes made by white silks, or in modern Chinese people will have a white brooch, wears a white cloth covering head, and the whole mourning hall is decorated in white.

As mentioned before, the experience of seeing the color 白 (bái) white and the experience of using the white silks are cognitively linked in our understanding. That’s to say, the concept of 白 (bái) white in 白帛 (bái bó) white silks is classified as the schematic-related extension of 白 (bái). Based on the metonymy THE PART FOR THE WHOLE (Lakoff & Johnson 1980), the part of funeral staff (the white silks people wear in the funeral) which is selected used to stand the whole (the funeral affairs).

In feudal society of China, 白虎 (bái hǔ) white tiger is the symbol of big omen. So the women who brings bad luck to her husband is call 白虎星 (bái hǔ xīng). White representative in the Five Elements in gold, a symbol of the fall. In ancient China people called stone or something hard as 金 (jīn) gold. 金 (jīn) gold is west, and west is 白虎 (bái hǔ) white tiger. West is god in charge of killing. So 金 (jīn) gold also has similar characteristics of chill, convergence. In this way 白 (bái) white west and fall are connected and share similar characteristics. In fall farmers have farmers harvest and store food for winter. But the weather is getting colder, everything in the world is getting weaker and dying. The scope of human’s activity is also smaller and smaller because of cold weather. Thus the mood of people has the effect of sadness and grief. In ancient China, the war fighting for the unjust and killing the prisoners often took place in autumn. It is called 秋后算账 (qiū hòu suàn zhàng). So 白 (bái) white in Chinese is exhausted and no bloody, lifeless and symbol of death, bad omen.

(1) 眼下我是白丁一个，但是我会当教授的。
at the moment, I’m only a mister, but I’ll be a professor.

According to our background knowledge, we know that in Chinese feudal society, usually the uneducated common people cannot wear colorful clothes. Color is gifts by the nature, but the concepts of the inferiority or superiority in a society is ultimately given by social system and culture. In Chinese feudal society white is color of ordinary people. From Han dynasty till Tang dynasty ordinary people are wore white clothes. Colorful clothes cannot be worn by common people in ancient China. Thus the ordinary people are called 白衣 (bái yī) white clothes. People without fame are called 白丁 (bái dīng), 白身 (bái shēn). Even the house where the scholar without fame lived is called 白屋 (bái wū) white house. White means no fame or no power.

That can explain why the linguistic expression 白丁 (illiterate people) in sentence 1 extends its meaning to being poor, ordinary, humble. Thus 白 (bái) in sentence 1 does not refer to the person who really wears white clothes; instead, it refers to the illiterate person. And 白 (bái) has the semantic features of “ordinary”, “humble”.

Funeral, bad omen Me White silk Me ordinary, humble

Figure 4.15 Metonymic extension of 白 (bái) white based on the image schema

Let’s summarize the semantic network for 白 (bái)
4.4 Semantics Analysis of Red

The preceding discussion has presented an analysis of polysemous lexical items in terms of radial categories consisting of sometimes quite extensive chains of distinct though related meanings. Now I shall in this section continue to suggest a family resemblance approach to the internal structure of another polysemous color term 红 (hóng) red in Chinese. As we have discussed the prototype of black and white, we conclude the prototype of all these basic color terms is color and we skip the same analysis.

4.4.1 Schematic-Related Extension Meaning of Red

From a physical perspective, the color red is an electromagnetic wave whose wavelength is between about 770 nm to 622 nm. This range of visible light is the closest to the range that human eye can perceive. So red is to the human eyes the most salient of color experiences. A person with brain damage suffering from temporary color blindness starts to perceive red before they are able to discern any other color. It speeds up our blood, activates our energy, and makes us excited. This experience is similar to fire. When you are close to fire in winter, your blood speeds up, and you feel warmer. In dark or in winter fire is the best place to stay. It attracts people to get together but wards off dangerous animals, because fire is the best weapon to fight against animals. With fire humans feel safe and comfortable. With fire humans are able to cook, to protect themselves and have no suffer from coldness. This experience of fire is linked to the color red. In Chinese we have expression like 火红 (huǒ hóng) red fire. With the view of LINK schema, the experience of seeing the color red and the experience of being with fire in winter cognitively linked in our understanding. Here is the LINK.

```
the color of red fire
+red +warm
```

Figure 4.17 LINK(a) of 红 (hóng) red

From our cognitive and life experience, in dark fire is highlighted. It is to get rid of cold and make people feel warmer. So In that sense, the red is associated with the concepts
of “highlighted, warm”; The semantic features of 红（hóng） are as followed.

![Diagram]

Figure 4.18 semantic meaning of schematic-related extension of 红（hóng）red on the basis of LINK(a)

Chinese also worship sun. It is difficult to get fire in ancient time but the sun turns up every day. It is much safer in day time then at night. They believe “日至而万物生” (《淮南子·天文训》), (Everything grows whenever there is sun). Chinese believe that sun provides energy and makes people exited. Without sun people cannot plant and then there is no food so people will starve. So Chinese worship sun andChinese have a strong favorable emotion on sun. 烈日如火, 其色赤红(liè rì rú huǒ, qí sè chì hóng )the sun is as warm as fire, the color is red. So in Chinese we have a word “红日”(hóng rì)red sun. With the view of LINK schema, the experience of seeing the color red and the experience of being with sun are cognitively linked in our understanding. Here is the LINK.

Figure 4.19 LINK (b) of 红（hóng）red

![Diagram]

Sun offers energy, and make plants grown. Sun is essential to human’s life. Chinese people worship the sun. By nature, the Chinese have a level of devotion and adoration for the God of sun. In China, sun is the symbol of luck. Then the color red in Chinese culture became the most favorable color. It brings luck and stands for being propitious. From LINK schema, red have such semantic features as followed.

Figure 4.20 semantic meaning of schematic-related extension of 红（hóng）red on the basis of LINK(b)

![Diagram]
4.4.2 Metaphorical Extension of Red

The color of fire red makes people warm. With fire it is not dangerous any more. With fire food is cooked in a more delicious way. So, life became much better. Look at these examples.

(1) 生意红火起来了。
shēng yì hóng huǒ qǐ lái le。
Business is prospering.

(2) 来一个新年开门红。
lái yī gè xīn nián kāi mén hóng。
Let the new year get to a flying start.

(3) 企业全面完成了全年的指标, 实现了满堂红。
qǐ yè quán miàn wán chéng le quán nián de zhǐ biāo, shí xiàn le mǎn táng hóng。
The enterprise achieved complete success in fulfilling the annual targets.

By metaphor 红 hóng acquires the meaning of success and prosperity. 红火(hóng huǒ) red fire is used for being prosperous and flourishing. 开门红(kāi mén hóng) and 满堂红(mǎn táng hóng) is used for effective and fruitful success. Usually this success can be supported by concrete numbers such as money, interest ect. In Chinese we have 红利(hóng lì),分红(fēn hóng) and so on.

Now let us consider the meaning of 红 hóng as followed

（1）a. 经纪人在沿海地区重新走红。
jīng jì rén zài yán hǎi dì qū zhòng xīn zǒu hóng。
Brokers are again in favor in coastal areas.

    b. 在这一带她可算一个叫得响的红角儿。
zài zhè yī dài tā kě suàn yī gè jiào dé xiǎng de hóng jiǎo ér。
She is something of a popular actress in this area.

c. 当时他是政府里一个红得发紫的人物。
dāng shí tā shì zhèng fǔ lǐ yī gè hóng dé fā zǐ de rén wù。
He was one of the most influential figures in that administration.
The term **红** carry the implication of popularity and power. This is motivated by the previous examples. In other words, we establish a metaphorical link between concrete substances and abstract qualities. Let’s put it in form of figure.

Figure 4.21 semantic meaning for **红**(hóng) red driven by metaphor on the basis of LINK(a)

![Diagram](image)

I now turn to discussion of how the concept **红**(hóng) redis metaphorically mapped onto the target domain of politics. In China, the effect of red color play an important role in politics. In China, the national flag is red. In primary school, students wear red scarves. In every kind of document the official seals or stamps are all in red. Connection of red color and this political direction is obvious and in China this connection is stronger than elsewhere. While the western cultures frown upon red in its political sense, in Chinese **红**(hóng) red has a political meaning yet with a positive connotation. Although red is the color of blood implying bloodshed, aggression and war in Western societies, it becomes a symbol of communism and socialism for its advocacy of armed struggle for revolutionary victories. Together with the Chinese traditional preference towards red, the word **红**(hóng) came to mean “revolutionary, politically progressive”. In war, the revolutionary arm is called **红军**(hóng jun); **红心**(hóng xīn) refers to a strong will which is loyal to revolutionary and the proletariat career. Any expression related with revolutionary and progress is likely to use **红**(hóng) red such as “红色娘子军”(hóng sè niáng zǐ jun) The red woman、“红卫兵”(hóng wèi bīng) Red guard、“红海洋”(hóng hǎi yǒng) red ocean、“又红又专”(yòu hóng yòu zhuān) be both socialist-minded and professionally competent、“红色中华”(hóng sè zhōng huá) red China、“红旗手”(hóng qí shǒu) the person holding the red flag and so on. In China the political power is red and called **红色政权**(hóng sè zhèng quán). The documents from the Party are all with red title and called **红头文件**(hóng tóu wén jiàn) and so on. In China the political power is red and called hongsezhenquan. The documents from the Party are all with red title and called hongtouwenjian. In China all the important policies rules, or decisions are informed in
the form of 红头文件(hóng tóu wén jiàn), so it is of strong authority and criterion.
Red is also the color of blood. So it means danger. In Chinese we have expressions like 红灯停(hóng dēng tíng), 吃红牌(chī hóng pái). In traffic lights red light warns and stops all vehicles. In sports match if the judge gives a player a red card, that means this play cannot continue to play, he is out of the game. In our daily life we can see the color red is widely used in social services such as fire-trucks, an emblem of urgency and alarm.

Figure 4.22 semantic network for 红（hóng） driven by metaphor

Chinese worship the God of sun and they believe the sun is red. So the color red is mapped into the other domains. The Chinese think of red as the “lucky color”. At the Chinese spring festival, children are given little red packets or envelopes packed with money as tokens of good wishes. In ancient China red is color for higher social level. In Tang and Song dynasty the place where officials or king lived is called 朱门(zhū mén) red door, the clothes which they wore are 朱衣(zhū yī) red cloth, and the coach which they took is called 朱轩(zhū xuān) red coach. In Chinese 朱(zhū) and 赤(chì) both mean red.

4.4.3 Metonymic Extension of Red

In may be noted that in general there exists a metonymic relationship between redness and flowers for the Chinese, which arises from the fact that most flowers in the world are bright colored. For example:

(1) 知否？知否？应是绿肥红瘦。
zhī fǒu ? zhī fǒu ? yīng shì lǜ fēi hóng shòu 。
Can’t you see? Can’t you see? The green leaves are fresh but the red flowers are fading.

(2) 红雨随心翻做浪，青山着意化为桥。
hóng yǔ suí xīn fān zuò làng , qīng shān zhe yì huò wéi qiáo 。

Crimson rain swirls in waves under our will; Green mountains turn to bridges at our wish.

These lines are often quoted and on the lips of the Chinese people. The words 红雨(hóng yǔ) red rain refers actually to falling petals. 红(hóng ) red here is metonymic used for petals.

Follower stands for beauty in almost every culture. Again, we are dealing with a fairly transparent metonymic extension. This use of redness as standing for beautiful young ladies often occurs in literary works. It also may stem from the tradition that women of antiquity commonly rouged their cheeks. The point here is that the relation of the red color to the female principle in China survives up to the present day. Here are examples.

(1) 红粉（rouge and powder）
红粉佳人
hóng fěn jiā rén
A beautiful young lady
红粉知己
hóng fěn zhī jǐ
An appreciative female friend

（3） 红颜 (rosy cheeks)
红颜易老。
hóng yán yì lǎo
Beauty is transient.
自古红颜多薄命。
zì gǔ hóng yán duō bó mìng
From time immemorial, beautiful women have often suffered ill fates.

Flowers are often used to stand for beautiful ladies. So 红(hóng) red as the typical beautiful color for flower begin to be used for beautiful ladies. “唇红齿白(chún hóng chǐ bó) red lip and white teeth ,朱唇皓齿(zhū chún hào chǐ ) lip is red and teeth is red and bright, 红颜(hóng yán) red face”all refer to beautiful ladies. In poem of 杜牧(Du Mu) “正是客心孤迥处．谁家红袖凭红楼”(zhèng shì kè xīn gū jiǒng chóu liú xiù píng liú xiù)
It is a guest lonely place. solitary distant place. Whose armbands with Red House, here is not red sleeve but beautiful lady. As “part for whole” this is another example for metonymy.

Here is the figure for this sematic development.

Figure 4.23 Metonymic extension (a) of 红(hóng ) red

The other uses of 红(hóng) that I want to consider is its combination with parts of the human body, which ultimately leads to more metonymic expressions.

(1) 大家当然喜欢他咯，他老是唱红脸。
dà jiā dāng rán xǐ huāng tā gē ， tā lǎo shì chàng hóng liǎn 。
He is of course popular, for he is always playing the part of a warm-hearted and generous gentleman.

(2) 他保养得很好，总是红光满面。
tā bǎo yǎng dě hóng guāng mǎn miàn
He is well preserved and always in ruddy health.

(3) a.他们俩吵得脸红脖子粗，谁也不让谁。
tā men liǎng chǎo de liǎn hóng bǐ zǐ cū ， shuí yě bù ràng shuí 。
The two argued so excitedly that neither would give in.
b.我们共同生活三十年，从来没红过脸。
We have been living together for 30 years and have never exchanged angry words between us.

(4) 她一见生人就脸红。
tā yī jiàn shēng rén jiù liǎn hóng 。
She blushes every time she meets a stranger.

(5) a.他输红了眼。
tā shū hóng le yǎn 。
He became desperate due to loss in gambling.
b.仇人见面，分外眼红。
When the two foes meet, their eyes flash fire.

(6) 看着别人成功了，他真眼红。

He is really jealous of others’ success.

Firstly, the expression 唱红脸(chäng hóng liǎn) is opposite to 唱白脸(chäng bái liǎn) mentioned above and means “to wear the red makeup of the hero in Beijing opera”. In Beijing opera, red face stands for fidelity, courage and a strong will. It is the symbol for justice. For example, in the kingdoms period 关羽(guān yǔ) is called 红脸关公(hóng liǎn guān gōng). Now it can also be applied in much broader contexts, as it turns out in sentence (1). But in sentence (2) red indicates being in ruddy health. Because red is the color of life, here is another common expression 面色红润(miàn sè hóng rùn) as red as rose, it is also used to describe a good health.

According to the general metonymic principle “the physiological effects of an emotion standing for the emotion”, but one’s face may turn red for such different reasons that 红(hóng) red relates to a range of different emotional outbursts. In sentence (3)a and b 红脸(hóng liǎn) means flushing with anger or anxiety, in Chinese we also have expression like 面红耳赤(miàn hóng ěr chì) to describe great anger or fury. In sentence (4) blushing here is with shy or embarrassment. It is evident that 红(hóng) red in sentence(5)a and b indicate a sense of desperation and fury. And in (6) 眼红(yǎn hóng) obviously entails a sense of jealousy that one often feels when he wishes this for himself. The cognitive process at work here is again at the general metonymy “effect for emotion”: the only effect of getting angry or worried highlighted is that of redness in the eyes at the expense of other possible effects.

The color red is also featured prominently in the clothing and other ritual objects pertaining to the traditional Chinese wedding. In fact, the brides wear red wedding gowns and are carried to the ceremony in a red litter. The bride walks on a red carpet and is greeted by the groom who lifts her red veil. Wedding invitations are printed on red paper. Neighbors get red eggs from the couple after a child is born. So in Chinese
red means wedding in expression 红事（hóng shì）wedding as opposed to 白事（bái shì）funeral. Under the conditions, the word 红（hóng）even comes to convey the sense of love. Take the well-know 红娘（hóng niáng）a nonprofitmaking woman go-between for lovers for example. There is an interesting back ground for the emergence of this expression. 红娘（hóng niáng）is originally the name of maid in the classical Chinese play The West Chamber 《西厢记》，whose good offices help bring about the union of the lovers, her mistress 莺莺 （Ying Ying）and the scholar 张生（Zhang Sheng）. Likewise,红豆（hóng dòu）jumble beads is a taken of love in Chinese.

Figure 4.24  Metonymic extension (b) of 红(hóng ) red

![Diagram](image)

Now I would like to briefly summarize the semantic extensions of the Chinese 红（hóng ） by figure.
4.5 Semantics Analysis of Yellow

4.5.1 Schematic-Related Extension Meaning of Yellow
Yellow is often associated with autumn. In autumn, it is getting colder. Most of plants or crops slow their growth. Leaves are changing into yellow because of lack of energy. When leaves are yellow, it means the life of them are fading away. So because of similar experience, people connect autumn with yellow. In china we have some words like this, 枯黄 (kū huáng). 黃 (huáng) yellow here has semantic feature more than color, but “plant, no energy”.

the color of yellow LINK 枯黄 kuhuang for plant

yellow less energy

Figure 4.26 LINK of 黃（huáng）yellow

4.5.2 Metaphorical Extension of Yellow
枯黄 (kū huáng) is used for leaves which are not green any more and is dying. These leaves are about to off from trees, and their life ends. This is mapped into the target domain of activity, then 黃（huáng）yellow has a new semantic features of “failure”. Look at these examples.
(1) 他虽尽了力，但计划还是黄了。
tā suī jìn le lì, dàn jì huá hái shì huáng le。
The plan fell through despite his efforts.
(2) 明天的聚会恐怕要黄，因为我妻子病了。
míng tiān de jù huì kǒng pà yào huáng, yīn wéi wǒ qī zǐ bìng le。
I’m afraid tomorrow’s party’s off because my wife’s ill.
The term 黃（huáng）yellow here is obviously means “to fizzle out”, “to fall through”. As a further illustration, I would like to discuss an interesting idiom in Chinese, 黃粱梦 (huáng liáng mèng)daydream. It is from the story of a discontented poor scholar who fell asleep while waiting for his lunch and dreamed that he became a high official and enjoyed a life of wealth and comfort, only to wake up and find that the pot of millet
was still cooking on the fire for him. This expression conveys that the hope is shattered.

Yellow is also mapped into the target domain of moral. It means demoralization. For example 黄牛 (huáng niú) are those people who sell all kinds of tickets (film, football match, concert, train etc.), invoices at high price. They are not official but illegal. They are motivated by greedy interest and have no sense of obligation, so they probably break their words even you have paid a lot of money for the tickets. Another typical example for this is that 黄 (huáng) yellow in Chinese is sex-related with a negative connotation. This is proved by a large number of examples like 黄毒 (huáng dú) evil of pornography, 扫黄 (sǎo huáng) to wipe out pornography and 黄色电影 (huáng sè diàn yǐng) blue films. In ancient China, even today, Chinese people are very traditional and conventional in sex. They value loyal of women in sex. So they tread prostitute are demoralization. Some Chinese scholar believe 黄 huáng’s sex-related meaning is influenced by western culture. I don’t agree, because when the negative connotation of 黄 (huáng) yellow is mapped into target domain of moral, we easily understand the whole story. So it is proved again human have similar experience and through metaphor new meaning is motivated.

When 黄 (huáng) yellow is mapped into the target domain of health. It also has negative connotation. For example:

(1) 看他面黄寡瘦的样子，病得不轻。

kàn tā miàn huáng guǎ shòu de yìng zǐ ， bìng dé bú qīng 。

He must be very ill, for he looks terrifically thin and sallow.

(2) 他们一个个面黄肌瘦。

tā men yī gè gè miàn huáng jī shòu 。

They all looked pale and thin.

(3) 面色蜡黄

miàn sè là huáng

Yellow face

These three expressions are very similar. The word 黄 (huáng) yellow here does indeed indicate a sickly look from tiredness or malnutrition. Actually when someone is in bad
health his or her face is not likely to be yellow. But because 黄 (huáng) yellow have the semantic feather of “less energy for plant”, then it is mapped into human’ health, it develops new meaning of “weaker, unhealthy”. When someone is ill, he is weak and needs some rest to regain energy.

More than this, even some illness is named with 黄 (huáng) yellow such as “黄胆性肝炎” (huáng dǎn xìng gān yán), “舌苔泛黄” (shé tái fàn huáng). A somewhat more frequent use of 黄 (huáng) yellow is related to decay or death. From this come the examples as followed.

(1) 人老珠黄不值钱。

rén lǎo zhū huáng bù zhí qián。

In old age, one is like a pearl that has lost its luster and no longer held in esteem.

(2) 黄泉路上无老少。

huáng quán lù shàng wú lǎo shǎo。

Death may fall on the young as well as the old.

(3) 夕阳无限好，只是近黄昏。

xī yáng wú xiàn hǎo，zhǐ shì jìn huáng hūn。

Beautiful as the setting sun looks, it is the last glow before dusk.

Interestingly, the wording 黄泉 (huáng quán) in sentence (2) originally refers to the underground spring. In Chinese mythology, it is the place where the spirits of the dead assemble. Here 黄 (huáng) yellow is tinged with a coloring of death. The essential point of them is to show that decay or death as semantic component of 黄 (huáng) yellow is motivated by a very specific conceptual metaphor linking the yellow color with a state of things or people in their development or growth.

To summarize and make it easier to understand, I have drawn a semantic network for 黄 yellow’s metaphor extension here.

Figure 4.27 semantic network for 黄 (huáng) yellow driven by metaphor

```
  M  failure

  M  demoralization, sex-realted

  yellow (less energy)

  M  bad health

  M  decay, death
```
4.5.3 Metonymic Extension of Yellow

The first use of 黄 (huáng) to cope with is its metonymic transfer from denoting the yellow color to concrete yellow objects of which the physical color is viewed as their most salient feature under given conditions. This PART FOR WHOLE metonymy emerges from our experience with the way parts in general are related to wholes. For example:

(1) a 黄金
huáng jīn
Gold

b 黄白之物
huáng bái zhī wù
Gold and silver

黄（huáng）yellow is usually associated with gold because of its similar color. Gold is precious, so when mapped into domain of time, it means valuable or preciousness or difficult to get. For example 黄金时间（huáng jīn shí jiān）. In TV program we often hear XX 节目将在黄金档播出（XXjiē mù jiāng zài huáng jīn dāng bō chū）. It means during this period the audiences are the most. The program will have the best effect. At the same time it also means this period time is rare, not too many chances during a day, probably only one chance in a day. Gold is also big fortune. 黄（huáng）yellow has semantic features of money. For example 黄金地段（huáng jīn di duì）the place with prosperous business and transportation communication where the merchant could make big money; 黄金周（huáng jīn zhōu is the legal long vocation which is also the golden opportunity by which the merchant could make money.

Here is another example.

(1) 麦子黄了。
mài zǐ huáng le 。
The wheat is ripe.

(2) 青黄不接。
qīng huáng bù jiē 。

The wheat is ripe.
When the new crop is still in the blade and the old one is all consumed.

Note  黄（huáng） here is not gold but refers to the ripe yellow crops while  青（qīng） refers to the fresh green crops. The two colors  青 （qīng） green and  黄（huáng） yellow in this idiom can be further used to represent two stages in metaphorical way. Hence, 青黄不接（qīng huáng bú jiē） indicates the moment the two stages are not well coordinated, and then confusion appears, as in this sentence. 青（qīng） green refers to those young and unexperienced, 黄（huáng） yellow refers to those mature, experienced talents.

(3) 老专家陆续退休，训练有素的人才又不足，我们面临青黄不接的问题。

The problem is that we are short of trained professionals to take over as older experts are retiring one after another.

(4) 飞黄腾达。

Be successful in one’s official career, or make rapid advances in one’s career.

Both gold or ripe crop have active connotation. It leads more fortune, better situation. In this way 黄（huáng） means those active connotation such as harvest and success.

Figure 4.28 a semantic network for 黄（huáng） yellow driven by metonymy

In five elements 五行（wǔ háng），黄 （huáng） yellow is in the middle. It stands for the earth. It is said Chinese culture originated from shanxi and shanxi. The land in these area is yellow. People live on land, cultivate and make food from land. So Chinese have strong emotion of land. The mother river in China is called yellow river. It is an
important cradle of the Chinese civilization. It is recorded in ancient Chinese legend, about 5000 years ago, Huang Di, or the yellow emperor, ruled part of the yellow river valley. He and another leader, Yan Di, or the Fiery emperor, are said to have made great contributions to the progress of civilization. Today, the Chinese all over the world regard them as their earliest ancestors, calling themselves “Yan-Huang’s descendants”. In Chinese 黄 (huáng) yellow has same pronunciation of 皇 (huáng). 皇 (huáng) means the King. In ancient China, king own the land all over the country. He is the highest ruler of the country. So yellow becomes the color for king. so the yellow color has been the color of emperors and the color term “huáng” has been used to symbolize imperial power.

Emperor Wudi in Han Dynasty changed officially the imperial dress into yellow as a respect to the earth. From Han dynasty, Chinese emperors are dressed in yellow and their robes are called 黄袍 (huáng pào); the palace emperors live in is 黄宫 (huáng gōng); a canopy used specially for the emperors is called 黄华盖 (huáng huá gài) and an imperial edict is called 黄榜 (huáng bǎng). In the expressions mentioned above, 黄 (huáng) yellow can be replaced by 皇 (huáng) because of same pronunciation. The idiom 黄袍加身 (huáng páo jiā shēn) refers to be made emperor, which comes from a historical anecdote, saying that in the late period of the Five Dynasties, Zhao Kuangyin, an army commander of Zhou, grasped the military power and launched the mutiny. His subordinates dressed him up in imperial dress and supported him as their emperor. Later, the connotation of this idiom is extended to mean “revolt” and seizing powers.

In Qing Dynasty, imperial bodyguards wore 黄马褂 (huáng mǎ guà) to show their special status, and the emperors would reward the outstanding officials with such a yellow mandarin jacket. 黄 (huáng) yellow has a very high statue in Five Colors (五色 wǔ sè). It is in the middle, surrounded by other four colors. Yellow was chosen thousands of years ago as the royal color for imperial household. According to Chinese history we know that Taoism and Buddhism have strong connection with the royal. Comparing with other religions, they enjoy higher social statutes. So royal share the color yellow with them to prove their strong confidence. With the penalty of death, no
Chinese people other than the Emperor and Buddhist monks were permitted to be clothed in any shade of yellow or gold. Some monks and Taoist priests wear yellow dress. Chinese Buddhism takes yellow as the symbol of wisdom and Doctrine of Mean. Therefore considered yellow to be the color of joy, glory and wisdom, which permits the word 黃（huáng）yellow to acquire a metaphorical sense of “pleasant, lucky”, For example:

(1) 老头子迷信, 出远门要选个黄道吉日。

The old man was so superstitious that he would choose a propitious date for a long journey.

黃道吉日（huáng dào jí rì）is a day suitable for doing anything, such as holding wedding and opening ceremonies.

黃历（huáng lì）is also related with mystery but luck. It is with magic incantations is regarded by superstitious people use as a means to experl evil spirits.

Till now we know that yellow have a strong relationship with 五行五色（wǔ hóng wǔ sè five elements five colors）。It has complicated semantics developments. But all the meanings are not isolated but connected. Here is the network of semantics of 黃(huáng).

4.6 Semantics Analysis of Green

4.6.1 Metaphorical Extension of Green

After cold winter spring comes, everything wakes up and became to grow. The plants...
grown with more green leaves. The color green evokes people’s emotion of full of energy and vigor. This is often replaced by “青” (qīng) green. For example

(1) 他是一个有为的青年。

tā shì yī gé yǒu wéi de qīng nián。

He is a young man of promise.

(2) 莫让青春虚度。

mò ràng qīng chūn xū dù。

Don’t waste your youthful years.

(3) 都市里的红男绿女,有点越轨行为的恐怕不是个别。

dōu shì lǐ de hóng nán lǜ nǚ, yǒu diǎn yuè guī hóng wéi de kǒng pà bú shì gè bié。

to the young and fashionable boys and girls in city, a little deviance is probably not the individual.

青春 (qīng chūn) youth, 年轻 (nián qīng) being young are both used for age. This stage of age is at the beginning of growing, so full of energy and hope. 红男绿女 (hóng nán lǜ nǚ) does not indicate boys in red or girls in green, but a special expression for those young and fashionable men. This color evokes people strong passion and active emotion.

Moreover, green has great healing power for the body and soul due to its closeness to nature. Even today we get used to going for a walk in the woods to calm down and relax. Blackboards in modern schools and pool tables are green because it is the most restful color for human eyes and it contrast nicely with other colors so that we can concentrate on the essential. At the same time, green plants use solar energy to convert carbon dioxide and water into life-giving oxygen and starch. The magic substance at the heart of this process called photosynthesis is the green pigment chlorophyll converting sunrays into other energy forms utilized in the complex chemical reactions. The green pigment chlorophyll has existed on Earth since the dawn of life itself some four billion years ago. Under these circumstances, the word 绿 (lǜ) green is widely employed to mean “healthful, ecologically beneficial”, which is fundamentally
metaphorical in nature. A standard example is 绿色食品 (lǜ sè shí pín) green food. Here more examples.

(1) 太阳能、水能、风能这些都是绿色能源。

tàiyáng néng 、shuǐ néng 、fēng néng zhè xiē dōu shì lǜ sè néng yuán 。

Solar, hydro, wind, these are green energy.

(2) 绿色概念深入人心———吃菜你是吃新鲜还是吃便宜? 吃营养还是图省事? ... ...现在生活这么紧张, 健康是最重要的, 吃菜当然要吃安全的、绿色的甚至有机的了。

lǜ sè gòi niàn shēn rù rèn xīn ———chī cài nǐ shì chī xīn xiān hǎi shì chī biān yí ?chī yíng yōng hǎi shì tū shēng shì ? ... ...xiàn zuò shēng huǒ zhè me jǐn zhōng jiàokōng shí zúi zhòng yào de ,chī cài dōng rón yào chī ān quón de , lǜ sè de shēn zhī yōu jī de le.

The concept of green is very popular now – when choosing food you prefer to eat fresh or eat cheaper? Eat nutritious or easy to figure? ... ... Now life is so tense, health is the most important thing, eat a safe course, green or even organic.

(3) 草籽是俗称, 它的学名叫紫云英, 又叫红花草, 是一种绿肥。

cǎo zǐ shì sú chēng , tā de xué míng jiào zǐ yún yīng , yòu jiào hóng huā , cǎo , shì yī zhǒng lǜ féi 。

Grass seed is commonly known as its scientific name is called Violet, also known as red flowers, is a green manure.

(4) 好了, 尽情享受你的绿色数码生活吧！

hǎo le , jǐn qíng xiǎng shòu nǐ de lǜ sè shù mò shēng huó ba ！

Well, enjoy your green digital life!

Obviously green here is not a color, but have other meanings. Solar, hydro and wind are called green energy because they don’t pollute the environment and they are all natural. Now we are suggested to eat green food. Those foods are natural, not polluted so good for our health. So from these four examples we have known that green have a new semantic feature of “natural, not polluted”.

If something is polluted, it will cause some bad consequence. So we prefer to eat safe food. Those foods not being polluted are called green food. It is a prove of safe life. So
green mean safe. It means both materials and spirits such as information or internet.

(1) 江西将建一批非营利性“绿色网吧”.

Jiangxi will build a number of non-profit “green Internet cafes”.

The "green Internet cafes" refers to the provision of healthy cultural information resources of the Internet sites. Now this semantic feature of green is much popular. We can easily find them on various newspapers. April 19, 2004, “China Education News” reported that the Harbin Fuhua Primary School's “Green Book Bar”, refers to the provision of pure reading environment and beneficial to physical and mental health of the campus network electronic reading room. February 23, 2004, "China Education News" reported "green campus network", referring to low power, low radiation, low noise, virus, automatic filtering.

Green, as opposed to red. Comes to mean safety. It is the color of free passage in road traffic. The traffic lights are rendered into Chinese as 红绿灯 (hóng lǜ dēng) green and red lights. Let us look at a fairly new usage of 绿(lǜ)green in modern Chinese as followed.

(1) 为不合格的产品开绿灯, 定会损害消费者的利益。

Giving the green light to inferior products is bound to harm the interests of the consumers.

Here we have two different experiential domains: the source domain of road traffic and target of social activities. The mapping between these two different conceptual domains is carried out by metaphor.

On the basis of this green develops the meaning of “shortcut, accessible”. Such as 绿色通道(lǜ sè tōng dào green channel), 绿卡(lǜ kǎ green card). 绿色通道(lǜ sè tōng dào green channel) refers to the simplification of regulations and procedures to make the implementation of a policy unimpeded, such as college students who has family financial difficulties choose to enter the “green channel”, he or she is able to borrow
money from enterprises. And the enterprise approval of the "green channel." 绿卡(łù kǎ) refers to an identity card used to prove that a foreigner has a permanent resident status in the country, that is, a "barrier-free" card that enjoys the rights and welfare of the country's citizens and is free to enter and leave the country. Here are more examples.

(1) 同时开辟绿色通道，简化审批手续，对网吧业主的申请实行联合办公，快速发证。

At the same time green channel opens to simplify the examination and approval procedures for the implementation of Internet cafe owners apply for a joint office, rapid certification.

(2) 不仅是当时，直到现在，对于外国留学生而言，获得美国绿卡，留在美国大公司工作，都是他们梦寐以求的心愿。

It was not only then, but for now, for foreign students, to get the US green card, to stay in the United States big companies, are what they dreamed of.

So here green develops in this way.

![Semantic Network for 绿 (lǜ) Green](image)

Now environmental protection is another distinct semantic feature of the color green. For example

(1) 绿色 GDP 试点工作启动. (Guangming Daily of March 2005)
Green GDP pilot work started.

“绿色 GDP” refers to the establishment of the framework of the resource and environment economic accounting on the system that is suitable for the region, to carry out investigation of pollution losses, and to carry out environmental accounting. Here, the "green" forms are only partly preserved in the concept of "environmental protection".

(2) 欧盟绿色指令引人深思.

The EU Green Directive is thought-provoking.

In the example, the “绿色指令 lǜ sè zhǐ lǐng” is actually an environmental law. It refers to the EU “Waste Electrical and Electronic Equipment Directive”, “on the use of electrical and electronic equipment in the Prohibition of Certain Hazardous Substances Directive”, also known as “Double Green Directive”. So here green is a symbol of environmental protection.

To summarize the part we also put a network of semantics here.

Figure 4.31 semantic network for 绿 (lǜ) green driven by metaphor

4.6.2 Metonymic Extension of Green

In ancient time humans feed on plants, make tool out of plant, even make use of plants to protect themselves during living in forest. So the color green is strongly associated with plants. In Chinese we have 绿 (lǜ) green tea, 绿叶 (lǜ yè) green leaves. Actually, leaves or tea have color changed in four seasons, but green is the most impressive color. Gradually 绿 (lǜ) green is used to refer to plants or plant as a verb.
For example:

(1) 这是具有江南园林风光的绿地工程。
zhè shì jùn jiāng lín fēng guāng de lǜ dì gōng chéng。
This is the greening project featuring garden scenery popular south of Yangtze River.

(2) 这里已经开始绿化了。
zhè lǐ yǐ jīng kāi shǐ lǜ huà le。
This area is greening up.

In sentence (1) 绿 (lǜ) is not a color but plants as a noun. 绿 (lǜ) in sentence (2) is a verb and means to plant.

绿 (lǜ) is also one of Five Colors. but it is a 间色 (jiān sè). As we explained above间色 (jiān sè) is in lower statue. In 《诗经》The book of Songs “绿兮衣兮，绿衣黄裳” (lǜ xī yī xī , lǜ yī huáng shāng). Zhu Xi of Song dynasty explain that“同色贱而为衣”（tóng sè jiàn ěr wéi yī） people in green clothes are humble and low-regarding. In ancient literature works we often read such words as“绿娥” (lǜ é)、
“绿黛” (lǜ dài). This is eyebrow of beautiful lady. Generally speaking, these ladies usually have miserable fate, always weep or complain in the story. “座中泣下谁最多，江州司马青衫湿” (zuò zhōng qì xià shuí zuì duō ，jiāng zhōu sī mǎ qīng shān shī. Among people seated who is weeping most, Sima from Jiangzhou, his green robe is wet by tears) from poem by 白居易(Bái Jūyì), a Chinese poet.

青(qīng) shares part of meaning with 绿 (lǜ) green in ancient Chinese. 青衫(qīng shān) is green color, here refers to the person in green color. qi means weeping. So 绿(lǜ) green is a humble color. In ancient China there was strict clothing regulations and green coats were reserved for the petty governmental officials. Especially after Yuan dynasty musicians or prostitute who live in the bottom of society are always wearing green clothes. The green scarf was worn by panders or procurers as decreed in Yuan and Ming dynasties. This color of identity convey shame and disgrace. So in Chinese we have expressions of “青楼女子 qīng lóu nǚ zǐ”(prostitute), “戴绿帽子 dài lǜ mào zǐ” wearing a green hat. In Chinese culture if a man’s wife has been disloyal to him, he is thought to be coward. To a man this is the biggest shame. No Chinese man want to wear a green hat which is so shameful. So together with eyebrow, scarf or hat, green all have
the negative semantic feature of humble, humiliating

```
Me -> plant,nature
  
  green
  
  Me -> humiliating
```

Figure 4.32  Metonymic extension of 绿 (lǜ) green

Put these two figures together, we have got the partial semantic network for 绿(lǜ) green.

```
plant,nature
  M
  Me

  Me

green
  M
  not polluted
  M
  natural
  M
  health

  M
  environmental protection

  M
  accessible

  M
  safety
```

Figure 4.33 semantic network of 绿 (lǜ) green

### 4.7 Semantics Analysis of Blue

(1)青出于蓝，而胜于蓝。

qīng chū yù lán , ér shèng yù lán 。

The indigo blue is extracted from the indigo plant but is bluer than the plant itself—the disciple surpasses the master.

This famous quotation demonstrated the initial sense of the word 藍(lán) blue i.e., the indigo plant. In fact,蓝(lán) hasn’t been used to demote the color blue for a long time. Originally 藍(lán) blue referred to the indigo plant, a most significant blue dye in the past, and so to the color anther lexem 青(qīng) green was used. As to these two colors, 藍(lán)lan is the basic, is where the 青(qīng) green from. Then in modern
Chinese we have such expressions as 蓝图 (lán tú) blueprint and 蓝本(lán běn) chief source.

The first 蓝图 lán tú (blueprint)----the photographic print of building plans, with white lines on a blue background. It comes to mean a detailed plan or scheme by a metaphorical extension. The second, 蓝本(lán běn) refers to the original version on which later work is based.

Recently on internet the new word 蓝颜(lán yán) is more and more popular. As opposed to 红颜(hóng yán), 蓝颜(lán yán) refers to a male friend of a girl’s. they are in good relationship, share common secrets, support each other but not lovers or family. Because in Chinese 蓝(lán)lan is similar to 男(nán) in pronunciation. 红颜(hóng yán) is a female friend of a man’s. Later 蓝颜(lán yán) turns up. With the similar pronunciation and same word formation every Chinese knows the meaning of it, because of the similar pronunciation.

The semantics of 蓝(lán) is relatively simple, we summarize as followed.

Figure 4.34 semantic network of 蓝（lán）blue

4.8 Semantics Analysis of Grey

In Modern Chinese Dictionary 灰(huī) grey is a powder-like matter after the combustion. For example 炉灰 (lú huī )chimney ash, 烟灰(yān huī )cigarette ash . Fire destroy everything. Ash is the only thing left. It is of no use. And it tells people there used to be something but now nothing left. It is also mapped into the domain of emotion. When you lose your hope, it is like that your hope is burnt out, nothing left but ask. So in Chinese you find such expressions.

(1) 万念俱灰。
wàn niàn jù huī
despair.

(2) 碰了一鼻子灰。
pèng le yī bì zǐ huī
Touched a nose gray.

(3) 他不是遇到一次挫折就会灰心的人。
tā bú shì yù dào yī cì cuò shé jiù huì huī xīn de rén.
He won’t lose his hope when he faces frustration.

灰(huǐ) is a powder-like matter after the combustion. On the basis of this concept, predecessors created many new words as the form of 炮灰(pào huǐ). For example 新股灰(xīn gǔ huǐ), 改革灰(gǎi gé huǐ), 兵灰(bīng huǐ). Here are some sentences to show how these are used.

(1) 营业部也有义务对其进行引导，灌输风险意识，并且通过各种形式的讲座，股民培训会，股市沙龙等形式传输正确的投资理念，避免过多的投资操作，这样既可以相对控制风险，也有利于他们在股市中获得更高收益。此外，媒体以及监管层也要对股市有客观的评价，对股民形成正确的引导。只有这样，才能避免新股民最终都成为新股灰。

（《竞报》2006 年 5 月 21 日）

yíng yè bù yǒu yì wù duì qǐ jìn hóng yīn dōo ，guōn shū fēng xiǎn yì shí ，bīng qiè tōng guò zhòng xínɡ shì de jiù zuò ，gǔ mín péi xùn huǐ ，gǔ shì shǒu lónɡ dēnɡ xínɡ shí chuǎn shū zhènɡ què de tóu zì lǐ niàn ，bí miǒn guò duó de tóu zǐ cáo zuò ，zhè yêng jí kě yī xiānɡ duì kǒnɡ zhì fēnɡ xiǎn n ，yê yǒu lì yú tā men zài gǔ shì zhènɡ huò de gènɡ gāo shǒu yì 。cǐ wèi ，méi tí yī jí jiàn guàn cōnɡ yè yāo duì gǔ shì yòu kě guǎn de páng jiào ，duì gǔ mín xínɡ chêng zhènɡ què de yīn dōo 。zhì yōu zhè yêng ，cái nêng bì miǒn xīn gǔ mín zuì zhènɡ dōu chêng wèi xīn gǔ huǐ 。

The business department is also obliged to guide, help the public be aware of the risk through various forms of seminars, training for the shareholders, Salon of the stock market. In this way, the correct investment philosophy is introduced, excessive investment operations will be avoided. This will help control risk relatively, but also conducive to their higher returns in the stock market. In addition, the media and
regulators also have an objective evaluation of the stock market, and the right formation to guide investors. Only in this way, the new shareholders will eventually avoid the fate of becoming new shares ash “xin gu hui”. ( "Jing Bao" May 21, 2006)

（2）就牺牲品而论，有一类是被迫才牺牲的。战争时期的叫炮灰。和平改革时期的，还没有公定的名称，就叫 “改革灰” 吧。改革灰是被迫的，他们没有发言权，只能寄希望于政府的良心。看着那些被报道出来的可怜人，让我感到改革不仅是阵痛，而且是长久的痛，一代人、两代人的痛。（睿商在线，2006 年 11 月 6 日）

As to the victim, there is a class which is forced to sacrifice. In war we called them 炮灰(pào huī) the cannon fodder. In the period of peace reform, there is no official public name, we just called them as 改革灰(gǎi gé huī) reform ash. Reform ash is forced, they do not have freedom to make a speech. What they can do is only to put the hope in the government's conscience. Looking at those poor people who were reported, I feel that reform is not only pain, but also a long-term pain, a generation, two generations of pain. (Core Business Online, November 6, 2006)

Another expression as " ash 兵灰 bīng huī soldiers " that refers to the lower ranks of soldiers. They bear the power of those who impose all the injustice, but only keep in silence. the individual does not have the ability to resist, and finally become a victim. Ash from the cannon fodder of this particular substance, through metaphorical cognitive methods, refers to those that are eliminated or become a victim.

Ash is tiny and light. In our daily life dust is very similar to ash. Then 灰 hui is also used to the dust or something powder-like. For example

(1) 夫人用手拭了一下桌上的灰尘。
Lady wiped the dust off her desk.

(2) 灰头土脸。

Head is all with dust, face is also dirty.

In these two sentences 灰 (huī) both means dust not the color grey. If we don’t clean the table for a long time, when you wipe the table with your palm, your palm will become grey, because it is covered by dust. The dust is tiny and powder-like. Whenever there is dust, it gives a bad feeling of being dirty. Gray is a dim, fuzzy tone, so gives a heavy, depressed, depressed feeling. Many people do not like the gray, that fuzzy gray will cover up the body's vitality and power, will bring their own bad luck. So 灰头土脸 (huī tóu tǔ liǎn) dusty face and head is used to describe the demeanor of depression. 灰 (huī) grey is a color, between the black and white. In the previous section, we analyzed the illegal semantics of black, so the white opposite to black has legal semantics. 灰 (huī) grey between black and white, its middle state projection to the legal field, and developed "between legal and illegal" semantics. E.g:

（1）如果称他们是黑车，有失公允，因为他们都是合法的的士，有牌有照有手续；如果说他们是合法的，却又不准确，因为他们成天行走在规定的区域外，不打表计费，逃避交通客运附加费。这些不“黑”又不“白”的的士，圈内人士称他们为“灰车”。

（《湖南工人报》2006年4月21日）

If you call they are black cars (illegal car), it is unfair, because they are legitimate taxis, licensed are obtained according to procedures; If you take them as legal, but it si not accurate, because they are running all day beyond the prescribed area, the drivers don’
use minor to play the billing, and avoid to pay the traffic tax of passenger surcharge. They are not "black" nott "white" taxis, we are more preferable to call them "gray car."

(Hunan workers reported" April 21, 2006)

At present, a large number of private financing both in supply and demand are booming largely, but the lack of legal norms, private financing is difficult to get rid of "gray financial" status. It is likely to cause illegal fund-raising and cause hidden dangers to economic development and social stability. ("Xinhua Daily Telegraph" on March 15, 2007)

灰 huig grey is between the black and white. It is a transitional color. And it is difficult to say that it is white, but definitely not black. It means between illegal and legal, then its boundary is not clear nor obvious, so the formation of a new fixed semantics, namely "ambiguous, not sure" turned up.

(1) 中国文化的一个特点就是非黑非白的灰色区域很大,尤其在转型期,也就是在新旧体制转换,传统价值观和现代意识冲突以及全球化与本土化摩擦的时期, 简单的是非对错二元判断已经很难解释所有问题.潜规则即是如此,在道德判断和效率判断面前,潜规则是矛盾的。

(钱江晚报 2008-1-10)
nón jiè shì suǒ yǒu wèn tí 。qián guī zé jí shì rú cǐ ,zòi dòu dé pàn duàn hé xiào lù pàn duàn miàn qián ,qián guī zé shì móo dūn de 。

One characteristic of Chinese culture is that the gray areas which is not black nor white are large, especially in the transitional period, that is, during the transition of old and new systems, traditional values and modern consciousness conflicts, globalization and localization conflict. Right and wrong binary judgment has been difficult to explain all the problems. Unspoken rules are the case. In the moral and efficiency judgement the unspoken rules are contradictory. (Qianjiang Evening Post 2008-1-10)

(2) 涡环状态真正危险性在于它是一种灰色的临界状态。临界状态表明此时偏转翼飞机在正常与危险飞行之间的转变是非线性的。外界环境条件哪怕是微弱的扰动，都将导致飞机滑向危险的深渊，飞行员难以把握特技与安全之度。说它是灰色的，是因为此状态的“鱼鹰”不是肯定会失事，若处置恰当还是会化险为夷，绝处逢生的。而这又恰恰导致人们对其危害性的忽视。 （《解放军报》2001 年 2 月 14 日）

wǒ huón zhòng tāi zhēn zhēng wēi xiǎn xíng zuò yǔ shì yī zhōng huí sè de lín jiè zhòng tāi 。lín jiè zhòng tāi biǎo míng cí shì piān zhuǎn yì fēi jī zài zhēng chōng yǔ wēi xiǎn fēi hóng zhī jiǎn de zhuǎn biàn shì fēi xiǎn xíng de 。wǒ jì huón jīng tiáo jiàn nò pà shì wèi ruò de rǎo dòng, dōu jiāng dōo zhī fēi jī huó xiǎn wēi xiǎn de shēn yuǎn , fēi hóng yuǎn nón yī bù wó tè jì yǔ ēn qu òn zhī dǔ 。shuō tā shì huǐ sè de , shì yǐn wēi cí zhōng tāi de “yǔ yīng” , bù shì kěn dǐng huì shí shì , ruò chū zhí qiáo dòng hòu shì huì huó xiǎn wé i yí , jué chú fēng shēng de 。ér zhè yòu qiáo qiáo dōo zhì rén men duì qǐ wēi hòi xīng de hù shì 。

The real danger of the vortex state is that it is a gray critical state. The critical state indicates that the transition between the normal and dangerous flight is non-linear for the deflection-wing aircraft. Even if the external environment is a weak disturbance, it will lead the aircraft slide into the abyss of danger, the pilot is difficult to grasp the degree of special effects and safety. It is gray, because "Osprey" in this state is not sure to crash. If disposed properly, it will be saved and survive. However it in turn also leads to the neglect of its harmfulness.
Gray is very close to black, with a certain cover, but he is not entirely black. Gray color is dim. It can not produce a strong visual impact. So it is a visual color that is easiest to adapt. It often become the visual "blind spot", which has a semantic feature of "potential, hidden, less attention." For example: gray children, ash layer personnel; when it refers to people, it means those who have "low status, humble but kind-hearted".

For example:

(1)职场打拼的女性是艰难的。职场女性往往为了得到一份工作，或是为了能保住自己的岗位，不得不忍受上级或客户带给她们的精神甚至身体上的伤害，这些伤害被女性们称为职场的“灰色规则”。

（《华夏时报》2004年3月25日）

Women in the workplace is hard. Women in the workplace often have to endure the mental or even physical harm that their superiors or clients bring to them in order to get a job or to save their jobs. These injuries are called the "gray rules" of the workplace by women. (Huaxia Times, March 25, 2004)

（2）曾明发表示，至今没有找到一种技术手段可以完全遏制垃圾邮件，究其原因是因为目前电子邮箱的注册不是实名制，追查垃圾邮件的发送者非常困难。再加上垃圾邮件产业成本低，利润高，隐蔽性强的特性，发送垃圾邮件成为一种灰色产业。

（《今日财富》2006年11月28日）

Currently, there is no technical means to completely prevent spam. The reason is that the registration of electronic mailboxes is not real-name, and it is very difficult to trace the sender of spam. In addition, the cost of the spam industry is low, the profit is high, and it is covert and strong characteristics. Sending spam becomes an grey industry.
When the company developed into a certain stage, the management will be difficult to see each employee's role in the project and their contribute individually. This will cause directly some problem about how the management makes assessment of staff and other series of human resource management issues. In particular, this gray area of the company hides some “gray people,” which are hard to expose in the enterprise's human resources system. They consume the company's resources and hold company positions, but probably do not create value. ("China Trade News", March 21, 2006)

“Gray rule” is also called unspoken rules, for both sides know very well, but do not break, only in the communication process each side follows to achieve the rule of...
externalization, that is, the content of rule is not open but the form of the rule is open. These two features coexist in gray rule. Otherwise, "gray information" means information that is not disclosed, potential information, or information that needs to be obtained through some legitimate, specific channels.

The color gray cast to the social field of people, on behalf of low status, humble, but kind-hearted, such as "Cinderella" is a typical example.

To summarize the semantic development, we have semantic network of 灰 huī as followed.

![Semantic Network of 灰 huī](image)

4.9 Semantics Analysis of Purple

As we introduced at the beginning of this chapter, in ancient China, there are two kinds of colors, namely, “正色 (zhèng sè) ” and “间色 (jiān sè)”, and “正色 (zhèng sè)” refers to five pure colors of green, red, yellow, white and black. Expect these five colors, other colors are all called as “间色 (jiān sè)” or “杂色 (zá sè)”. Confucius divided colors into 正色 (zhèng sè) pure color, 杂色 (zá sè) (unpure color), 美色 (měi sè) beautiful color, 恶色 (è sè) vicious or disgusting color. He believes that the pure color is only for gentleman. 间色 (jiān sè) can be used to make formal dress. Purple is 间色 (jiān sè), it even cannot be used for make casual clothes or pajamas. In the book of 《孟子·尽心下》 (mèng zǐ jìn xīn xià) Mencius said that purple is evil, I’m afraid that it will chaos the color zhu; once the pure but polish villagers have access to the evil, their good
virtue will be destroy. ( 恶紫，恐其乱朱也；恶乡原，恐其乱德也。è zǐ ，kǒng qí luàn zhū yē ；è xiāng yuán ，kǒng qí luàn dé yē ) from these words Mencius also hold contempt and contemptuous attitude towards the color purple. Thus, 朱紫 (zhū zǐ) became a synonym for good and evil. In this expression the original meaning of 紫 zǐ is the color purple, but with the influence from five elements and five color, and the impact of Confucian culture, purple at that time became the representative of evil. In the theory of five color, purple is 间色 (jiān sè), in a low status. It is mapped into the moral domain, it became the representative of evil as the opposite of justice which the color 朱 zhū (red) stands for. So there is a saying as “恶紫之夺朱也”( è zǐ zhī duō zhū yē) the evil purple wins the color red.

To the Han Dynasty, the governor use the type of the crown cap and the the color of printed ribbon as the basis for distinction between the rank of rank. The emperor used red ribbon. Princes or brothers of the emperor called Chushou used green ribbon. The general, important officer used purple ribbon. “Purple” began to be used by the rulers as a symbol of rank and on behalf of status. In Sui Dynasty, purple uniform is used for those officials whose statue higher than five level. color. The color purple on behalf of the status has been fixed and been used for a long time. Since then, the color purple which the mixture of red and black is used as a symbol of wealth and the symbol meaning is consolidated. In Tang Dynasty, the color purple is still as the color for being wealth. Even till now, in modern Chinese, the color purple has a very positive meaning, such as 千红万紫 (qiān hóng wàn zǐ) colorful. 姹紫嫣红 (chà zǐ yān hóng) rich color and so on.

Purple ribbon and gold stamp in ancient China were used by the prime minister. So through metonymy the color purple is used to refer to the senior official. Over time, people will use their things by means of their place, the focus of attention has shifted from the the color purple to the senior official. Purple Patent 紫诰 (zǐ gào) refers to the letters patent book. Ancient patent letter to the high official used to be sealed by purple mud, which is the top stamp, so it is called purple patent. Because they use the color purple as logo for a long time, the color purple gradually has its authoriatian nature. Ordinary people cannot use this color at will. Whenever the color purple turns up, it is
related with the emperor or senior officials. Now the meaning of purple shift from a color to another semantic feature thought metonymy cognition. When the symbol of emperor of purple is fixed in the mind of people, the symbolic sense is completed. Purple ribbon, purple patent, through the metonymy, so that the purple has become a senior official, or even the emperor's logo. For example: 紫宫(zǐ gōng) Purple Palace, 紫庭(zǐ tíng) Purple Court, 紫禁城(zǐ jǐn chéng) Forbidden City.

“紫气东来 zǐ qì dōng lái Purple from East” is a household word. It refers to something auspicious. How did this semantic feature come from? There is a story about Lao Tzu. “紫气东来 zǐ qì dōng lái purple from east” is from the book of 列仙传 Biography of the Immortals source by Liu Xiang who lived in Hanguguan in Han Dynasty. The original words are that 老子西游, 关令尹喜望见有紫气浮关,而老子果乘青牛而过也. (Lao tzu travel to the west, at the place of Guan Lingxi see a purple float off, he is very joyous. Later it is Lao tzu who turned up riding on the Qingniu).

The Chinese saying 紫气东来 (zǐ qì dōng lái) originated from there. And it means auspicious omen. Here Guan refers to the Hangu Pass, in the most western Henan province Lingbao north, is one of China's first dangerous but important fortress, as famous as Shanhaiguan and Wushengguan. And it is known as the eight Chinese Xiongguan. In Spring and Autumn Period it began to build. For the three thousand years, it has been the throat arteries to the east of Luoyang, west of Changan throat arteries. It was the ancient military strategists without doubt.

To summarize the semantic analysis of the color purple, we have its semantic netword as followed below. Because of its low stature in Five Color, the color purple stands for evil which is unfavored. Because the senior officier and emporer used purple as their unique color for clothes, the purple developed the meaning of “wealth”, and then have a meaning of auspicious omen as in 紫气东来(zǐ qì dōng lái) purple from East. As ordinary people, they have no right to use the color purple, and whenever the color purple turns up, it must be related with the emporer, for example purple patent, purple palace. Then the color purple has the semantic meaning of emporer related.
Figure 4.36 semantic network of 紫（zǐ）purple

4.10 Summary and Further Study

Being supported by the detailed semantic analysis with plenty of corpus, we have counted that 黑（hēi）has 10 semantic items, 白（bái）white has 15 semantic items, 红（hóng）red has 17 semantic items, 黄（huáng）yellow has 12 semantic items, 绿（lǜ）green has 10 semantic items, 蓝（lán）blue has only 4 semantic items, 灰（huī）grey has 10 semantics items and 紫（zǐ）purple has 6 semantic items. Red has the most in semantic items and it is the color of stage II in the theory of Berlin & Kay, blue has the least in semantic items, which is on the stage IV. The possible explanation for this is that in Chinese 青（qing）green is also used as a color word and it undertakes some semantics of 蓝（lán）blue. Also 蓝（lán）blue is mixed with 绿（lǜ）green for a long time. Due to the factors, the development of 蓝（lán）blue in semantics is not as well developed as blue in other languages. Accordingly, it has fewer semantic items.

From the semantic network diagram of 8 Chinese basic color term, we can easily notice that the center is prototype meaning of the color, other semantic items are not isolated nor created at random but surrounding in the network. More specifically, the semantics of basic color terms root deeply from the objective world. Motivated by different cognitive process, more meanings have developed. Take the semantic network of the red color for example, it covers 17 semantic items and indicates the motivations of each semantic items, as well as the connection between the semantic items. We can easily find that although the red has 17 semantic items, each item is not isolated, but interrelated. From the semantic network, the specific motivation is also clearly marked.

LINK for Schematic-Related Extension, based on similarity, M stands for Metaphorical Extension, Me stands for Metonymic Extension. This offers an overall description of Chinese basic color terms in semantics. The semantic network of 8 Chinese basic color terms are as follows:
Figure 4.7 semantic network of 黑 (hēi) black

Figure 4.16 semantic network of 白 (bái) white
Figure 4.25 semantic network of 红 (hóng) red

Figure 4.29 semantic network of 黄 (huáng) yellow

Figure 4.33 semantic network of 绿 (lǜ) green

Figure 4.34 semantic network of 蓝 (lán) blue
Wang Wei (2013) collects 274 Chinese idioms containing basic color terms of black, white, red, yellow, green, blue and purple. He summaries the semantics of each basic color term in those 274 Chinese idioms. Black has 4 semantic items, those are black color, dark, illegal, and Hei Longjiang—a place name in China. White has 6 semantic items, which is innocent, clear, bright, in vain, historical figures and Chang Baishan—a mountain’s name in China. Red has 3 semantic items which is red color, beauty and flower. Yellow has 3 semantic items which is yellow colors, less energy and flower. Green has 3 semantic items which is green color, tree and young. Blue has 2 semantic items, which is blue color and ragged clothes. Purple has 2 semantic items, which is purple color and senior officer. Compared his conclusion with the semantic network that has been drawn above, the author finds that there are 4 semantic items that are not...
included in the semantic network above. They are “Hei Longjiang” for black, “Chang Baishan” for white in the Chinese idiom of “白山黑水” (bái shān hēi shuǐ, white mountain and black river), historical figures for white in the Chinese idiom of “压倒元白” (yā dǎo yuán bái, overwhelming Yuan Zhen and Bai Juyi, two poets living in Tang Dynasty), flower for yellow in the Chinese idiom of “晚节黄花” (wǎn jié huáng huā, behavior as chrysanthemum in old age), “ragged clothes” for blue in the Chinese idiom of “筚路蓝缕” (bì lù lán lǚ, sit in a wooden vehicle, wearing ragged clothes). However, motivation of these meanings is covered in the semantic network. For example, Hei Longjiang is motivated by metonymy, for 黑 hēi black is from Hei Longjiang. 黑 hēi is part of the place name, and used for the whole name. Similarly, 白 bái white is part of a mountain’s name- Chang Baishan, and refers to the mountain in idiom. In the idiom of “压倒元白” (yā dǎo yuán bái), 白 bái white refers to a famous poet named 白居易 Bai Juyi living in Tang Dynasty. 白 bái white is part of his name, via “part for whole”, is used as this historic figures. 黄 huáng yellow in “晚节黄花” (wǎn jié huáng huā) refers to chrysanthemum, for yellow is the typical color for this flower, therefore this is another example that metonymy motivates new meanings.

“筚路蓝缕” (bì lù lán lǚ) is the same as “筚路褴褛” (bì lù lán lǚ). With the same pronunciation, 蓝 lán blue is another writing character for 褴 lán. “褴褛” (lán lǚ) is a word meaning ragged clothes. “褴” lán refers to the clothes whose edges are not sewed yet. This way, 蓝 lán blue gains the same meaning from the homophone “褴” lán. Another explanation is that “蓝缕” (lán lǚ) is from a dialect used in Chu land. It is a set phrase for “ragged clothes”. This way, “蓝缕” (lán lǚ) can not be separated but used together meaning “ragged clothes”. No matter which viewpoint, it is not convincing that 蓝 lán blue has the semantic item of “ragged clothes”.

Wang Wei (2013) does not take grey as Chinese basic color term, so that Chinese idiom containing grey are not included in his study. Author suggests further study should be carried on this topic.

Besides semantic analysis, comparison is also an effective way to express word’s
semantics. In the following Chapter five, the author is going to make a comparison between the associative meanings of basic color terms in Chinese and Hungarian.
Chapter 5 A Comparison between the Associative Meanings of Color Terms in Chinese and Hungarian

Although Chinese and Hungarian look different somehow, they have the same human body structure, and have the same cognitive ability. All of them have lived in a colorful world, appreciating the same blue sky and white cloud. Both Chinese and Hungarian have a series of color terms. The author tought Chinese to Hungarian for quite a few years. After teaching Chinese color words, author designed a game for the Hungarian students to practice using these Chinese color words. The author presented several questions such as what is the color of tomato, what is the color of my hair. However, the answer to what is color of sun caused problem. Every Hungarian answered the same. It is yellow. However, as the author explained in Chapter 4, there is LINK between the color red and sun. The author did not expect a yellow sun at all. This evoked author’s interest. It seems that Hungarian and Chinese have difference in color naming. Maybe they also have differences in the associative meaning of color terms. If it is true, what is the possible cause for the differences? This chapter aims to find answer to this question.

5.1 The Purpose and Design of the Questionnaire

This questionnaire is designed to collect the associative meanings of basic color terms in Chinese and Hungarian. the data collected would be used to make comparison between Chinese and Hungarian. Inspired by the Frame theory, we placed more value on the differences than similarities in that the differences cause more problems than similarities.

There are two parts in the questionnaire. In Chapter 2 Literature Review, the author has introduced Yang Yonglin’s study on “Cognitive Model of Chinese students on English Color terms”. His study results show that gender phenomenon is an important factor influencing the size and content of English color terms for Chinese college students. Another Chinese scholar Zhang Jijia believes that human beings have common color cognition, and people’s perception of colors and color words have an obvious learning
component. Taking these variables into consideration and to support the reliability and validity of the questionnaire, the first part is to collect the basic information about the participants, such as gender, age, years for Chinese / Hungarian learning, occupation, languages and educational background. They are the variables of the questionnaire. The variables, which ensure the reliability and validity of the questionnaire, need to be controlled.

The second part aims to collect associative words related with basic color terms. The translation part is to make sure the corresponding color terms between the two languages are the same. Then the participants are required to write down words that are associated with each basic color term. In order to help collect valid associated words as many as possible, and avoid repeated words and its randomness, every associative word is put into specific blank in a form strictly. And we clearly present our requirements that participants are asked to write a material, a place or event, and emotional experience and a symbolic meaning for each basic color term.

For example, for white, participants could write snow as the material, a wedding for the event, sadness for the emotion it evokes and that it symbolizes purity. Then these words in bold could be kept in the group of WHITE. For each theme we gave participants four blank spaces, and asked them to fill in as many as possible. For each theme we give participants four blank spaces, and persuade them to fill in as much as possible. Here is a part design of the questionnaire for your reference. Every participant should complete the questionnaire independently.

<table>
<thead>
<tr>
<th>Fehér</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Object</strong> (something in White)</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
</tr>
<tr>
<td><strong>Occasion</strong> (any place or event you related with white)</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
</tr>
<tr>
<td><strong>Emotion</strong> (sad, excited, powerful, violence, cold, warm ect.)</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
</tr>
<tr>
<td><strong>Symbol meaning</strong> (you can’t explain why but you believe them have related and have sth in common)</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
</tr>
</tbody>
</table>
Finding out the differences is an important goal of this questionnaire. Thus, we choose 10 subjects and ask participants to match with color. These 10 subjects are carefully chosen and may cause difference between Hungarian and Chinese. For example, funeral, wedding, anger, jealous, sexy, king and so on. This part will be used as supplementary and double check for the associative words given in the previous part.

5.2 The Process, Criteria and Accomplishment of Survey

The whole process of survey has been divided into three stages. The first is distributing the questionnaire, the second is to collect the questionnaire and sort out the valid samples according to the criteria, the last stage is to make a data analysis on the valid answers.

In order to ensure the diversity of information sources, the participants shouldn’t be chosen purposefully, nor limited into a certain group of people from a similar background. The questionnaire has been distributed randomly in public such as café, library, gym, shopping mall, in the street. And also, we make use of internet to diverse the information sources. Baidu online questionnaire system is used to collect information.

We choose three cities of Beijing, Shanghai, and Budapest for collecting information. Beijing and Shanghai are the two cities with greatest population in China. The author has worked in Shanghai and been in charge of questionnaire at Shanghai. A friend of the author’s in Beijing has helped with this. Budapest is the capital of Hungary, where the author has stayed more than 5 years and has many reliable friends there to help with this.

It took about two months to return all the questionnaires. All the paper questionnaires are documented. An online questionnaire has been kept in computer too. 100 completed questionnaires have been returned, half of which is from Chinese, half is from Hungarian.

The validity of questionnaire check has been conducted twice. The first time is for an individual questionnaire, and the second time is to take the possible valid questionnaires
as a whole to check.

The individual check and group check have different criteria. Cognitive ability and language background is two aspect criteria for individual check. Gender and professions’ distribution is the key observation point for group check.

The age of participator ranges from 11 years old to 60 years old. None of them is below 10 years old. Only 2 of 100 is students at primary school. The other 98 participators have professions in society. And every participator completed the questionnaire by himself. In this way, we believed that all the participator has sound cognitive ability. Here is the pie chart for age distribution.

![Age period distribution of questionnaire](image)

Figure 5.1 Age period distribution questionnaire for individual check

Language background is the second standard for individual check. Because the effect of second language learning (especially from learning Chinese and Hungarian) should be completely avoided. Then the data is prepared to be used again in Chapter 6 Second language acquisition’s effects on learners about basic color terms. Unfortunately, there are 20 Hungarian participators have experiences of Chinese learning. These questionnaires are not valid from the view of point. None of the 50 Chinese participator has experience of Hungarian learning. In this way, at the end of individual check, we have 50 Chinese questionnaires valid, but 30 Hungarian questionnaires valid.

50 Chinese questionnaires are group A, 30 Hungarian questionnaires are group B. We made statistics on gender, education background and professions as follows.
<table>
<thead>
<tr>
<th>variables/sample group</th>
<th>Group A</th>
<th>Group B</th>
</tr>
</thead>
<tbody>
<tr>
<td>gender</td>
<td>male</td>
<td>54%</td>
</tr>
<tr>
<td></td>
<td>female</td>
<td>46%</td>
</tr>
<tr>
<td>education background</td>
<td>liberal art</td>
<td>36%</td>
</tr>
<tr>
<td></td>
<td>science and engineering</td>
<td>44%</td>
</tr>
<tr>
<td></td>
<td>the others</td>
<td>20%</td>
</tr>
<tr>
<td>professions</td>
<td>number of kinds</td>
<td>more than 10</td>
</tr>
</tbody>
</table>

Figure 5.2 the statistics on the variables of sample group

From the statistics, the three main variables are distributed reasonably. Thus, we believe that those questionnaires are valid for the third process---data analysis. The author present and analysis the data in great details in 5.2 data analysis of valid questionnaire

5.3 Data Analysis of Valid Questionnaire

5.3.1 Black and White

Compared to other colors, black is quite straightforward in terms of meaning. From the questionnaire we found the most popular words related with black for Chinses are funeral (73%), night (40%), coal (36%), solemn (30%). The color black is used to express the emotion of being depressed, fear and sadness. They are almost negative emotion. Information from Hungarian side is also similar. The most popular words connected by Hungarian are funeral (100%), sadness (100%), grief (50%), depressed (33%) and suit (30%). We found no positive words among them. When asked what color is used for bad luck, the color black has the highest support rate in both Chinses and Hungarin.

So we found that in both Chinese and Hungarian black seems to have a bad meaning. Chinese and Hungarians generally use black to represent death and funerals, bad luck as well as the negative emotions of being sad or depressed. However, form the answers for “what color is used for funeral?” we found something very interesting. From the questionnaire, we found that 100% Hungarian connect funeral with the color black. 66% Chinese also use the color black to stand for funeral. But Another 34% Chinese who took part in the questionnaire have made the connection between funeral and the color white.
Why in Hungary only black is used in funeral, but in China both black and white are accepted for funeral. The color black as a symbol for sad and negative emotion are both accepted by Hungarian and Chinese. But in Chinese there is an expression of “红白二事” (hóng bái èr shì) meaning red wedding and white funeral. In China, the dead are often covered with a white cloth. The relatives wear the cloth made of white line and dress in white, and women usually wear white paper flowers on their heads. Hungarians, however, only associate funerals with the color black. No Hungarian would wear white to a funeral. In Hungary, funerals are usually held in church, and are conducted by a priest. They do not share the Chinese custom of covering the dead with a white cloth and dressing in white, instead Hungarians dress in black. The color black expresses the sadness and seriousness of the situation, showing respect to the dead. Thus, black is additionally worn for other formal situations including weddings and business meetings.

5.3.2 Red

5.3.2.1 Analysis of Chinese 紅 Hong

Red is a more complicated color in terms of meaning. 50 valid questionnaires were collected. Each provided at least 10 words which participants associated with red. These words were divided into six themes: blood, national flag, revolution, wedding, enthusiasm, joyous. The frequency of each of these themes was counted (if the same words were used by a participant more two times or more, they were only counted once). In this way, we obtained the most frequently used words and created the following bar graph. In Hungarian there are two basic words for red: voros and piros. This experiment only studied the word voros in Hungarian and 红(hóng) in Chinese.

Figure 5.3 Associative meaning of red from Chinese
In chapter four, the author used a large quantity of data for the word 红 (hóng) red, which we analyzed from a cognitive perspective. From the analysis we obtained 16 basic semantic features of 红 (hóng) red. The words associated to red used most frequently in the questionnaire additionally fit the 16 basic semantic features we had previously found. This shows once again that schema, metaphor and metonymy are the original power source of new semantics.

Through this study, an interesting phenomenon was discovered. Although the representative words are covered in 16 basic semantic items, their status is quite different. Using the semantic access method and the semantic link as well as the data above, three different semantic chains were discovered. For instance, looking at line one and two depicted below, we can see that both chains are developed from “blood”, but there is a large variation in meaning. Both Chinese and Hungarian participants frequently associated the word red with blood, but the emotional and symbolic meaning for each nation is not the same, leading to different semantic chains.

**Line one**

red ➔ LINK ➔ blood (73%) ➔ M ➔ danger (3%)

**Line two**

red ➔ LINK ➔ blood (73%) ➔ M ➔ national flag(56%) ➔ M ➔ revolution (30%) ➔ M ➔ enthusiasm(53%)
For example, about 73% of individuals who did the questionnaire put blood as an associative word of red, while only 3% of them also think of “danger”. According to analysis of the fourth chapter, we know that the semantic feature of "danger" is developed from metonymy of the word "blood" through the cognitive approach. As is known to all, China's national flag is red and has five stars, the red symbolizes revolution. The flag is red to show that it is dyed with the blood of countless revolutionaries. More than 56% of individuals who completed the questionnaire think of the national flag at the sight of the color red. Thus, they make the connection to words including “revolution” and “battlefield”. They think of bloodshed, violence and death, which are connected to bad associations and experiences. Revolution in Chinese culture, however, represents progress and so for Chinese individuals, red symbolizes pride, a positive emotion. More than 80% of questionnaire takers regarded the color red as "lucky". Emotional words most frequently used for the color red were: vitality, enthusiasm and struggle. This proves that Chinese regard revolutionary war as a good thing. Although it causes bleeding, it is the way of progress. From Chinese history we know that at the end of the revolutionary war, China banished the imperial system, which was used to rule the whole country for thousands of years, and transitioned from a feudal society into a socialist society, from autocracy to democracy. This is seen as great progress and would not have happened without the revolutionary war. Thus, many Chinese are fond of red. Certain shades of red are even referred to as “Chinese red”. In the survey, several Hungarian participants additionally wrote China as a word they associated with red.

5.3.2.2 Analysis of Hungarian VÖRÖS

In Chinese there is only one word for red, 红(hóng), but in Hungarian there are two different words: vörös and piros. Author believes that voros should be treated as Hungarian basic color terms for red. Jessica Presits (2017) has conducted a color naming experiments to find out the difference between prios and vörös in Hungarian.
By the color naming task, the most common shades for piros are RGB 255.0.0 and 255.0.50, while the most common shades for vörös are 200.0.0,180.0. and 200.0.50. In other words, piros semms to be used mostly for bright/light RED and leans towards ORANGE, voros is used for darker RED and red shades that lean towards BLUE. Thus, vörös and piros differ denotationally. Vörös is not included by the piros. Furthurmore, to tread vörös as a sub-category of piros, as proposed by Berlin and Key is not perfect.

On the other hand, if we present Hungarians a variety of objects with piros or voros and other colors as distracters. Vörös, as well as piros, can be used to denote the color category RED on both familiar object (like a teddy bear) and less common ones (like a dinosaur) object. In this way, piros and vörös are interchangeable. So vörös is not “idiomatized”, but definitely a color term. The objects are applied for piros, as well as for vörös. From Jessica Presits’s experiment, vörös is strong supported as a basic color term in Hungarian for the color red.

Jessica Presits (2017) put forward that vörös fulfils all of Berlin & Kay’s criteria for being a BCT: it is clearly monolexemic, its signification (the connotational) is not included in another color term, it is not restricted to certain objects, and it is salient among speakers. In this way, voros functions as a basic color term. So, we choose voros as BCT in Hungarian.

An online survey was used to determine what associations Hungarians made with the color vörös, red. 30 Hungarians living in Hungary were invited to take part in the survey. The frequency of words was counted and the words with the highest repetition rate were chosen. Then, the percentage of people who associated these frequently used words was calculated, then we also get six main themes: blood, rose, war, fury, love painful. the following bar graph was created.

Figure 5.4 Associative meaning of red from Hungarian
According to the data from the above table and using the cognitive semantic approach, we can see that there are several different semantic chains.

Line one
red ➔ Me ➔ blood (46%) ➔ M ➔ war (20%) ➔ M ➔ negative emotion such as fury and painful (55%+20%)

Line two
red ➔ Me ➔ rose (37%) ➔ M ➔ love (4.8%)

Besides love, the Hungarian people mainly think of fury and pain as associative emotional words for voros. Thus, it is clear that war was a negative experience for Hungarians. At the same time, we find the semantic development line of red - blood - danger metaphor existing in both Chinese and Hungarian cognition.

5.3.2.3 Comparison and Analysis of the Associative Meaning of Red between Chinese and Hungarian

In order to find out how the associative meaning of red differs between Hungarians and Chinese, the graphs "associative meaning of red from Chinese" and "associative meaning of red from Hungarian" were used. 10 specific things, situations and emotion related words were selected to make another questionnaire. 50 Chinese living in China and 30 Hungarians living in Hungary were invited to participate. Participants were
asked to complete sentences using color words. Then, it was calculated what percentage of people wrote which color for each sentence; this was known as the ‘support rate’. The survey showed that sentences related to six main themes showed the biggest difference between the colors Chinese and Hungarians chose, as shown in the following graph.

**Figure 5.5 Comparison on associative meanings of red**

(30 points) In the graph above, Chinese 红 and Hungarian vörös associative meanings are compared.

Further study helped to explain why there were differences in word associations between the two cultures.

(a) Religion and customers

Although the questionnaire showed that in the eyes of 48% of Hungarians red (voros) symbolises love, when asked the choice between a white or red wedding, only three percent of Hungarians chose red while 88% chose white. 52% of Chinese people chose white wedding, while surprisingly only 48% chose the red wedding.

Wearing a traditional white wedding dress dates back to the British Queen Victoria Alexandrina Victoria's wedding in 1840. The Queen wore a white dress, with an 18-foot trail, a symbol of wealth. In this time, the longer the trail was, the richer the couple. This tradition has survived, and in western cultures brides still wear white. Prior to the
Victorian era, wedding could be any colour but black (representing mourning) or red (representing prostitutes). White is additionally used as a symbol by Western religions. Whether Catholic or Christian, white is a holy color. White symbolises purity, and thus in bible stories Angels are always depicted wearing white with a pair of white wings and a suspended silver halo. Pastors additionally dress in white robes to symbolize spirituality. In western cultures, weddings are religious and so brides wear white to show purity. White is also present in other aspects of the wedding. For instance, the horse and carriage should be off-white, drivers should wear white hats, and wedding invitations should be white and silver. The wedding is called a white wedding. Happy days are called days with white stone.

In Western Europe, the political domination of Medieval theology placed God at the center and used Christianity to rule the people. For westerners however, the Christian faith was not just for the ruling class. Christianity was extremely widespread, all social classes believed in God because they were taught to do so from a young age. However, it can be said that the ruling class used their Christian faith to consolidate their rule, because the ruling class understood the significance of Christianity for their people. Most Hungarians are Catholic or Christian. They all abide by the rules and teachings in the bible. What God requires of believers, Christian believers will make every effort fulfill requests. For both Catholicism and Christianity, white symbolizes purity. Because of these religious associations, white becomes the main color in many important religious occasions. Hungarian weddings are usually held in a church, and are a religious event. Over time, white has become a less important and prominent color at weddings. In recent times, weddings have also become less religious. Modern Hungarian people can choose to get married in the church or out of church, but in their heart the pure white is still the only color for the traditional wedding gown.

Love is not the same. Love is a very strong feeling from the heart. Love is a naturally strong emotion and has nothing to do with religion. Many Hungarians put the word "heart" as an associative meaning of voros in the questionnaires. The red color has very strong visual impact, and love is also a very strong emotion, so the red became the color of love.
Why do Chinese people wear red at their weddings? Christianity and Catholicism are not prominent religions in China. Historically, Chinese marriages were arranged by parents and were similar to a business transaction. The parents would find a daughter-in-law or son-in-law based on what benefits they could bring the family, it was not based on love, in fact some couples would not meet each other until the day of the wedding. The wedding is arranged entirely by the parents and elders. It was important for the wedding to be lively and happy. Historically, the color of celebration in China was red, and it is still the color of celebration.

In addition, China is located in the Northern Hemisphere where the land area is larger. Ancient Chinese people were farmers, growing all their food. As a result, this geographical environment and farming lifestyle played a decisive role in the formation of Chinese customs and culture. Most of China is inland, not on the coast, with large areas that are suitable for farming. It is worth mentioning that the Chinese hydrological climatic conditions are relatively good, monsoons are not uncommon and bring abundant rain. These natural advantages led to a "living from the earth" lifestyle, and made China one of the first civilizations of this type.

However, another characteristic of the farming lifestyle is that everything depends on the weather. In China, there are certain seasons where there is rain and sunshine, which creates beneficial conditions for plants to grow. Farmers can plant crops, wait for them to grow and harvest them. They can enjoy a happy life of abundance. Therefore, during the dry season the farmers are always looking forward to the morning when you can see the sun. At the same time, in the Chinese mind the sun is colored, it is red. In Chinese culture the sun was extremely important, and so giving sun a color made it so that the distant, unpredictable, intangible object was easier to understand.

People express their expectations of the sun by their love of red. Over time, it became so that red no longer represents the sun; however, it has more of a symbolic significance. Red can symbolize prosperity, fortune, festivity, fertility and the embodiment of power. In the era of undeveloped science and technology, many natural phenomenon could not be explained. With no clear understanding, people could only pray for good fortune. Since red represented the sun, and the sun was such an important part of everyday life,
red became a standard color for many formal and important occasions including marriage, Spring Festival and other major festivals. People use red to pin their hopes for the future and look forward to a smooth and safe future. For example, when getting married, the elderly want to borrow red sheets, red quilt, and red scarves so that their children will have prosperous lives.

At the beginning of the 1980s, Chinese people began to be exposed to white weddings. Before that, Chinese adhered to the tradition of red Coronet Xia for nearly three thousand years. According to statistics, in 2005 China had 50 million couples get married. Of these 50 million, over 60% of brides chose to wear a white wedding dress for the wedding ceremony instead of red. Obviously this is the result of exposure to western culture. We should be aware that the white color still has pure, innocent semantics in Chinese culture, which is generated from a blank silk through LINK as we explained in chapter four. After the founding of new China, China's marriage customs have undergone great changes. More and more young people are free to find their own partners, instead of having arranged marriages set up by their parents. Marriage is the result of love, and love is considered pure and sacred. In China, the white wedding and the white color convey the same semantic features of purity. Therefore, when the Western white wedding was introduced into China, the Chinese were quick to accept it. Even if the young Chinese have no religious beliefs, they often choose to take wedding pictures dressed in white.

This is an example of the strengthening of intercultural communication. It can be predicted that the trend of cultural integration will become more and more obvious. The symbolic meanings of the color white will be strengthened and the symbolic meanings China has created for the color red will become more and more obvious in western culture.

In addition, we also note that there is no general Hungarian word for "red", instead there are two words: voros and piros. These two Hungarian words for “red” and the Chinese word for "red" need further study to show the similarities between the two languages.

(b)Living region

If you carefully observe the sun in the early hours of the morning and compare it to the
following day, you will see different colors. Sometimes it is as red as blood, sometimes it is golden and sometimes it is a combination of yellow and white.

In the questionnaire, we found that 88% of Hungarians chose the yellow sun, 11% chose the orange sun and no Hungarians choose the red sun. The questionnaire found, however, that 43% of Chinese chose the red sun, 43% chose the yellow sun, 10% chose the orange sun and just 3% chose the golden sun. These findings led to the question: Why do Chinese perceive the sun to be more colorful than Hungarians, and why did no Hungarians choose the red sun?

The color of the sun that we perceive is the result of atmospheric molecules suspended. Water droplets, dust and other particles effect how the light hits our eyes. The light that we can see with the naked eye is called visible light. It is composed of the seven colors of the rainbow: red, orange, yellow, green, blue, indigo and violet. We see these different colors based on wavelengths. Red light is the strongest and can travel the furthest, while violet is the weakest. The scattering ability of sunlight from red to purple gradually increases.

Both in the morning and at night the sun is near the horizon. At that time the sun is going through a much thicker atmosphere than at noon when the sun is over our heads. For example, we use a needle to stab a ball, when we stab straightly the skin appears thin, but when we stab from a diagonal angle, the skin will look a little thicker. These two situations occur for the same reason. In the morning and at night sunlight shines through a thicker atmosphere and so blue and purplish wavelengths cannot get through. The only colors visible to the naked eye are red, orange and yellow. Red light is the strongest and so the sun looks red. Chinese say the sun looks as red as blood, so in Chinese there is the expression “夕阳如火” (xī yáng rú huǒ the setting sun is like fire), “残阳如血” (cán yáng rú xuè the setting sun is like blood). This phenomenon is particularly common in the coastal cities. China has a vast territory, with a coastline of about 18,000 kilometers, and so it is not uncommon to see this coloring. Additionally, the Chinese worship of the sun and their favor of the red color mean that Chinese people associate red with the sun. On the other hand, Hungary is a landlocked country with no coastline. Noon and throughout the day is the time when Hungarians can observe the
sun. For Hungarians, the most common sun is the yellow-white sun at noon. Additionally, many Hungarians have negative emotional associations with the red color. The sun symbolizes light and the color red does not match this so Hungarians would not make this connection. Therefore, different geography and history in Hungary contribute to the differences in associative meanings of color words between China and Hungary.

(c) culture

Whether it is animal or human, red has a strong stimulating effect. A lot of research about the animal shows that the red signal of animal skin will affect their decision of mating. The stronger the color red of the male, the higher the mating success rate. In addition to the study of animal behavior, the competitive advantage of red is also found in the study of human behavior. Through the data analysis from the sports of the classical wrestling, freestyle wrestling, boxing and Taekwondo in Athens Olympic Games Borton found in both the strength of similar circumstances, sportsmen having a red sportswear are more like to win than those who are wearing a blue sportswear. They believe that it is because that the red inspired the spirit of competition in the competitive situation of the dominant, it has brought a significant advantage to the athletes, so that the athletes who in red had better performance than those in blue. According to the analysis of English football league, Attrill found that the team of home court wearing a red shirt performed significantly better than the team wearing uniforms of other colors. Ilie also found that the in the project of team shooting in the project, if the two sides are almost at the same level, the red team is more likely to win. Through the laboratory research Eillot found that the red color certainly does have a certain impact on athletic ability. As requested to take the red stimulus strength tests, the person who see the red color will be stronger.

In all emotions, anger is the strongest one to express the feeling of hurting others. When a person is angry, his face will appear red, because the face of the red is affected by testosterone. Testosterone is an important hormone to regulate anger and aggression. Therefore, from the point of expressing of threat and danger information, red and anger have been evolved with the original link. According to this, Lakoff and Johnson called
the relationship between the two as “anger as seeing red”.

In 2011, Fetterman and his team, based on the red-anger metaphor, first through the experiment proved that the color red has the promotion function to the consciousness of anger. They asked the testees to classified the words about anger, fear and neutral ones in both red and grey color. The showed that compared with gray, the testees have faster reaction to the anger words in red, and no clues showed that the colors affect the reaction speed towards fear or neutral words. In order to exclude the influence of color and non-color on perceptual judgment, they also made a distinction between anger and sadness words in red and blue letters, the result showed the color red has the effect of the classification of angry words. In order to test whether the effect of red and anger is a two-way street, in a second study, they also asked the testees to make a red or blue judgment on the words that express anger, sadness, and neutrality. The results did not find the role of anger in the promotion of red judgments. In their view, the interaction between red and anger occurs at a lower level of perception, while in the advanced semantic processing stage, it will not affect each other.

However, red is a positive color in Chinese. Obviously, anger is a negative emotion. Whether the red - anger metaphor can still manifest in Chinese body, Fetterman’s experiment can be represent again in Chinese testees.

In 2013, Jing Xiujuan did a similar experiment on 60 Chinese college students. The result was as same as the Fetterman’s. This indicates that the red-anger metaphor has a solid foundation of evolution. Like other metaphors, the red-anger metaphor is still subject to evolution. Even quite different life experience did not erase the traces of evolution.

In our questionnaire we also found the similar result. The red-anger metaphor exists in both Chinese and Hungarian’s cognition. But their cognitive statuses are quite different. 55% of the Hungarian people clearly showed that the color voros is on behalf of anger, but only 6% of the Chinese people think that red on behalf of anger. This shows that the metaphor of red - anger has been weakened in the semantic evolution of Chinese. In other words, red in the Chinese people's cognition is an absolute positive color, and the link between anger, this negative word and the red is weakened. The color red as
positive symbol in Chinese culture is so strong that affects some cognition salience.
So why do 44% of Chinese think red can represent envy? Jealousy is also a negative emotion. Psychologists believe that jealousy is a mixture of sad and anger. These words, without any exception, are negative. If from the semantic analysis, we find that the Chinese people's red - jealousy metaphor cognition does not have conflicted the positive symbolic meaning of the color red. In Chinese 眼红 (yǎn hóng) red eye and 红眼病 (hóng yǎn bìng) red eye sick are used to express jealousy. In the fourth chapter, we analyze the Chinese "red" from the warm fire, the sun's color, Chinese culture to the "red" has a special preference, so that "red" produced "good luck", "happy" metaphorical meaning. On the basis of extension, "red" has said "well, favored, popular" meaning. For example: 走红 (zǒu hóng) becoming popular, 红人 (hóng rén) popular person. On the basis of this, red has gained the meaning of being honorable and distinguished.

Being "Smooth" and "distinguished" is as red as eye-catching. It is easy to make people yearn for. In this condition, you are likely to have a feeling of envy. So envy is the emotion when you see a 红人 (hóng rén) who is popular and successful, who owns something that you want but don’t have. If someone is getting "red" (become popular and successful others would envy), or feel jealous of him. Such as does not mean any disease pinkyeyes at all, instead it, means someone is jealous. then after further extended, the red color have a meaning of being "envy" and "jealous". For example: 眼红 (yǎn hóng), 犯红眼病 (hóng yǎn bìng), 红 (hóng) red in these expressions also means 红人 (hóng rén), and has the positive significance of “smooth, popular”.

However, yellow means jealous for Hungarians, because there is a saying which says: “He/she has been consumed by yellow jealousy.” This means, he/she is jealous of somebody. Another explanation is that if someone is jealous for somebody, it can make his liver ill. The dysfunction of the liver comes with yellow skin. There is a theory in homeopathy (natural way of medical care) that every sickness has an emotional background. If you are full of positive feelings, if you are happy, that makes you healthy. Some scholars have proposed that the experience of jealousy is a combination of anger, fear and sadness. None of them are positive. If you have negative feelings, like jealousy,
can make your liver sick, that causes yellow skin. So the common belief sees causality between jealousy and yellow color.

(d) translation of other languages

Although the Chinese and Hungarian support rate that the "representative of sex is the red color" is very close. But another 23% of Chinese people agreed that yellow is also a representative color for sex. However, the Hungarians responded quite differently, 48% of Hungarians vote for voros, 52% of them believed the color should be piros, and in Hungarian they were the basic words of red as we explained before. This data tell us in Hungarian piros and voros are represent sex related.

Chinese people also use "yellow" to express some pornographic things, such as yellow books, yellow pictures, yellow sites and so on, but in traditional Chinese customs, the color of “桃”(táo ) was used to represent. Peach is similar to the color red in modern Chinese. The pornography of yellow comes from the West. In 1894, the United Kingdom founded a magazine, called "Yellow Magazine", a group of century-end literary trended novelist, poet, essayist, painter, etc., around the magazine formed a "decadent" literary group. Their works, sometimes with a little erotic, but not obscene. At that time, many cheap novels with the yellow cover were published in French. This novel is known as the "yellow book", is not unaffordable. "Yellow Magazine", "yellow book" makes "yellow" and sex, pornography, vulgar and other concepts have been linked. This connection has also spread from the West to China.

5.3.3 Green

In the semantics of the color green, we choose the meaning of “humiliating” as a viewpoint to observe. Derailment is a shameful deed. It is the greatest shame to a husband when his wife betrayed him by dating with another man. What color is used to describe this situation? From the questionnaire, we found 75% Chinese choose the color green, 20% Chinese choose the color grey. Those 20% explained that grey is a color that is not clean but dirty. However, in Hungarian questionnaire we failed to find the similar data. Hungarian use the color red (piros, vörös ), grey, yellow, blue, and purple for the deed. The color red (piros) 40% is the most popular color, following the color
yellow (28%). Only one Hungarian choose the color green. According to the ancient Five Color theory, green is 間色 (jiān sè). It has a very low social statue. The color of clothes is used to distinguish the rank of people. In Song and Yuan Dynasties, green clothes and green towel are also low clothing. During that period musicians and actors are wearing green clothes, because their job is to please the others. In Yuan and Ming Dynastys the governor made a rule that the prostitutes and musicians must wear a green scarf. So the headwear in green as a symbol of shame and humiliating is fixed in Chinese mind. “Wearing a green hat” is a metaphor for that wife shamed her husband and her husband has no reputation at all.

5.4 Conclusion

From the data and analysis, we found all the semantics featured for each color words are all include in our previous chapter. This proved our semantics analysis in chapter four is reliable. According to the data from questionnaire and more detailed comparison, we also found some same difference between Chinese and Hungarian. We draw a conclusion as followed:

(a) These semantic development lines exist in both Chinese and Hungarian: black-negative emotion, red-blood-danger, red-anger.

(b) They have different salience status in the two different languages. For example, for funeral Chinese use both black and white. Red is the very positive color in Chinese. It is so positive that the negative semantics feature is strongly weakened. In Hungarian no evidence shows this trend.

(d) Influences from religion and customers, living area, culture and translation cause the differences on the color red and green.
Chapter 6  Second Language Acquisition’s (SLA) Effects on Learners about Basic Color Terms

In the fourth chapter, through the method of cognitive semantics, we have a basic understanding of the semantic features of eight basic color words in Chinese. These semantics are not isolated and unrelated. Instead, they are linked together through a certain cognitive approach, forming a prototype of the outward-divergent model. For example, the Chinese word “红 hóng” (red) has up to 16 semantic items. These 16 semantic features are in the semantic network of red. The fifth chapter analyzes the similarities and differences of the basic color words between Chinese and Hungarian through the comparison of the associative meanings and an analysis of their causes. So, while the Hungarian people are learning Chinese, will be associative meanings of basic color terms changed on the effects of second language learning? How is their learning performance of Chinese basic color words? Are there any problems that struggle with them? How can they solve or improve upon these problems?

In other words, SLA’s effects can be observed from two angles. One is from the learnings performance, since SLA is a learning process; another angle is from the associative meanings of basic color terms. The aim of second language acquisition is to express and think as a native speaker. In Chapter four we understand that there are some differences on the associative meanings of basic color terms between Chinese and Hungarian. After Chinese languages’ learning and years of living in China, will the associative meanings be changed? If changed, how much it takes place? In this chapter, the writer is trying to answer these questions by means of a survey.

6.1 Objects of Survey

6.1.1 Chinese Learning Environment

Color exists in the colorful natural environment, and as such, the meanings of color words are rooted in the natural and human environment. So, the second language acquisition in the target language country has a unique condition for color words’
learning. The writer works as an international Chinese teacher at Fudan University. She is going to take advantage of this and make an observation on the learning of Chinese basic color words by Hungarian students in China. In 2016, there are 8 Hungarian students of different Chinese levels registered and learning Chinese as full-time students at Fudan University in China.

Fudan University has been receiving foreign students for more than 50 years. The international cultural exchange school of Fudan University is a special institution for foreign students to learn Chinese and Chinese culture. It enrolls undergraduate students, postgraduate students, language students, general scholars, senior scholars and short-term international students; a total of around 3000 students are enrolled per year.

The International Cultural Institute was established in May 1987. Currently, there are more than 50 full-time teachers. Their academic backgrounds include Chinese language and Chinese as a foreign language, as well as literature, culture, history, philosophy, foreign languages, economy and international relations. After a long period of exploration and practice, the college has displayed the characteristics of a more mature model of teaching Chinese as a foreign language through the development and implementation of the teaching design, curriculum design and testing and evaluation as a set of the teaching management system.

Despite the diversity of students, such as exchange students, Confucius Institute scholarship students, short-term and long-term language students as well as college students, the school groups the students only according to their Chinese level of proficiency. At the time of enrollment, every student is required to take written and oral examinations. The teacher evaluates students according to their two grades, and then classifies them according to their Chinese proficiency level.

There are a total of nine classes from class A to I; as the letter progresses from A to B to C and so forth, the Chinese level of each class increases. Classes A and B are equivalent to the level of primary Chinese and are taught by the first teaching and research section. Classes C and D are equivalent to intermediate level Chinese and taught by the second teaching and research section. E, F and G are equivalent to intermediate and advanced Chinese proficiency. Classes H and I are equivalent to
advanced Chinese proficiency, and the third teaching and research department is responsible for their teaching. All teachers are native Chinese speakers. As students within one classroom are from all over the world, the teachers are required to teach in Chinese as much as possible during class, even in the beginner classes. Usually one semester is 16 weeks. After this period, students will move on to the next class on the condition that they have passed all the exams. For example, after 16 weeks of study, a student in class A who has successfully passed all the exams will move to class B. Here, the author tries to describe the teaching periods for each level so as to help the readers gain a more comprehensive understanding about the students’ learning time for one week. In the following table, the numbers refer to the amount of periods of the particular course held in a week. At Fudan University, one period of class is 45 minutes.

**Figure 6.1 Teaching planning in The International Cultural Institute of Fudan University**

<table>
<thead>
<tr>
<th>Course/Class/Level</th>
<th>Reading &amp; Writing (period/week)</th>
<th>Listening &amp; Speaking (period/week)</th>
<th>Writing (period/week)</th>
<th>Intensive Chinese reading (period/week)</th>
<th>Oral Chinese (period/week)</th>
<th>Listening (period/week)</th>
<th>Extensive Chinese reading (period/week)</th>
<th>News reading (period/week)</th>
<th>Newspaper reading (period/week)</th>
<th>Optional course (period/week)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>6</td>
<td>6</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>2</td>
<td>10</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>2</td>
<td>10</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
<td>2</td>
<td>8</td>
<td>4</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>F</td>
<td></td>
<td>2</td>
<td>8</td>
<td>4</td>
<td>4</td>
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<tr>
<td>G</td>
<td></td>
<td>2</td>
<td>8</td>
<td>4</td>
<td>4</td>
<td>2</td>
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<td></td>
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<td>H</td>
<td></td>
<td>8</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>4</td>
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<tr>
<td>I</td>
<td></td>
<td>8</td>
<td>4</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

From the table above, we can see clearly that classes A and B have 22 periods of Chinese per week. Classes C and D also have the same amount of periods as classes A and B. Classes E, F and G have 24 periods per week. Classes H and I have the least amount of periods per week, but still maintain at least 20 periods of class per week. In relation to learning in class, this shows that each Chinese class has no less than 20 periods within a week. In addition to learning Chinese in the classroom, the school of international cultural exchanges organizes at least two trips for the students per year, providing at
least three travel itineraries for students to choose from. Through these trips, overseas students are provided with the opportunity to gain a deeper understanding of the Chinese language and culture. It is a good chance to experience China’s beautiful river and mountain sceneries, as well as historical sites and the human environment. For example, in 2015 the school organized trips to Huang Mountain, Wuyi Mountain and Yuntai Mountain. They also visited the Longmen Grottoes in the Henan Province, appreciated the famous painting "Riverside Scene in Qingming Festival" and watched martial arts performances in the Shaolin Temple. In addition to this, they also visited the Classical Gardens of Suzhou, which is the largest private garden in China. They learned about traditional Chinese silks and the process of making these silks at the Silk Museum. Besides these colorful and interesting cultural trips, in every traditional Chinese festival, the school has also organized various cultural activities within every traditional Chinese festival. For example, during the Duanwu Festival, the Dragon Boat team participated in the national college students racing game; students learned how to make 粽子 (zòng zǐ, a kind of traditional Chinese food), which is a traditional Chinese food, as well as the making of sachets and so on. These cultural study activities greatly enrich the lives of students, giving them the opportunity to experience and connect with Chinese culture and society on a deeper level. It can be said that inside and outside the classroom, students are involved in this kind of environment in which Chinese is the dominant language and Han culture is the dominant culture.

6.1.2 Chinese Level

In 2016, a total of eight Hungarian students registered to learn Chinese at the International Cultural Exchange School of Fudan University, of which the youngest is 22 years old and the eldest is 26 years old. Among them are six females and two males. In 2016, they participated in the entrance exam of the International Cultural Exchange School of Fudan University. They were incorporated into the corresponding Chinese level classes according to their performances. Specifically, one student was placed in class A, two students in class B, one student in class C, one student in class D, one student in class E, one student in class F and one student in class G. Three of the students
attended and passed the HSK test (HSK is The Chinese Proficiency Test, with the highest level being HSK6), at levels HSK3, HSK4 and HSK5. In terms of the students’ individual study periods of learning Chinese, the shortest period is three months, with the longest being 48 months. All eight students studied Chinese for at least 3 months at Fudan University in China and the longest lived in China for 48 months. The students’ purposes for being in China vary, as some came to China with the aim of learning Chinese, whilst some plan to travel within China. In order to ensure the effectiveness and authenticity of the questionnaire, we have invited the Hungarian students who have already learned Chinese for 12 months. They are seven people, five females and two males.

6.2 Method of Survey（Questionnaire and Discussion）

6.2.1 Design and Purpose of Questionnaire

The questionnaire is divided into three parts. The first part collects the basic information of the subjects, such as their duration of learning Chinese, their duration of living in China, the level of HSK achieved, their class and so on. The second part consists of 36 multiple-choice questions. The author chose the semantics of the eight basic color words in Chinese such as black, white, red, green, yellow, blue, purple and gray and designed them into single-choice questions. Some of the questions come from the HSK test database, as well as the Peking University Modern Chinese Corpus (CCL). Through the answers of the second part, we hope to know whether the Hungarian students understand or use Chinese basic color words correctly in a certain situation. The third part is to repeat the survey of the fourth chapter. The informants are required to write down at least 10 related words about each basic color word as well as a specific color for a certain situation. Through their answers for the third part, we hope to know whether the SAL will affect and change associative meanings of basic color words in the Hungarian students’ minds. In order to ensure the authenticity and validity of the questionnaire, all the questionnaires are required to be filled in on the spot, and are also to be collected on the spot. Seven questionnaires were distributed and collected.
6.2.2 Organization of Discussion Meeting and its Purpose

One week after the completion of the questionnaire, the author and the eight Hungarian participants gathered together. There was a discussion regarding the "mistake rate" statistics of the first part of the questionnaire, and they tried to explain the cause of the mistakes. The students’ most effective ways of learning Chinese color words, how teachers teach color words in the classroom and the content related to color words in textbooks were also discussed. According to the discussion contents, this paper summarizes the difficulties encountered by Hungarians learning Chinese color words. Taking into account the educational situation of the Hungarian students, the author tried to find the most effective learning method for the Hungarian students to learn Chinese color words.

6.3 Time, Place and Number of Participants

Time for the questionnaire: December 25th 2016
Place: Classroom 306, Guanghua building, Fudan University, Shanghai, China
Number of participants: 7

Time for the discussion meeting: December 4th 2016
Place: Classroom 306, Guanghua building, Fudan University, Shanghai, China
Number of participants: 8

6.4 Result of the Survey and its Analysis

6.4.1 On Associative Meanings of Basic Color Terms

In chapter five, through questionnaire we found out the difference and similarity about associative meanings of basic color words in Chinese and Hungarian, later we have analyzed the causes. In chapter six, we have carried out the second questionnaire to Chinese learners of Hungarian. we hope to find out if the SLA effects their associative meanings of basic color words and if the learners’ associative meanings of basic color words are closer to Chinese native speakers’. So we repeated the
questionnaire as in chapter five.

We asked the informants to write down the words that came into their mind immediately at the sight of a certain color. Then we collected the word that present at the most frequency. For the color of red “piors” 紅 (hong), the words that we collected are blood (5 out of 7), wedding (4 out of 7), hospital (4 out of 7), love (3 out of 7), and anger (3 out of 7). Then the words from Chinese as native speakers on the color red are blood, national flag, wedding, enthusiasm and joyous. However, the words from Hungarian who have never learned Chinese on the color red are blood, rose, fury, love and painful/war. We put all the words collected into one chart as follows.

Chart 6.2 comparion associative meanings of the red color among three groups

<table>
<thead>
<tr>
<th></th>
<th>blood</th>
<th>National flag</th>
<th>wedding</th>
<th>enthusiasm</th>
<th>joyous</th>
<th>Rose/love</th>
<th>fury</th>
<th>War/painful</th>
<th>hospital</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group1</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>-</td>
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<td>-</td>
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<tr>
<td>Group2</td>
<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>+</td>
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<tr>
<td>Group3</td>
<td>+</td>
<td>-</td>
<td>+</td>
<td>-</td>
<td>+</td>
<td>-</td>
<td>+</td>
<td>-</td>
<td>+</td>
</tr>
</tbody>
</table>

(Group 1: native Chinese speakers; Group 2: Hungarians who have never learned Chinese; Group 3: Hungarians who have learned Chinese. +: present in questionnaire; -: absent in questionnaire.)

From the chart, we can see that words in group 3 are much more as same as in group 2, and more different from group 1. The only difference is the word “wedding”. Hungarian who have never learning Chinese have no such word in their associative meanings of the red color. But group 3 have learned Chinese, and are influenced by the Chinese language and culture, they put the word “wedding” as one of the associative meanings of the red color. During the process of discussion, informants explained that they all took part in the Chinese culture trip, and experienced a traditional Chinese wedding. In the wedding, almost everything is in red, which is so impressive. And in class teacher also explained the strong connection between the color red and Chinese wedding. In this way, we speculate that the second language acquisition enlarged the learners’ associative meanings on basic color terms in quantity.

From the questionnaire on the color green, we also have similar evidence. About
“出轨 chū guǐ” (wife betrays husband and in affair with other man), three informants chose the red color, they explained because red is color for anger. Two informants chose the color green, because they know in Chinese there is a certain expression for this situation. One of them chose the color purple, because a man’s skin presents the color purple after being beaten. Two of them are influenced by the Chinese and choose the color green for this certain issue. This is another example that second language acquisition enlarge the learners’ associative meanings of basic color terms in quantity.

However, there is another evidence that we should pay special attention. About “being jealous”, although in Chinese we have a certain expression for this with the color red as “眼红 yǎn hóng”, however, all of the seven informants chose the color yellow, because in Hungarian they have already had the color yellow standing for being jealous. The Chinese learning experience failed to change the connection that already exist in their mind. So if the associative meaning of a certain color is absent in the second language learners’ mind, it is likely to build a new connect in their minds. However, if the connect between the color and the associative meaning already exits in the learners’ mind/native language, it is more difficult to replace with another different color in the target language.

From last chapter we know that on the red color words related from Chinese questionnaire as “enthusiasm, joyous” are of strong positive emotions. The color red is Chinese favourite color. We have analyzed it in the former chapters. However, in the second questionnaire to the Chinese learners from Hungary, five of seven informants declare that they dislike the color red, because it means danger, and it makes you headache if you stare at the color red for long time. One informant did not answer the question, later he explained that he did not understand the questions, actually he personally dislikes the color red. Only one of the seven informants expressed that she likes the color red, but she also said Hungarian dislike the color red because it is related with danger.

The color red in Hungary is a color with negative emotion, but in Chinese it is of a strong positive emotion. From the questionnaire and deeper talk with these seven informants who have learned Chinese and stayed in China for some time, there is no
obvious evidence that shows their personal emotion on the color red have been changed.

From the data we concluded that Chinese language learning has enlarged the associative meanings of basic color term in quantity, especially when the connection between the color and meaning is totally new to the learners. Learners will establish new connection with the color and a certain object. For example red and “红包 hongbao”, yellow and monk, green is a shame color for a man. However, the Chinese language learning has not changed the symbol or emotion meanings of basic color terms in the learners’ mind. The influences on this level is very limited. If the learners are put in a real Chinese text, are they expected to use the right color words for different meanings? Later, we are going to discuss the influence from SLA on learning from the angle of learning performance.

6.4.2 On Learning Performance of Basic Color Terms

According to the collected questionnaires, the author created a whole study on the subject’s HSK level, their period of learning the Chinese language, and their time spent in China in relation to their accuracy scores. Through the following table, the author made a general description on in the individual conditions of the informants and their performances from the questionnaire in part one.

Figure 6.3 Accuracy and some related elements

<table>
<thead>
<tr>
<th>Number</th>
<th>Accuracy</th>
<th>Class</th>
<th>HSK level</th>
<th>Learning period (Months)</th>
<th>Period staying in China (Months)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>58.3%</td>
<td>G</td>
<td>HSK5</td>
<td>48</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>44.4%</td>
<td>F</td>
<td>HSK4</td>
<td>36</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>41.7%</td>
<td>E</td>
<td>HSK3</td>
<td>24</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>33.3%</td>
<td>C</td>
<td>0</td>
<td>36</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>30.6%</td>
<td>D</td>
<td>0</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>22.2%</td>
<td>B</td>
<td>HSK2</td>
<td>24</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>19.4%</td>
<td>B</td>
<td>HSK2</td>
<td>24</td>
<td>3</td>
</tr>
</tbody>
</table>

Note: The accuracy of this form =the correct number of questions / total number of questions
Through the table above, we have a preliminary impression on the level of Hungarian students’ learning Chinese basic color words. The most advanced student, who has learned Chinese for four years, lived in China for 2 years and has passed the HSK5 test successfully, had a total accuracy score of below 60%. The average score of all 7 students is 33.7%, far from 60%, which is the benchmark for passing. It can be seen from the data that Hungarian students have a very poor understanding and master of Chinese basic color words in semantics. From these results, it can be said that the Hungarian students’ learning of Chinese color words is not optimistic. Here, we describe the specific learning performances of the Hungarian students in regards to each basic color word: black, white, red, blue, green, yellow, purple and gray. Through these calculations and groupings, we have made the following table:

Figure 6.4  Accuracy on each Chinese color words and its semantics

<table>
<thead>
<tr>
<th>Basic color word</th>
<th>Semantics</th>
<th>Example</th>
<th>Accuracy</th>
<th>Accuracy for each item</th>
<th>Accuracy for BCT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black</td>
<td>1.dark</td>
<td>天黑</td>
<td>5/7 = 71.4%</td>
<td>14/49 = 28.6%</td>
<td>85/252 = 33.7%</td>
</tr>
<tr>
<td></td>
<td>2.illegal</td>
<td>黑社会</td>
<td>2/7 = 28.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3.evil, heartless</td>
<td>店太黑了</td>
<td>4/7 = 57.1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.secret</td>
<td>幕后黑手</td>
<td>2/7 = 28.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5.anger</td>
<td>黑着脸</td>
<td>1/7 = 14.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6.just, strict</td>
<td>黑脸包公</td>
<td>0/7 = 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7.unfair</td>
<td>他被黑了</td>
<td>0/7 = 0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White</td>
<td>1.invalid</td>
<td>打白条</td>
<td>3/7 = 42.9%</td>
<td>20/42 = 47.6%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2.in vain</td>
<td>白干活</td>
<td>4/7 = 57.1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3.funeral</td>
<td>白事</td>
<td>5/7 = 71.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.stupid</td>
<td>白痴</td>
<td>4/7 = 57.1%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5.cunning</td>
<td>白脸曹操</td>
<td>1/7 = 14.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6.free of charge</td>
<td>白给他</td>
<td>3/7 = 42.9%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red</td>
<td>1.auspicious</td>
<td>红包</td>
<td>6/7 = 85.7%</td>
<td>30/63 = 47.6%</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2.revolution</td>
<td>红色歌曲</td>
<td>3/7 = 42.9%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3.gain profit</td>
<td>股市走红</td>
<td>3/7 = 42.9%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4.forbidden</td>
<td>红灯停</td>
<td>5/7 = 71.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5.jealous</td>
<td>红眼病</td>
<td>1/7 = 14.3%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6.popular</td>
<td>歌星很红</td>
<td>5/7 = 71.4%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>7.health</td>
<td>红光满面</td>
<td>2/7 = 28.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>8.success</td>
<td>红人</td>
<td>2/7 = 28.6%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Color</td>
<td>Meanings</td>
<td>Accuracy Scores</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------</td>
<td>-------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yellow</td>
<td>1. unhealthy 面黄肌瘦</td>
<td>1/7=14.3% 4/35=11.4%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. failure 恋爱黄了</td>
<td>2/7=28.6%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. young 黄毛丫头</td>
<td>1/7=14.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. decay 黄脸婆</td>
<td>0/7=0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. pleasant, lucky 黄道吉日</td>
<td>0/7=0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Green</td>
<td>1. plant, nature 绿树红花</td>
<td>5/7=71.4% 10/35=28.6%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. shame, humiliating 绿帽子</td>
<td>3/7=42.9%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. shortcut, accessible 开绿灯</td>
<td>1/7=14.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>4. safe, health 绿色食品</td>
<td>0/7=0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>5. environmental protection 绿色出行</td>
<td>1/7=14.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue</td>
<td>1. basis 蓝图</td>
<td>2/7=28.6% 2/14=14.3%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. male 蓝颜知己</td>
<td>0/7=0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grey</td>
<td>1. lost, fail 灰心</td>
<td>2/7=28.9% 2/7=28.9%</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purple</td>
<td>1. emperor 紫禁城</td>
<td>3/7=42.9% 3/7=42.9%</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: The accuracy of this form = the correct number of persons / total number of persons.

Figure 6.5 Accuracy scores regarding Hungarian Students’ learning of Chinese basic color terms

According to the data in the table, we found that there is little reason to be optimistic
regarding the learning performances of Chinese basic color words of Hungarian students. Among them, the highest accuracy is for the colors “white” and “red”, but the accuracy rate was only 47.6%, less than 60%. The accuracy rate of black is 28.6%, the accuracy rate of yellow is 11.4%, the accuracy rate of green is 28.6%, the accuracy rate of blue is 14.3%, the accuracy rate of gray is 28.9% and the accuracy rate of purple is 42.9%. Below, the author continues to describe the learning performance of each basic color word of in an attempt to analyze the reasons for this.

"Black" has nine semantic items in total in Chinese. In the questionnaire, we chose seven semantic items and designed questions based on them. The semantic item of “dark” has the highest accuracy of 71.4%, but the accuracy of “just, strict” semantics is zero. Only one Hungarian student chose the correct answer for the semantic item of “anger”. The semantic meaning of “darkness” refers to the similarity of experiencing the dark environment and the color black; as such, the color black produces the semantic meaning of "darkness". This experience is not unique to Chinese people, but is also shared by Hungarians and is easily accepted by them. They do not associate these the semantics of "just, strict" and "unfair" with the color black in Hungarian, resulting in a zero accuracy rate.

"White" has the highest accuracy at 47.6%. Excluding the semantics of “cunning”, the accuracy rates of the other semantics “invalid”, “in vain”, “funeral”, “stupid” and “free of charge" were 42.9%, 57.1%, 71.4%, 57.1% and 42.9% respectively. Of all the semantic items, the semantic item with the highest rate of accuracy is "funeral", with five of the seven students being correct. The semantic item with the lowest rate of accuracy is "cunning", as only one student chose correctly. Neither of these two semantic items have a corresponding color within the Hungarian language. However, the accuracy between these two semantic items is quite different. The semantics of cunning originated from and is popularly used in Peking opera. Cao Cao’s a white face symbolized treacherous and cunning traits; however, the scope of its use and circulation was limited. As there is no tradition of the Peking opera within Hungarian culture, these semantics of the color white is absent in Hungarian. Within Chinese culture, “white” also represents funerals, while this is represented by “black” in Hungarian culture; it is
the complete opposite. However, it is only the color that does not correspond, as the concept of funerals exist in both Chinese and Hungarian cultures; in this way, it is more easily accepted by the Hungarian students and therefore yields a better learning performance.

The language development of semantics of the color red within Chinese culture is quite mature. “Red” is used to represent many domains within Chinese culture, such as emotions, social relations and so on. “Red” has as many as 17 semantic items in Chinese in total. This questionnaire investigated the nine semantic items of “red”, revealing an average accuracy rate of 47.6%, which was the highest among the eight color words along with “white”. Within this, the semantics of “auspicious” and “popular” have the highest rate of accuracy, with only one student choosing incorrectly. The semantic item with the second highest accuracy rate is "forbidden", with only two students choosing incorrectly. The semantic item with the lowest rate of accuracy is "jealous", with only one student answering correctly. People who come to China can easily experience the nation’s preference for the color red; it is the most commonly used color in the celebration of festivals, and is also the most popular used to decorate public spaces such as shopping malls. This is because “red” in Chinese culture symbolizes luck, profit and popularity. However, there is an over-generalization of red within the Hungarian students’ learning of Chinese color words, which means they use the color red where it is not supposed to be used. For example, in the expressions of “黄道吉日” (huáng dào jí rì, meaning auspicious day; all Hungarian students chose the color red (hong) instead of the correct answer, yellow (huáng)). In turn, regarding the question for the semantic item "jealous", only one student chose red, which was the correct answer. The remaining six students chose the color yellow to represent this semantic item. This is because within Hungarian culture, the color yellow is also used to express jealousy. The negative transfer from their mother tongue affected the Hungarian students’ learning of the semantics of “yellow”. As such, the accuracy rate for the semantics of “jealous” was revealed to be the lowest at only 14.3%.

Among the eight Chinese basic color words, the mastery of "Huang" was the worst, as its overall rate of accuracy was only 11.4%. The accuracy rate for each semantic item
was less than 30%. The accuracy rate for the semantics of “unhealthy” was 14.3%; for "failure", it was 28.6%; for "young", it was 14.3%, and no students correctly answered the questions for "decay" and "pleasant, lucky". Within Chinese culture, yellow symbolizes wealth and good fortune, which has a long history of semantics. However, as the students were unaware of this, all of them invariably chose the color red for this representation. From this, we can observe that the usage of red tends to be overgeneralized by Hungarian students. The color yellow's semantics of "failure" and "decay" are also frequently used in colloquialism, but the accuracy rate for these two was zero. From this, we can initially judge that Hungarian students generally have difficulties in learning the semantics of yellow in Chinese.

Regarding the color green, the semantic item with the highest rate of accuracy is "nature, plant" at 71.4%. The accuracy rate for the semantic item “shame, humiliating” is comparatively lower at 42.9%. This may be due to the fact that this semantic is unique to Chinese culture; a man "wearing a green hat" implies that his wife had an affair and is disloyal to her husband, which is an especially shameful matter for a man within Chinese culture. On the contrary, green is one of the most popular colors within Hungarian culture with generally positive associations, so the phrase "wearing a green hat" is most likely to cause ambiguity among students. As such, this language point is emphasized in a variety of teaching materials, and teachers will also emphasize the special meaning of “wearing a green hat” in Chinese during the teaching process. As a result of this, the accuracy rate of this semantic is still relatively high, especially in comparison to that of "shortcut, accessible”, “safe / health” and environmental protection", the accuracy rates of which are 14.3%, 0% and 14.3% respectively. From this, we can draw the conclusion that the students have a very poor understanding of the last three semantics of “green”.

Regarding the color blue within the questionnaire, we inspected the two words; “蓝图 (lán tú) blueprint” and “蓝颜知己(lán yán zhī jǐ) best man friends of a man”. Two of the seven students correctly answered the question about “蓝图 lantu”, but no student was able to answer the question about “蓝颜知己 (lán yán zhī jǐ) correctly, and five
students chose the color red. In the Chinese language, there is the word "红颜知己 (hóng yán zhī jī)", but it refers especially to females. In Chinese, the words “蓝 (lán)”, meaning blue, and the word “男 (nán), meaning man, are homophonetic, put together with the similar phrase structure of “红颜知己 (hóng yán zhī jī) best female friend of a man’s”, “蓝颜知己 (lán yán zhī jī)” was produced and refers especially to males. However, the answers from the questionnaire revealed that Hungarian students have no grasp of the meaning of "蓝颜知己 (lán yán zhī jī)" and have no understanding that homophonic structures could be the motivation for new semantics in Chinese.

Regarding the semantics of the color grey, we chose the semantic item of “灰心 (huī xīn)”, which means being frustrated. However, only two out of the seven students answered the question regarding this item correctly. The accuracy rate is only 28.9%.

There are relatively few semantics for the color purple within the Chinese language. In modern China, it is used to represent the royal family, and as the color of wealth is regarded to be an auspicious color. The "Forbidden City" in Beijing was originally the emperor’s place of residence, and is one of the main attractions for visitors of Beijing. Three of the seven students answered this question correctly.

The analysis above is predominantly from the perspective of a semantic contrastive analysis to explain the learning performance of Chinese basic color words by Hungarian students. In addition to this theoretical analysis, we will analyze the impact of the results from the perspective of students, teachers and teaching methods.

As we all know, color words are a part of the vocabulary teaching; however, the current teaching of color words is not systematic and there is no uniform teaching syllabus. In addition, there is not enough attention paid to color words as an independent teaching segment. On the one hand, the study of Chinese color words are mainly from the perspective of cross-cultural communication, specifically regarding a Chinese-English comparative analysis. However, TCFL (Teaching Chinese to Foreigners as Second Language) is for all ethnic groups other than Chinese. As such, the comparative study should not be limited to English, but should be a multinational, multilingual and multicultural contrast. At the same time, it is not enough to interpret the basic color terms of Chinese from the cultural connotations. It is also necessary to deepen the study
and interpretation of basic Chinese color words, such as its semantic development and grammaticalization. Only by further deepening the study of ontology is it possible to promote the teaching of color words within TCFL. On the other hand, although researchers of teaching Chinese as a foreign language are all aware of the importance of cultural teaching, the color words with their cultural connotations are not fully reflected in CLT (Chinese Language Teaching), but are divided into various vocabulary teachings. In accordance with this disorder within the teaching of color words in TCFL, students may experience difficulty in learning color have display a poor learning performance. The author intends to interpret the reasons for the aforementioned results from three aspects: students, teachers and teaching methods.

6.4.2.1 Students

We focused on studying the three aspects that are the length of time, the level of Chinese proficiency and whether the student was interested in Chinese. We explored the impact of these three elements on the results above. Firstly, according to conventional experience, the longer the learning time, the more knowledge of Chinese is acquired, thus the level of Chinese proficiency should be higher. In the questionnaire we introduced above, it should be reflected through higher accuracy. Thus, we utilized a scientific data analysis method to verify whether our assumption was accurate.

We assembled the seven Hungarian students into four groups according to their time spent learning Chinese. Group A has 1 student whose study time is 48 months; group B has 2 students whose study times are 36 months; group C has 3 students whose learning times are 24 months; group D has one student whose learning time is 12 months. The following table expresses the length of the groups’ study periods in relation to their rates of accuracy.
Figure 6.6 Accuracy and periods of learning Chinese

According to the data in the chart above, the length of study time and the correct answer rate is not entirely proportional. Group A had an accuracy rate of 58.3%, which was much higher than that of group B, C and D, whose rates of accuracy were 38.85%, 27.77% and 30.60% respectively. The difference among the accuracy rates of these three groups is not very obvious. Although the students in group C have been learning Chinese for 24 months, their accuracy rate is lower than that of group D, whose participants have been learning Chinese for 12 months. Accordingly, we conclude that the length of study time has an impact on the degree of knowledge, but this impact is not absolute.

HSK is the official Chinese test of Chinese proficiency for foreigners. There are six grades totally in this examination. HSK6 is the highest level. Five of the seven students who participated in this questionnaire passed the HSK. Two students passed the HSK2 level, one passed HSK3, one passed HSK4 and one passed HSK5. According to the collected data, we also associate their HSK levels with their accuracy of the color words questions in our questionnaire, and found that the higher the HSK level obtained, the higher the accuracy rate. It can be said that the higher the students’ level of Chinese, the better their learning and mastery of Chinese color words. We have displayed this as follows:
Finally, we would like to examine the impact of learning interest on academic performance. Within the same period of learning time, the academic performance of learners can greatly differ depending on whether they are interested in the target language or not. As a result of this, we made two of the Hungarian students who have largely differing academic performances our research targets and further investigated their learning purposes.

During the process of reading the questionnaires, we found these two Hungarian students to be unique as their learning times and academic performances are in inverse proportions. One of the students, who is female, studied Chinese for 24 months and maintained an accuracy rate of over 41.7%. The other student, who is male, has studied Chinese for 36 months, which is longer than the study duration of the female student by 12 months; however, his accuracy rate was only 33.3%. Both students registered at Fudan University at the same time and have spent a total of 3 months at Fudan University in China. This case evokes our interest. In order to figure out the cause of these differences, we decided to further investigate their cases. The method of the investigation was private one-to-one conversations with each of the students.

After several conversations, it was discovered that the female Hungarian student was enthusiastic about Chinese culture and had a strong interest in learning the Chinese
language. She actively engaged in various activities on a daily basis to improve her Chinese, such as spending time between at least half an hour to two hours communicating with Chinese people every day. After three months of living in China, she has already made many Chinese friends. The student has a very clear purpose in learning Chinese; she wants to learn Chinese and more about Chinese culture as she wants to work in China in the future. In addition, she is also very interested in Chinese idioms with color words. While studying at Fudan University, she took a “Chinese idioms” elective course, and usually collects all kinds of Chinese idioms with color words, compares them with Hungarian words, then records these in a small book. She explained that she used this studying method whilst studying English and found it to be very effective. As such, she also uses this method to learn Chinese. She said that through her comparisons, she discovered that a lot of the same color words have different meanings in Chinese and Hungarian, so it is impressive and interesting for her to learn. She does not feel bored at all.

After having conversations with the male student, however, we failed to find a strong passion for learning Chinese. When asked why he chose to learn Chinese, he said he did not know. He admitted that learning Chinese is good for traveling in China. As China has quite a different environment to Hungary, he wanted to discover and unknown world by learning Chinese. He has no plans of working in China. The student admitted that another reason why he started to learn Chinese was his parents. His parents encouraged him to learn Chinese, he is still personally uncertain as to whether his job will have any relation to Chinese. In terms of interpersonal communication, the student displayed no active initiative. He usually only kept in contact with other Hungarians or classmates who are from other countries. Although he has lived in China for some time, besides his Chinese teachers, he seldom has contact with other Chinese people. He was sick just before the interview and had been in hospital. His mood was a little low and he was homesick. Regarding his days left in China, he is not particularly excited or looking forward to them; rather, he is quite neutral. These two interviewees may be particular cases, but it is likely that many learners can be placed into these two different camps. Therefore, it can be seen that the learner's own factors have a great
impact on the mastery of learning the language.

6.4.2.2 Teacher

The eight Chinese basic color words have a high occurrence rate in our daily life and are used frequently. As a result of this, they have rich cultural connotations. It is a big challenge to study the color words and to present them to the students in an appropriate way. It requires that teachers have a profound knowledge on this topic. In one case, a teacher who had been teaching Chinese to foreigners as a second language for a short period of time encountered such a problem when he used multimedia software to show the color-related pictures. One of the pictures displayed was of green tea. Upon seeing this image, a student asked him to translate it into English. There were no problems in understanding this translation of "绿茶 (lǜ chá) green tea", as no one has objections that "绿茶(lǜ chá)" should be “green tea” in English. The problem occurred when it came to the next picture of “红茶(hóng chá)” (red tea). The students did not understand why "红茶(hóng chá)" was translated into "black tea" instead of "red tea" in English. The teacher was inexperienced and not well prepared for this topic. He did not expect that students would raise such a question, and thus had no idea how to deal with it at the time. At that time, he was put into an embarrassing situation. This difference is caused by the different perspectives of tea holding by Chinese people and westerners. Before properly brewing the tea, the color of black tea is black indeed, and such, westerners refer to this particular type of tea as “black tea”. However, when the tea is actually being brewed in hot water, it can be observed that the color of the tea gradually becomes lighter and the color of the water becomes darker, ultimately becoming a dark red shade, which signifies the tea is ready. So, the Chinese named this kind of tea based on the color of the water rather than the color of the tea itself; as such, it is referred to as “红茶 (hóng chá)”black tea. As teachers of teaching Chinese to foreigners as a second language, we should watch ourselves and find out the reasons from the analysis of teachers. We should continuously deepen our own knowledge in in this field in order to cope with the various situations that could arise in class teaching.

In addition, the Chinese color words originate from production and life. With the
development of productive forces, the color words are constantly evolving and are widely used in various fields such as law, society and expressing emotions through cognition mapping, thus they also have rich cultural connotations. In the teaching process for these basic color words, the teachers’ explanations about the cultural meanings are not adequate. We only explain one aspect of the meaning, while ignoring the other meanings, so that students only know one semantic item but are not aware of the others. For example, although "黄(huáng)yellow" is a primary word, none of the students who participated in the questionnaire understand that "yellow" has the meaning of "failure", and expressions such as "生意黄了(shēng yì huáng le) the business failed" and "婚事黄了(hūn shì huáng le) this marriage failed to take place " which are often used in spoken language.

At the same time, the teacher sometimes failed to give a thorough explanation about a certain semantic item. He is likely to repeatedly stress the existence of this meaning, but not explore the cause of this meaning. This also causes some problems in teaching. For example: the teacher over-emphasized the auspicious connotations of 红 hong (red) in Chinese culture, while failing to explain that the color yellow also has an auspicious meaning. This resulted in the over-generalization of 红(hóng) red. In the questionnaire, all students chose the "红道吉日(hóng dào jí rì)", and no one chose "黄道吉日(huáng dào jí rì) a lucky day ". In fact, although both the colors “red” and “yellow” have auspicious meanings in Chinese, the cause behind these meanings is not the same. In ancient China, Chinese people believed that the sun moved around the Earth. This imagined zodiac is called 黄道(huáng dào) yellow path. There are 12 brightest constellations within the zodiac 黄道(huáng dào) of the sky. They are divided into six Gods of evil and danger (白虎、天刑、朱雀、天牢、玄武、勾陈 bái hǔ、tiān xíng、zhū què、tiān láo、xuán wǔ、gōu chén) and another six Gods of luck (青龙、明堂、金匮、天德、玉堂、司命 qīng lóng、míng táng、jīn kuì、tiān dé、yù táng、sī míng). 黄道吉日(huáng dào jí rì) is the day when the six lucky gods are on duty. This is the luckiest day when people do not need to avoid bad omens because all six God are protecting you. It is supposed to be a day in which all is right. This expression
is not scientific, but conveys Chinese peoples’ desire to chase luck and avoid evil. "黄道 (huáng dào) " is also used to refer to the path or road where only the emperor walks. For example, Lu You in the Song dynasty wrote in 《老学庵笔记》 (lǎo xué ān bǐ jì) “高庙驻跸临安，艰难中，每出犹铺沙籍路，谓之黄道。”(gāo miào zhù bì lín ān，jiān nán zhōng，měi chū yóu pù shā jí lù，wèi zhī huáng dào ) in book of lǎo xué ān bǐ jì, the emperor has stayed in a place called Lin’an. The road was difficult to walk on. Therefore, yellow sand was put on the ground to make a way. Then it is called yellow path. However, the auspicious meaning behind the color red has no relation to time, and is used in a wider range. Therefore, in the intermediate and advanced stages of teaching Chinese as a second language, it is necessary to explain the reasons for the existence of cultural connotations.

At the same time, we know that cultural contrast is the best way for students to remember the cultural differences between different countries. However, sometimes during the process of explaining, we ignored the cultural contrasts and simply strengthened the meaning in Chinese, so that when students were doing the questionnaire they failed to remember what the teacher input also did not know the reason. Then they had to find the answer in their mother tongue. This resulted in the situation of students having to choose the meaning in their mother tongue to complete the questionnaire when they didn’t know the answer.

6.4.2.3 Teaching Method

Teaching is a process from the outside to the inside, from the shallower to the deeper. The learning of knowledge should also follow a strict order. At present, there is no complete teaching program for color words in teaching Chinese to foreigners as a second language. As a result of this, the teaching of color words does not follow a more rigorous order, and does not adhere to a certain knowledge system. This lack of an authoritative system in the teaching of color words will inevitably lead to the teacher failing to grasp the teaching point in teaching process. Students will also be facing scattered knowledge, which makes the learning process more difficult for them. In actual fact, the color words themselves are a complete knowledge system, which
contain the prototype meaning, the meaning of metaphor, the meaning of metonymy and so on. From simple to complex, different levels of teaching should have different teaching points, which are finally strung into a complete system network. Lack of a strict system will inevitably lead to the disorder of teaching materials and teaching activities.

Upon investigating the explanation methods for teaching color words in class, we found that many teachers just write the color words from the textbooks on the blackboard, and then translate them into English or the students’ mother tongue based on the simple comments provided in the book. Later, they let the students write down the new words, asked them to use the words to make sentences or indicate the color of a certain object in the classroom, or asked for the students’ favorite color.

The author attended a Chinese class where a Chinese teacher was explaining the color words. In the textbook, there colors at topic were "红 (hóng) red, 黄 (huáng) yellow and 白 (bái) white". The teacher first asked the students to read the text, and then tried to explain. When they were reading the three color words, he explained that these three words are equivalent to "red, yellow, and white" in English, and then pointed out three things in the classroom that were of these colors. He finally asked which colors the students liked. That was the end of teaching these three color words. We believe that this teaching method draws the color words from the practice of culture and life, and as such, this form of teaching is static and flat. It also does not reflect how the color words are used in daily life, which makes it inevitable that there is big gap between the contents of the textbook and in real life. What’s more, scientific experiments have proved that color is a continuous spectrum, and the color word is this segment of the segmentation of the continuous spectrum made by people with national characteristics. That is, how Chinese people describe the continuum of "yellow" and the definition of "yellow" in the continuous spectrum of Hungarian people is likely to be different. If we are to be satisfied with just teaching the identification of color, the semantic teaching effect of color words will be greatly reduced. In addition, Chinese color words are often encountered in students' daily life, and they are familiar words. For example, "眼红 yǎn...
hóng "being jealous, "开门红 kāi mén hóng " have a success at the first business, "大红大紫 dà hóng dà zǐ" becoming popular etc. There are few teachers who have given a deep and comprehensive analysis of the multidimensional semantic one color words, or mentioned the relationship between color words in each semantic and the causes of the new semantics.

In the intermediate stage, teachers often ask students to make sentences by using the color words. The sentences made by the students are as follows:

1. 那个词典是红色的。(nà gè cí diǎn shì hóng sè de)The dictionary is red.
2. 我叫黄海。(wǒ jiào huáng hǎi)My name is Huang Hai.
3. 我们现在都喜欢绿色的产品。(wǒ men xiànzài dōu xiǎo huan lǜ sè de chǎn pǐn)Now all of us like green products.
4. 他穿黑色衣服。(tā chuān hēi sè yī fú)He is wearing black clothes.
5. 你的衣服是白色的。(nǐ de yī fú shì bái sè de)Your clothes are white.
6. 我喜欢蓝色。(wǒ xiǎo huǎn lán sè)I like blue.

From sentences such as these made by the students, we can see that most of the students have basically mastered the basic color words when they are used to identify colors. However, when the author asked further questions about the color words and their meanings, no one could answer as they did not know the color words had such complex meanings. In accordance with the requirements of the teaching program, students in the intermediate stage should understand the cultural connotations of the color words, but in reality they had no idea. What’s worse, they were unable to use the various color words to enrich their expressions. The use of the color words’ function is relatively simple.

In our survey of teaching color words in class, most of the teachers followed the teaching method as mentioned above. The problem is obvious in such a simple way of teaching. If the teaching of color words continues in this way, it cannot meet the growing demand for the understanding of color words in the real life of students and is limited to a stagnant method of teaching without innovation or further progress.
6.5 Suggestions for Teaching Strategies

Over the last few pages, we introduced a questionnaire survey on Hungarian students who study Chinese at Fudan University, and through the data analysis, we have observed their learning and mastery of eight Chinese basic color words. In view of the data, we have carried on the microscopic analysis from the angle of the language contrast, as well as from the three macroscopic aspects of the student, the teacher and the teaching method. According to the above analysis of the causes and based on the author’s many years of teaching experience, this paper puts forward some suggestions for teaching strategies on teaching basic color words in Chinese. Finally, the author uses “白(bái) white” as an example in introducing a kind of teaching paradigm to Hungarian students.

6.5.1 Concentrate on More Practice, Advocate Students to Participate in the Practice

In the teaching of Chinese as a foreign language, a very important principle is "necessary explanation plus more practice". Here, the author wants to emphasize that the focus of this principle is practice. The color words themselves are cultural words. Because they differ from general words, we should make a greater effort in their explanations. The practice should be the point. Usually, we all think, in class making their own sentences would be a waste of time, so almost all teachers ask students to do exercises together. In practice, the teachers provide the first half of the sentence and then ask the students to contribute the second half of the sentence to complete the whole sentence. Also, the teacher will ask students to make sentences after class by using the knowledge they have learned in class. In addition, with using this method of creating sentences by themselves, we recommend another way of practice using conjunctions, which would allow students to better understand the meaning of the words used. By using the words "红人(hóng rén)a popular man", "红包(hóng bāo) red envelope with money insides", "红眼病 (hóng yǎn bìng) being jealous" and "走红(zǒu hóng) becoming popular" these words can form such a sentence: "他的销售业绩一路走红,"
成了公司的红人，老板给他发了一个大红包作为奖励，这使得很多人都得了红眼病（tā de xiāo shòu yè jì yī lù zǒu hóng，chéng le gōng sī de hóng rén，lǎo bǎn gěi tā fā le yī gè dà hóng bāo zuò wéi jiǎng lì，zhè shì dé hěn duō rén dōu dé le hóng yǎn bìng）。"

(As his sales performance continued to rise, he became the popular one in the company, and the boss gave him a big bonus as a reward, which made a lot of people jealous of him). Of course, for these practices, the teachers can structure their lessons to cater to students of different nationalities. This will take full advantage of the students’ subjective initiative to conduct an active class atmosphere in a more diverse and flexible way.

Traditional classroom teaching is teacher-centered, as students are in the "instillation" position. However, as different students come from different cultural backgrounds, each of them has a different character. This requires that the classroom teaching must be based on the students, and as such, teachers should play the role of helmsman in the classroom, guiding and organizing the students to take initiative in the classroom. This initiative is reflected in the practice stage after the completion of knowledge explanation. Only by mobilizing the enthusiasm of the students to participate in the training of the classroom can this goal be achieved. Teachers should design some class activities that could involve students, attract their attention and arouse their learning initiatives. In the primary stage of Chinese teaching to foreigners, the teaching goals for teachers are to improve students’ ability to recognize colors and to identify colors.

There are some suggestions as follows:
Firstly, we can utilize the practice method of chromatographic word recognition in the classroom. Teachers can show students a picture with certain colors and let the students point out the color of the picture. After, the teacher would invite one student to write down the pinyin and characters on the blackboard, and ask the other students to write in their exercise books to practice. If the student called upon failed to finish, he could request assistance from other students. In this way we can avoid embarrassing the students, thus affecting the students’ enthusiasm, and also avoid a dull class. In addition, the teacher should pay high attention to the characters which have a high error rate,
such as “灰(huī) grey、蓝(lán)blue、白(bái) white、绿(lǜ) green” and so on.

Secondly, Chinese teachers can also design some games to help the students gain a deeper understanding of the color words. For example, the teacher can make some color words cards and get different students to hold different cards. One student who has no card makes an instruction, such as “yellow squat”. Then students who hold the yellow cards should continuously squat until the next instruction happens.

Finally, the teacher can take the students outdoors and encourage oral communication there to test the color word learning situation. For example, we can ask “How is he today?” “What colors are there in his clothes?” and so on. Doing this exercise outdoors is helpful, as students will be exposed to the colorful natural world. We can encourage students to describe the scenery in front of them and thus deepen their understanding of color words.

In the middle and advanced stages, after the explanation of the Chinese color words, the teacher should first test the students to see if they have a comprehensive, three-dimensional understanding of Chinese color words. On the basis of ensuring students' understanding of Chinese color words, teacher should encourage the students to consciously compare the differences between their mother tongue and Chinese. In the past, teachers were usually the ones who complete the task of comparative analysis, and the students only needed to take in information. As a result of this, students are used to relying on their teachers psychologically; they do not want to consciously consider nor explore the solution to the problem themselves. Now, we should take the initiative of the comparative analysis back to the students. It not only helps to cultivate the students' self-learning ability, but also improves their ability to find and solve problems. In this way, students are not passively accepting Chinese, but are building up their initiative to explore the mysteries of the Chinese language, and then to stimulate their interest and enthusiasm in learning Chinese. As such, it would be more impressive if students find the answers by themselves. In the process of finding the answers, they are imperceptibly memorizing their knowledge, and they do not need to recite any rules by great effort.

For this in-class activity of comparison, students can be divided into "Hungarian group", 
“American group”, “Egyptian group” and so on. Within the group, team members share the cultural differences in the discussion. This not only helps students to understand their own native culture and Han cultural differences, but also know the color words of the other countries. It in some degree solves the problem that most international teachers only know one foreign language. Every group summarizes their discussion and then makes a presentation in class. Then, students will understand the special cultures of different countries. Through this form of sharing communication, students will have a full understanding of color words. At the end of this class, the teacher should give a certain reward to the group who had the best presentation to stimulate their learning initiative.

6.5.2 To Construct the Semantic Network of Color Words for Teaching Purpose

Although there are only eight basic color words in Chinese, their semantic meanings are very rich. According to the analysis of the fourth chapter, we know that in addition to the original meaning of the prototype, each basic color word has than two semantic items. Red has the most semantic items with up to 17 semantic items, while blue has the least with only 3 semantic items. However, this meaning is not isolated. Through a cognitive approach and on the basis of the prototype meaning, most semantic items are connected and are constantly extended and developed.

For example, black has 9 semantic items. These 9 semantic items are not produced at random. Because of the similar experience in the dark without any light, the semantics regarding "dark" developed. In the dark night, the line of sight is not clear. Through metaphorical cognition, this experience is mapped to the social field, then developed into "secret" semantics, such as 黑话（hēi huà）secret words, 黑幕（hēi mù）shady deal. Criminal acts are usually conducted privately in order to avoid legal sanctions, so the "secret" semantic by way of metaphorical cognition is mapped onto the field of law, resulting in the "illegal" semantic. The semantic meaning of "illegal" has been extended, which has produced the negative meaning of "evil" and "reactionary", and has become a negative color symbol. We can use the method of comparison table to help students have clear semantic differences between Chinese and Hungarian. The semantic network
will help students understand the meaning of Chinese with motivation and the inner relationship. Take the color black as an example:

Figure 6.8 Comparison in semantics of black between Chinese and Hungarian.

<table>
<thead>
<tr>
<th>color</th>
<th>semantics</th>
<th>Chinese</th>
<th>Hungarian</th>
</tr>
</thead>
<tbody>
<tr>
<td>black</td>
<td>1Black color 黑色</td>
<td>+</td>
<td>+ hollófekete, koromfekete, szénfekete</td>
</tr>
<tr>
<td></td>
<td>2Strict 黑脸</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>3Unfair 被黑了</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>3Tragic 黑暗时代</td>
<td>+</td>
<td>+gyászfekete, halálfekete</td>
</tr>
<tr>
<td></td>
<td>4Secret 黑幕</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>5Dark 黑夜</td>
<td>+</td>
<td>+ éjfekete</td>
</tr>
<tr>
<td></td>
<td>7illegal 黑市</td>
<td>+</td>
<td>+ fekete piac</td>
</tr>
<tr>
<td></td>
<td>8Evil 黑色恐怖</td>
<td>+</td>
<td>+ ördögfekete</td>
</tr>
<tr>
<td></td>
<td>9reactionary 黑五类</td>
<td>+</td>
<td>+ fekete sereg</td>
</tr>
</tbody>
</table>

Although some of these semantics may look strange, students will be easy to understand them through the cognitive semantic approach of explaining. Students usually learn Chinese by memorizing words. However, if they learn the semantics of color words and understand its semantic cognitive approach, they can often extrapolate and easily master many more similar words or phrases. For example, in the fourth chapter, we found that the color "white" in Chinese has at least 14 semantic items. There are too many words or phrases in Chinese containing the color white, such as 明白 (míng bái) understand clearly, 不清不白 (bú qīng bú bái) innocent, 不白之冤 (bú bái zhī yuān) innocent, 真相大白 (zhēn xiàng dà bái) the truth is unveiled and so on. If we are to memorize them by mechanical word memory, it will spend a lot of time. As such, it is
much easier to explain than from the perspective of metaphor. White means bright, with light, in contrary to the word "dark". When you can't find the answer to a specific question, it is as if you are in the dark with no light nor no direction. Once you find the answer to the question, however, there is no blind spot in the brain as it becomes clear and definite. This series of experience and cognition is one that everyone can understand. When the truth of this case is revealed, we usually get a clear idea of the truth as the criminal procedure is no longer hidden; we finally understand the inside story. Similarly, when the hidden truth is revealed, we usually get a clear idea of the truth as the criminal procedure is no longer hidden; thus, we finally understand the inside story, and "白 white" has the semantics of "clear". When you understand the whole story, it is as if the blind spot in your brain has been swept away. The meaning of 真相大白 (zhēn xiàng dà bái) refers to the fact that the truth is not hidden any more as we all understand the whole story. The semantics of "clear" by means of metaphor is further mapped to the law domain, and people can easily understand the "清白 qīng bái" and "不白之冤 (bù bái zhī yuān)". As people’s eyes are black and white, in Chinese we use “白眼 (bái yǎn) white eye” to express contempt or dissatisfaction. How does this occur? First, we use the similarity between the color white and the white part of the eye to establish contact between them. Then, 白 white is used to express the eye movement when someone shows contempt, disgust or dissatisfaction. For example, 他白了我一眼 (tā bái le wǒ yī yǎn) He gives me a big white eye. These meanings construct a semantic system, which is a reflection of the cognition of the Han nationality. As long as we make full use of the cognitive style of the Han nationality in teaching, we can obtain results with half the effort. Here is the semantics comparison between Chinese and Hungarian, and the semantic network of 白 white as follows:

<table>
<thead>
<tr>
<th>color</th>
<th>semantics</th>
<th>Chinese</th>
<th>Hungarian</th>
</tr>
</thead>
<tbody>
<tr>
<td>white</td>
<td>1White color 白色</td>
<td>+</td>
<td>+porcelánfehér, tejféhér, tejfelfehér</td>
</tr>
<tr>
<td></td>
<td>2Silk 白绸</td>
<td>+</td>
<td>+selyemfehér, gyapotfehér</td>
</tr>
<tr>
<td></td>
<td>3Funeral 白事</td>
<td>+</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>4Without advantage</td>
<td>+</td>
<td>-</td>
</tr>
</tbody>
</table>
从分析基本颜色词的语义来看，我们发现这些语义项的发展并非随机。它们的发展是由某种认知方法所激发的。大多数的语义项可以被归为原型、意象概念、普通、无利、或无基础、免费、虚弱、苍白、老年人、明亮、厌恶、狡猾、明白、纯洁、白色、白色丝绸（一无所有）、价值基础。
Metaphor and Metonymy. Through a lot of examples and analysis we have drawn the network semantics for each Chinese basic color terms, and marked with a certain motivation. In this way, we offer a new point to observe the Chinses basic color terms from cognitive semantics. From questionnaire, we have compared the associated meanings of basic color words in Chinese and Hungarian. we made investigation and hold a discussion to find out elements that affect Hungarians’ performance of learning Chinese, and evaluated their learning performances. On the basis of all these investigation and information, we put forwards some suggestions on teaching basic color words to Hungarians.

6.6 Conclusion and Further Study

Most people agree that the ideal goal of SLA is to think and express as a native speaker. Chapter six tends to evaluate the influence of SLA on basic color terms. Author conducted questionnaire and interviews with a group of Hungarian students who have studies Chinese at Fudan University in China.

The first aim is to investigate the influence of SLA on how learners use their native color terms. With data and analysis, author concludes that SLA enlarges the learners’ associative meanings on basic color terms in quantity. For example, the new connection are built, such as red-wedding, green-shame for man. However, the Chinese learning experience failed to change the connection that already exist in their mind or culture. For example, yellow for jealous, red is a color for negative emotion.

The second aim is to evaluate the learning performance of basic color terms in Chinese context. The average accuracy is as low as 33.7%, far from 60%. The best performance is on red and white, whose average score is 47.6%. the accuracy of blue is the lowest, only 14.3%. It can be seen from the data that Hungarian students have a very poor understanding and master of Chinese basic color terms.

The author has interpreted the reasons for the results from three aspects: students, teachers and teaching methods. She concluded that 1) the length of study time has an impact on the degree of knowledge, but this impact is not absolute; 2) leaners’ own
factors, such as learning motivation or interest, have a great impact on the mastery of learning the language; 3) the higher the students’ level of Chinese, the better their learning and mastery of Chinese color words. Teacher and teaching method are also the main causes on the poor learning performances.

Based on the author’s many years of teaching experience in Fudan University, with a comprehensive observation on many factors that would affect the learning performance, such as teacher, teaching method, teaching plan and so on, author put forward some suggestions for teaching strategies on teaching basic color words in Chinese. One is to concentrate on more practice, advocate students to participate in the main mode of practice; the other is to construct the semantic network of basic color words as the teaching purpose.

The whole Chapter follows the principle of “finding problems, analyzing problems and solving problems”. The informants are limited to all the Hungarian students in Fudan University at 2016, the purpose is to improve the teaching and learning performance in Fudan University. However, we should notice that there is an even wider SLA classroom in Hungarian. For example, the students from Chinese department of ELTE, students from Hungarian-Chinese bilingual school. These specific SLA classrooms have its own characteristic and teaching goals, such as the age of students, textbooks, and teachers. Nevertheless, the number of participants in the SLA-group of Chapter six is low and limited to a university in China. In order to have more comprehensive understanding of SLA’s effects on basic color terms, further study should be repeated with a larger group of participants with different variables controlled.
Appendix

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7. Figure 3.1 Arrangements of Munsell color chips used by Berlin and Kay (numbers and letters added)
8. Figure 4.1 statistics of questionnaire on the 黑’s prototype
9. Figure 4.2 the semantic features of Hei “black” in prototype
10. Figure 4.3 LINK of 黑(hēi)
11. Figure 4.4 semantic meaning of schematic-related extension of 黑(hēi)
12. Figure 4.5 semantic network for 黑(hēi) driven by metaphor
13. Figure 4.6 a semantic network for Hei driven by metonymy
14. Figure 4.7 semantic network of 黑(hēi) black
15. Figure 4.8 the semantic features of 白(bái) “white” in prototype
16. Figure 4.9 LINK (a)of 白(bái) white
17. Figure 4.10 semantic meaning of schematic-related extension of 白(bái) on the basis of LINK(a)
18. Figure 4.11 LINK (b)of 白(bái) white
19. Figure 4.12 semantic network (a) for 白(bái) driven by metaphor
20. Figure 4.13 semantic network (b) for 白(bái) driven by metaphor
21. Figure 4.14 Metonymic extension of 白 (bái) white based on the prototype
22. Figure 4.15 Metonymic extension of 白 (bái) white based on the image schema
23. Figure 4.16 semantic network of 白(bái) white
24. Figure 4.17 LINK (a) of 红（hóng）red
25. Figure 4.18 semantic meaning of schematic-related extension of 红（hóng）red on the basis of LINK(a)
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27. Figure 4.20 semantic meaning of schematic-related extension of 红（hóng）red on the basis
of LINK(b)
28. Figure 4.21 semantic meaning for 红 (hóng) driven by metaphor on the basis of LINK(a)
29. Figure 4.22 semantic network for 红 (hóng) driven by metaphor
30. Figure 4.23 Metonymic extension (a) of 红 (hóng) red
31. Figure 4.24 Metonymic extension (b) of 红 (hóng) red
32. Figure 4.25 semantic network of 红 (hóng) red
33. Figure 4.26 LINK of 黄 (huáng) yellow
34. Figure 4.27 semantic network for 黄 (huáng) yellow driven by metaphor
35. Figure 4.28 a semantic network for 黄 (huáng) yellow driven by metonymy
36. Figure 4.29 semantic network for 黄 (huáng)
37. Figure 4.30 semantic network for 绿 (lǜ) green driven by metaphor (part)
38. Figure 4.31 semantic network for 绿 (lǜ) green driven by metaphor
39. Figure 4.32 Metonymic extension of 绿 (lǜ) green
40. Figure 4.33 semantic network of 绿 (lǜ) green
41. Figure 4.34 semantic network of 蓝 (lán) blue
42. Figure 4.35 semantic network of 灰 (huī)
43. Figure 4.36 semantic network of 紫 (zǐ) purple
44. Figure 5.1 Age period distribution questionnaire for individual check
45. Figure 5.2 the statistics on the variables of sample group
46. Figure 5.3 Associative meaning of red from Chinese
47. Figure 5.4 Associative meaning of red from Hungarian
48. Figure 5.5 Comparison on associative meanings of red
49. Figure 6.1 Teaching planning in The International Cultural Institute of Fudan University
50. Chart 6.2 comparison associative meanings of the red color among three groups
51. Figure 6.3 Accuracy and some related elements
52. Figure 6.4 Accuracy on each Chinses color words and its semantics
53. Figure 6.5 Accuracy scores regarding Hungarian Students’ learning of Basic Chinese color terms
54. Figure 6.6 Accuracy and periods of learning Chinese
55. Figure 6.7 Accuracy and HSK level
56. Figure 6.8 Comparison in semantics of black between Chinese and Hungarian
57. Figure 6.9 Comparison in semantics of white between Chinese and Hungarian
Questionnaire

All the information is only used for academic research.

Gender: male□ female□
Age:  6-10 □  11-20 □  21-30 □  31-40 □  41-50 □  51-60 □  61-70 □
Years for Chinese learning: never □  1-12 months □  1-3 months □  More than 3 years □
Occupation: __________________________________________
Languages: ___________________________________________
Educational background: liberal art □ science and engineering □ the others □

Part A  Translate the following color words into Hungarian.(Maybe you will need more than one words, it’s still OK)
1. white---  4. green---  7. brown---  10. orange---
2. black---  5. Yellow---  8. purple--  11. grey----
3. red----  6. blue---  9. pink----

Part B  What will you associate with these color? Write down your first feelings. At least 10 phrases or words related for each color.
For example: Snow is in white; wedding dress is usually white; white gives me a feeling of purity or makes me sad. Then these words in bold could be kept in the group of WHITE(Fehér).
There is no right or wrong answer. Write down your first feeling. Don’t think twice. All the data only used for academic research.

<table>
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<tbody>
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<td>2.</td>
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<tr>
<td>Occasion</td>
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<tr>
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<td>4.</td>
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<tr>
<td>Emotion</td>
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<tr>
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Fekete
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**Vörös**

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<td>10.</td>
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<tr>
<td>Emotion</td>
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**Piros**

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**sárga**

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<td>(any place or event you related with green)</td>
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<td><strong>Emotion</strong></td>
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<tr>
<td>(sad, excited, powerful, violence, cold, warm etc.)</td>
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<td><strong>Occasion</strong></td>
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<tr>
<td>(any place or event you related with brown)</td>
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<td><strong>Emotion</strong></td>
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<tr>
<td>(sad, excited, powerful, violence, cold, warm etc.)</td>
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<tr>
<td>Occassion (any place or event you related with pink)</td>
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| lila |
| Object (something in purple ) | 1. | 3. |
| | 2. | 4. |
| Occassion (any place or event you related with purple) | 21. | 3. |
| | 22. | 4. |
| Emotion (sad,excited,powerful,violence,cold,warm ect.) | 1. | 3. |
| | 2. | 4. |
| Symbol meaning (you cann’t explain why but you believe them have related and have sth in common) | 11. | 3. |
| | 2. | 4. |

| nanaressárga |
| Object (something in orange) | 1. | 3. |
| | 2. | 4. |
| Occassion (any place or event you related with orange) | 23. | 3. |
| | 24. | 4. |
| Emotion (sad,excited,powerful,violence,cold,warm ect.) | 1. | 3. |
| | 2. | 4. |
| Symbol meaning (you cann’t explain why but you believe them have related and have sth in common) | 12. | 3. |
| | 2. | 4. |

| szürke |
| Object (something in grez) | 1. | 3. |
| | 2. | 4. |
| Occassion (any place or event you related with grez) | 25. | 3. |
| | 26. | 4. |
| Emotion (sad,excited,powerful,violence,cold,warm ect.) | 1. | 3. |
| | 2. | 4. |
| Symbol meaning (you cann’t explain why but you believe them have related and have sth in common) | 1. | 3. |
| | 2. | 4. |
Part C write down color words from above for the following subjects.
1. wedding——
2. funeral——
3. King or emperor——
4. Being jealous——
5. Husband whose wife have affair with another man——
6. sun——
7. good luck——
8. bad luck——
9. nurse——
10. sex related——
问卷调查

性别（gender）_________ 年龄（age）__________
学习汉语的时间（years for Chinese learning）________________
在中国多长时间（years for staying in China）____________________
HSK level ____________________________
班级 class __________________________

一、选择题
1、在中国，新年的时候长辈（爸爸妈妈、爷爷奶奶）要给晚辈（孩子们） _____ 包。
   地点的 _______ le，晚辈 ________ 亲家 _______ 了年 ________ 。
   A、书 shū B、钱 qián C、红 hóng D、礼 lǐ

2、这家店太 _______ 了，两个青菜就花了 100 元。
   zài zhōng guó, yǐ qián “ _______ ” de xiàn xiăng hén yán zhòng 。
   A、黑 hēi B、太 dà C、好 hǎo D、红 hóng

3、在中国，以前“打 _______ 条”的现象很严重。
   “打 _______ ” de xiàn xiăng hén yán zhòng 。
   A、黑 hēi B、红 hóng C、白 bái D、蓝 lán

4、中国建国六十周年时，全国各地都唱着“ _______ 色歌曲”。
   “ _______ ” de xiàn xiăng hén yán zhòng 。
   A、白 bái B、黄 huáng C、红 hóng D、黑 hēi

5、中国人结婚时，总要挑一个 _______ 道吉日。
   zhōng guó rén jié hūn shí ， _______ _______ _______ dào ji ri 。
   A、白 bái B、黄 huáng C、红 hóng D、黑 hēi

6、2007 年，中国的股市一路走_________，股民的脸上露出开心的笑容。
   “ _______ ” de xiàn xiăng hén yán zhòng 。
   A、红 hóng B、绿 lǜ C、下 xià D、上 shàng

7、爸爸每天很早就出去，天 _______ 才回来。
   “ _______ ” de xiàn xiăng hén yán zhòng 。
   A、白 bái B、黑 hēi C、暗 àn D、黄 huáng

8、我和迈克每晚都加班一个小时，但是却没有奖金，简直是给公司 _______ 干。
174

wǒ hé mài kè měi wàn dōu jiā bān yī gè xiǎo shí，dàn shì què méi yǒu jiǎng jīn，jiǎn zhí shì gěi gōng sī gàn。

9、看到别人有钱了，他就犯了______眼病。
kàn dào bié rén yǒu qián le，tā jiù fàn le ______ yǎn bìng。
A、红 hóng B、黑 hēi C、白 bái D、黄 huáng

10、近年来，这个歌星很______。
jìn nián lái，zhè gè gē xīng hěn ______。
A、红 hóng B、黄 huáng C、白 bái D、黑 hēi

11、中国的丧事，也叫______。
zhōng guó de sàng shì，yě jiào ______。
A、坏 huài B、喜 xǐ C、白 bái D、悲 bēi

12、芬兰警方摧毁一个______社会犯罪团伙。
fēn lán jǐng fāng cuī huǐ yī gè shè huì fàn zuì tuán huǒ。
A、绿 lǜ B、红 hóng C、黑 hēi D、白 bái

13、大家叫他傻子、______痴。
dà jiā jiào tā shǎ zǐ，______ chī。
A、绿 lǜ B、白 bái C、蓝 lán D、红 hóng

14、别人说小王的老婆给他戴了______帽子，他很生气。
bái rén shuō xiǎo wáng de lǎo pó gěi tā dài le ______ mào zǐ，tā hěn shēng qì。
A、红 hóng B、绿 lǜ C、蓝 lán D、黄 huáng

15、心情好，又玩又笑，什么都无所谓；心情不好，______着脸，甚至开口骂人。
xīn qíng hǎo，yòu wán yòu xiào，shí me dōu wú suǒ wèi；xīn qíng bù hǎo，____ zhe liǎn，shèn zhí kāi kǒu mà rén。
A、黑 hēi B、红 hóng C、白 bái D、黄 huáng

16、刘军恋爱三年，竟“______”了。
lǐu jun1 liàn ài sān nián，jìng “______” le。
A、白 bái B、黄 huáng C、红 hóng D、绿 lǜ

17、春天到了，到处都是______树红花。
chūn tiān dào le，dào chù dōu shì ______ shù hóng huā。
A、白 bái B、蓝 lán C、绿 lǜ D、黄 huáng

18、有一个叫吴维山的局长助理，人称“______脸包公”，执起法来六亲不认。
yǒu yī gè jiào wú wéi shān de jú zhǎng zhù lǐ，rén chēng “______ liǎn bāo gōng” zhì qí fā lái liù qīn bú rèn。
19. 由于长年吃不饱，他面______肌瘦，哪里有体力跟人家在运动场上竞赛呀！
yóu yú zhǎng nián chī bú bǎo, tā miàn ____ jī shòu, nǎ lǐ yǒu tǐ lì gēn rén jiā zài yùn dòng chǎng shàng jìng sài yā！
A、白 bái  B、黄 huáng  C、红 hóng  D、黑 hēi

20. 中国______色食品出口增长速度超过50%。
zhōng guó _____ sè shí pǐn chū kǒu zēng zhǎng sù dù chāo guò 50%。
A、红 hóng  B、绿 lǜ  C、黑 hēi  D、白 bái

21. 那时候你还是个______毛丫头，什么都不懂。
nà shí hòu nǐ hái shì gè _____ máo yā tóu, shí me dōu bù dǒng。
A、白 bái  B、绿 lǜ  C、红 hóng  D、黄 huáng

22. 他们结婚这么多年，从没______过脸。
tā men jié hūn zhè me duō nián, cóng méi______ guò liǎn。
A、黑 hēi  B、白 bái  C、黄 huáng  D、红 hóng

23. 她工作努力，是老板面前的______人。
tā gōng zuò nǔ lì, shì lǎo bǎn míng qián de _____ rén。
A、红 hóng  B、黑 hēi  C、白 bái  D、黄 huáng

24. 京剧发展到今天，“大______脸”的曹操已经有了三代。
A、白 bái  B、黄 huáng  C、绿 lǜ  D、黑 hēi

25. 瞧他那付模样，大概除了他那个种田的______婆，一辈子也没近过别的女人。
qiáo tā nà fù mó yàng, dà gài chú le tā nà gè zhǒng tián de ____ pó, yī bèi zǐ yě méi jìn guò bié de nǚ rén。
A、白 bái  B、黄 huáng  C、黑 hēi  D、红 hóng

26. 灰色收入正是中国收入差距与越来越不平衡的公共财产分配的幕后______手。
huī sè shōu rù zhèng shì zhōng guó shōu rù chà jù yú suí huò de gōng gōng cái chǎn fèn pèi de mù hòu _____ shǒu。
A、白 bái  B、红 hóng  C、黑 hēi  D、大
dū

27. 这些家具是______给他的。
zhè xiē jiā jù shì _____ gěi tā de。
A、白 bái  B、红 hóng  C、黑 hēi  D、灰

28. ______灯停，绿灯行，连小孩都知道。
   ______ dēng tíng, lǜ dēng háng, lián xiǎo hái dōu zhī dào。
A、黄 huáng  B、红 hóng  C、蓝 lán  D、白 bái
29. 他保养得很好，总是________光满面。
   tā bǎo yǎng dé hěn hǎo，zǒng shì ______ guāng mǎn miàn
   A、红  hóng  B、黄  huáng  C、白  bái  D、黑  hēi

30. 他被______了。
   A、白  bái  B、红  hóng  C、蓝  lán  D、黑  hēi

31. 为不合格的产品开________灯，必定会损害消费者的利益。
   wéi bú hé gé de chǎn pǐn kāi ______ dēng，bì dìng huì sǔn hài xiāo fèi zhě de lì yì 。
   A、红  hóng  B、黄  huáng  C、绿  lǜ  D、白  bái

32. ______色出行就是采用对环境影响最小的出行方式。
   ______ sè chū háng jiù shì cǎi yòng duì huán jìng yǐng xiǎo de chū háng fāng shì 。
   A、白  bái  B、黄  huáng  C、绿  lǜ  D、蓝  lán

33. 他不是遇到一次挫折就会________心的人。
   tā bú shì yù dào yī cì cuò shé jiù huì ______ xīn de rén。
   A、红  hóng  B、黑  hēi  C、灰  huī  D、黄  huáng

34. 每个人的人生都是一张未完的________图，等待着我们亲手绘制。
   měi gè rén de rén shēng dōu shì yī zhāng wèi wán de ______ tú，děng dài zhe wǒ men qīn shǒu huì zhì 。
   A、白  bái  B、蓝  lán  C、黄  huáng  D、绿  lǜ

35. 他是我的________颜知己，而不是男朋友。
   tā shì wǒ de ______ yán zhī jǐ，ér bú shì nán péng yǒu 。
   A、红  hóng  B、蓝  lán  C、白  bái  D、绿  lǜ

36. 禁城在北京，是明、清两代皇帝居住的地方。
   jìn chéng zài běi jīng，shì míng 、qīng liǎng dài huáng dì jū zhù de dì fāng 。
   A、黄  huáng  B、紫  zǐ  C、红  hóng  D、白  bái

二、简答题
1. 问 题：在匈牙利黄色有哪些不好的意思？zài xiōng yá lì huáng sè yǒu nǎ xiē bú hǎo de yì sī ？

2. 问 题：匈牙利人喜欢白色吗？xiōng yá lì rén xǐ huān bái sè ma ？

3. 问 题：在匈牙利绿色有什么意思？喜欢绿色吗？zài xiōng yá lì lǜ sè yǒu shì yí sǐ ？xǐ huān lǜ sè ma ？
4. 问题：在匈牙利黑色有什么意思？人们讨厌黑色吗？
zài xiōng yá hēi sè yǒu shí me yì sī ？ rén men tǎo yán hēi sè ma ？

5. 问题：你喜欢红色吗？你认为红色有什么不好的意思？
nǐ xǐ huān hóng sè ma ？ nǐ rèn wéi hóng sè yǒu shí me bú hǎo de yì sī ？

三、开放试题
请写出几个带有你们国家带有“feher- fekete- voros- piros -sarga-zold-kek-lila”
这些颜色词的常用句子，并试着翻译成汉语。
1) feher

2) fekete

3) voros

4) piros

5) sarga

6) zold

7) kek

8) lila

四、 Ön szerint milyen dolgokat lehet kötni az alábbi színekhez? Kéjük, írja le ez első benyomását.
Minden színhez szeretnénk kéni legalább 10 választ. Nincs jó vagy rossz válasz, az első megérzés és, illetve gondolat a fontos.
Például: a fehér szín kapcsán gyakran a menyasszonyi ruha jut eszünkbe, mert az fehér, az esküvő is kapcsolódhat a fehérhez, ami felidézhet bennünket szomorúságot, míg a fehér lehet a tisztaság szimbóluma is.

Vörös
### Tárgy

**Valami voros dolog**

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### Alkalom

**Bármilyen hely vagy esemény, ami a fehérhez köthető**

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### Érzelem

**szomorúság/boldogság/gyengeség/távolságtartás/stb.**

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### Szimbolikus értelem

**valami mást képvisel vagy jelent, lehet konkrét vagy elvont**

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五、（1）Ha el kene dontened mely szin reprezentálja az eskuvot, mit valasztanal?

（2）Ha el kene dontened mely szin reprezentálja a temetes, mit valasztanal?

（3）Ha el kene dontened mely szin reprezentálja az irigyseg, mit valasztanal?

（4）Ha el kene dontened mely szin reprezentálja az fel szarvazva lenneskuvot, mit valasztanal?

（5）Ha el kene dontened mely szin reprezentálja az nap, mit valasztanal?

（6）Ha el kene dontened mely szin reprezentálja az szerencse/siker, mit valasztanal?

（7）Ha el kene dontened mely szin reprezentálja az szerencsetlenség, mit valasztanal?

（8）Ha el kene dontened mely szin reprezentálja az szexel kapcsolatos, mit valasztanal?

（9）Ha el kene dontened mely szin reprezentálja az kiraly, mit valasztanal?

（10）Ha el kene dontened mely szin reprezentálja az nover, mit valasztanal?
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