Metaphorical Analysis of the Concepts of "Zhu Yan" and "Hong Yan"

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Abstract. "Zhu Yan", "Hong Yan" by the color morphemes, most readers think that these two are synonyms, the text can be arbitrarily replaced, but this is not the case. Although the two are similar in certain contexts, tracing them back to their roots reveals that there are differences between them. In recent years, with the progress of society and the innovation of theories, many researchers have found that there is a great connection between metaphors and color words, which can enrich the connotation of each other if they are studied together. In this paper, on the basis of traditional exegesis, we find the literature and combine it with the theory of metaphor to analyze the "Hong Yan" and "Zhu Yan", in order to reveal the similarities and differences between the two.

1. Introduction

In the world of language, color words play an extremely important role as a unique medium for expressing emotions, portraying images, and transmitting cultural values, and we seem to be able to smell the emotions and cultural deposits welling up in them. "Zhu Yan" and Hong Yan are both related to color and appearance, but deeper into the text and in context, they are found to imply a deeper understanding of life, beauty, and gender roles. Cognitive linguistics provides a new perspective for examining linguistic phenomena through conceptual metaphors, through which we can deeply analyze the similarities and differences between "Zhu Yan" and "Hong Yan" in literary works, character depictions, and the use of idioms, and trace the unique interpretations of color-word metaphors in the society in order to try to reveal the latent cultural perceptions and social concepts behind the differences.

2. Linguistic color and Cultural Exploration of Zhu Yan and Hong Yan

In the rich and varied universe of language, color vocabulary plays a mysterious and fascinating role. Among them, "Zhu Yan" and "Hong Yan", as representatives of colors, seem to be intertwined in our perception. However, when we delve deeper into these two terms, we find that they are not as simple as they seem. This is the subtle and profound relationship between "Zhu Yan" and "Hong Yan", a linguistic feast of colors, beauty, and gender roles, full of literary emotions and cultural deposits.

In the traditional conception, "Zhu Yan" and "Hong Yan" are often regarded as synonyms, both of which imply the image of red color, and seem to differ only slightly in that they are red. However, this thesis will take readers through the boundaries of the text and explore the conceptual metaphors of the two, revealing their subtle similarities and differences in context. By crawling through the foundations of traditional exegesis and combining it with the theory of conceptual metaphor in cognitive linguistics, we will reveal the more profound cultural connotations underlying these two terms. Color vocabulary carries a wealth of cultural symbols in language and serves as a bridge between emotion, literature, and culture. "Zhu Yan" and "Hong Yan" have gained attention precisely because they are not just words that describe colors, but also carry a unique understanding of life, beauty, and gender roles. In this linguistic arena, each of their letters seems to tell a story of love, joy, and sorrow. The importance of color words in language, mentioned in the introduction, is not only a tool for describing colors, but also a unique medium for expressing emotions, portraying images, and conveying cultural values. Among them, "Zhu Yan" and "Hong Yan" are like an artist's palette, through which we can get a glimpse of the author's insights into life, beauty, and gender. However, these two are not simply color descriptions; they are the art of metaphor in literature, a profound reflection on language.

Conceptual metaphor, as an important theory of cognitive linguistics, provides us with a new perspective to examine linguistic phenomena. In this perspective, we will no longer only see "Zhu Yan" and "Hong Yan" as representations of the color red, but will understand them in a broader cultural context. Through a n-depth analysis of these terms, we will explore their similarities and differences in literary works, characterizations, and idiomatic usage, and try to reveal the cultural perceptions and social concepts behind them. The words "Zhu Yan" and "Hong Yan" play colorful roles in...
1. A rosy and beautiful face
2. Indicate youthfulness
4. And a pleasant face. Expresses affectionate trust.
5. Blush. Describes a drunken face.
the human body, a nd th e m echanism o f reference metaphors is an important way to push forward the transformation of the or iginal meaning of the color words i nto the ch an t y p s em antics of t he non-color words. "Zhu", "Hong" is a color word of the same color system, c olor wo rds, i n a n at i on d i t t h e r o w n c olor meaning, b ut also a large number of "Yan" outside the meaning. "Yan" outside the meaning is often used in the sense of mapping other meanings, and this meaning is often derived from metaphors.

4.2. Mapping to historical and cultural domains

Sapir once said that culture lies behind language. Vocabulary is the part of the language system that changes most frequently and cannot exist independently of culture. Early man reflected natural phenomena only through color words, and in primitive societies natural phenomena associated with the color red were worshipped or favored by certain tribes, such as a blood, sun and fire. "Rites three positive record" said: "summer phenomena associated with the color red were through color words, and in primitive societies natural changes most frequently and cannot exist independently of culture. Vocabulary is the part of the language system that changes most frequently and cannot exist independently of culture.

With the development of the times and the ingestion of raw materials. With the development of the times and the needs of human social progress, the meaning expressed by color words is not only limited to color, but also has a deeper cultural connotation, which has different changes in different times. Human beings often have two levels of cultural connotations for color words, on the one hand, they consider this type of color as positive and active, and on the other hand, they consider it as vulgar and gloomy, for example, red is considered as a symbol of good luck and celebration on the one hand, but on the other hand, it has the meanings of blood and violence.

In addition to this, the ancient ceremonial music law is numerous and complicated in process, and the color culture formed mainly by color words is an important part of the national culture, so the colors are subjected to the ancient culture in learning and living. The concepts of five colors, five ele ments, five positions, etc. were also nurtured one after another in this environment.

4.3. Mapping to the Literature Domain

"Zhu Yan" and "Hong Yan" are high-frequency words in literary creation. People's fondness for different red color words vary from person to person, with "Zhu Yan" emphasizing health, vitality, and a nd a suspiciousness, a nd "Hong Yan" evoking beauty, god of fortune, and celebration. With the loss and transfer of the positive red meaning of the character "Chi (赤)", its status as a positive color was challenged by color words such as "Hong" and "Zhu", especially during the Middle Tang Dynasty when a large number of poems emerged, the character "Hong" and "Zhu" were used in the literature increased and gradually replaced "Chi", so in the late development of "Chì" and "Zhu". Therefore, the boundary between "Chi", "Zhu", and "Hong" tends to be blurred, of course, this change is also related to the ambiguity of the red color words themselves. Because of the early influence of the concepts of five colors and positive colors, “Zhu” generally only appears in normal occasions, while "Hong Yan" lacks this solemn color.

From the perspective of mapping "Zhu" and "Hong", we can further discover the differences between "Zhu Yan" and "Hong Yan". Before the Tang and Song dynasties, due to the influence of the five colors and the concept of positive color, "Chi", "Chi Se", "Zhu", "Zhu Yan" is used more frequently than "Hong", "Hong Yan", and its positive red meaning has not been transferred, and has always occupied the dominant position in the red color words. From the Tang Dynasty onwards, the rapid social and economic development led to the continuous changes in the cultural industry, and "Hong" w as gradually changed from "Fen Hong" to "red", and "Chi" and "Zhu" gradually lost the meaning of red, and it was used to depict women's beauty and charisma, which was reflected in many cultural works of the same period. Fu Yi's Wu Fu of the Han Dynasty: "The appearance is smart and wonderful with de monic c ompulsion, a nd th e r ed color yeh its Yanghua." The term "Hong Yan" here refers to a woman’s beautiful face. With the development of the times, the meaning of "Hong Yan" is gradually enriched, and its meaning is not only the depiction of beautiful appearance, but also implies the meaning of short-lived beauty and ill-fated, such as "Hong Yan Bo Ming, Hong Yan Yi Lao and so on. The evolution of "Zhu Yan" and "Hong Yan" is not only an evolution of language, but also a true reflection of the outside world. In ancient literature, the term "Hong Yan" is more often used to depict the beauty of a woman's face, and this beauty often carries a hint of fugitive, fleeting meaning. Cao Zhi’s Jing Si Fu: "What a beautiful woman is a rotten demon, and her red face is bright and flowing with light." In Hong Lou Meng: "Once the spring is over, the red face grows old, and the flowers fall and the people die without knowing it." In all these places, the term "Hong Yan" is used to refer to a woman's p erishable face. In a ddition, similar to "Hong Yan", there are also "Yu Rong"(玉容)and "Yu Yan"(玉颜), etc., which are often mapped to a woman's face or beauty. For example, Bai Juyi's Chang Hen Ge says: "In the mud under Mawei's slope, I don't see the jade face dying."
4.4. Mapping to the gender role field

The terms "Zhu Yan" and "Hong Yan" are not only widely mapped in the literary domain, but are also influential in the gender roles domain. "Zhu Yan" is mostly used to depict women's youth and health, symbolizing vitality, optimism, positive attitude and outlook on life. "Hong Yan" is used to depict the beauty of women as well as to praise beauty. Meng Jiao's "Spring colors do not choose the plants next to the tomb, but the red faces and white colors go away in the spring." In Du Anshi's Yu Meiren, "The red face and green temples make people grow old. When will the world come to an end?" All of these verses reflect the idealized expectations of women in a societal context.

According to Sun Weilan, for example, Song Yu's "Are you willing to fall behind others in terms of style? I am a young man with a red face." In ancient times, Fu Zi often referred to young adult men, and "Hong Yan" was used as a predicate after Fu Zi, so "Hong Yan" here obviously refers to a man's appearance.

4.5. Mapping to the Idiom Domain

The words "Zhu Yan" and "Hong Yan" are not only used in poems and songs, but also in idioms. In the cultural connotation of idioms, "hong" can be mapped to flowers in addition to colors; For example, Lv Fei Hong Shou (绿肥红瘦) ; Hong Xiu Tian Xiang (红袖添香) can be mapped to a beautiful young woman and a red face. The cultural connotations of "Zhu Yan" refer to the red cheeks of a robust old man or a white-haired old man, symbolizing health and vitality. "Hong Yan" reflects people's concern and thinking about the status of men and women.

In conclusion, this paper, under the background of thecontemporary domain mapping, the study of "Zhu Yan" and "Hong Yan" revealed that we can not only understand how the ancient literati constructed the mood and expressed their emotions through language, but also vertically penetrate into their unique insights into life, women's image and beauty. "Zhu Yan" is mainly used to describe women's health and vitality, showing a passionate admiration for life, a characteristic that makes Zhu Yan go up to the sky, making people wish for their faces when they listen to it." Here the hyperbole is used to emphasize the difficulty of the road to Shu, and "Zhu Yan" should refer to the face of a man. Fung Yansi's Que Ta Zhu "I am always sick in front of the flowers day after day, and my face is thin in the mirror". The main character mentioned in the sentence is the lyricist herself, who is "sick and drunk every day", and who is "thin in the mirror" as a result of drinking to drown her sorrows. The same phenomenon occurs in "Hong Yan", The Dictionary defines "Hong Yan" as "the rosy cheeks of a young man." Liu Yuxi's Dai Bei Bai Tou Weng, which reads: "This weng has a pitiful white head, and I used to be a beautiful young man with a red face", uses the word "Hong Yan" to map out the appearance of the Weng who has a vicissitude of life and is full of white hair, but his demeanor is young and energetic, which is a contrasting image. The contrasting image of youthfulness and vigor. Li Ba i, Tang Dynasty, Li Bai, Tang Dynasty, Liu Ye Lang Zeng Xin Pan Guan."Are you willing to fall behind others in terms of style? I am a young man with a red face." In ancient times, Fu Zi often referred to young adult men, and "Hong Yan" was used as a predicate after Fu Zi, so "Hong Yan" here obviously refers to a man's appearance.

5. Conclusions

In conclusion, this paper, under the background of the cognitive linguistics, through the metaphors, metaphorical mapping and concepts, the study of "Zhu Yan" and "Hong Yan" found that we can not only understand how the ancient literati constructed the mood and expressed their emotions through language, but also vertically penetrate into their unique insights into life, women's image and beauty. "Zhu Yan" is mainly used to describe women's health and vitality, showing a passionate admiration for life, a characteristic that makes Zhu Yan...
often used to depict optimistic and positive situations. Due to the influence of the ancient concept of positive color, "Zhu" is often used in formal and serious occasions. In contrast, "Hong Yan" focuses on the depiction and praise of women, especially on the sentiment of the transcience of beauty and the impermanence of life, as well as the expression of mourning and the depth of life's end. Therefore, they are more often used in certain deep and mournful contexts.

By analyzing two words in their hidden socio-cultural values, which not only help us understand the differences in word accuracies but also reveal to us the aesthetic concepts and the way women were portrayed in the ancient Chinese society, and enable us to have a deeper understanding of Chinese culture and history. At the same time, through the in-depth analysis and comparison of "Zhu Yan" and "Hong Yan", we can better understand a nd appreciate the language and its emotional expression. This is the shift in metaphorical meaning on the literary creation, metaphor derivation, and cultural research.

In this in-depth exploration of the terms "Zhu Yan" and "Hong Yan", we are unraveling the mystery of these two terms as if we were tracing the vein of time, layer by layer. This is not just a linguistic interpretation, but also an examination of cultural diversities and the depth of human cognition. By analyzing the conceptual metaphors of these two terms, we find that they carry cultural connotations that go far beyond our superficial understanding. The terms "Zhu Yan" and "Hong Yan" are not simply descriptions of colors, but a profound reflection on life, beauty and gender roles. This is not only reflected in their use in literature, but also in their insights into human emotions and social concepts. In a comparative study, we traverse the variations of these two in different periods and literary works. They may be a reflection of female appearance in ancient poetry, while they may carry more complex social concepts in modern literature. This contrast is not only a comparison of vocabulary forms, but also a reflection of literary ideas and social changes. Through this in-depth excavation, we see the multi-faceted nature of color and the unique contribution of color words in literary expression.

In the end, when we look back on this thesis, the mystery of "Zhu Yan" and "Hong Yan" does not end here, but opens up to more profound thinking. This is just the beginning of a journey of discovery, and the fascination of these words will continue forever, bringing us new insights and revelations.

References

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