

WHAT DO COLOURS SAY IN LINGUISTICS? ANALYTICAL STUDY ON THE USAGE OF DIFFERENT HUES OF COLOURS WITH DIFFERENT HUES OF MEANING IN LANGUAGE

Aygun Hasanova¹, Sevinc Taghiyeva², Ayshen Qasimova Mustafayeva³, Ruzane Suleymanova⁴, Xayala Babayeva⁵

Azerbaijan University of Technology, Ganja, Azerbaijan
Department of Foreign languages
Azerbaijan State Agrarian University^{1,2,3,4}
Department of Languages

Abstract

In this paper, we will look at English color metaphors that express mental states. In English, there are color metaphors that express mental states, such as "feel blue" and "see red." In Japanese, there is an expression such as "blush," but this expresses the mental state of "embarrassment" and is never interpreted as "getting angry," and the meaning of the linguistic expression does not necessarily match that of English. These expressions are used as so-called idioms, and their semantic interpretations are fixed, but this is thought to be due to the semantic extension of color words. So, what kind of semantic extension has led color words to acquire interpretations that express mental states? Also, what is the motivation for expressing mental states using color metaphors, and why are there differences in expressions between English and Japanese? We will attempt to analyze these mechanisms using metaphor theory in cognitive linguistics.

Keywords: *colour metaphors, sememe, alloeme, hues, metonymy, synecdoche*

Introduction

Images and meanings of English color metaphors expressing mental states

Here are some examples of expressions expressing mental states from the English color metaphors taken up in Sukagawa (1999).

(1) *black*

be [go] black in the face = to be angry

(2) *blue*

a. blue devil (~ devils) = melancholy, mental oppression

b. blue in the face = to turn blue in the face (from intense anger)

c. feel blue = to be depressed

(3) *brown*

a. *brown off*=(American slang) to make a mistake, (British slang) to annoy

b. *be in brown study*=to be lost in thought

(4) *green*

a. *green-eyed*=envious

b. *look through green glasses*=to be jealous

c. *green in [around] the gills*=to turn pale in fear, etc.

(5) *pink*

tickled pink=to be overjoyed

(6) *red*

a. *see red*=to suddenly feel angry

b. *red blooded*= vigorous, energetic, masculine

c. *red face / red-faced*=embarrassed / blushing (from embarrassment, anger)

(7) *white*

a. *white at the lips*= enraged, scared

b. *white-livered*= timid

(8) *yellow*

a. *wear yellow stockings*= jealous, envious

b. *yellow-livered*= timid

(Sukagawa 1999:140-149)

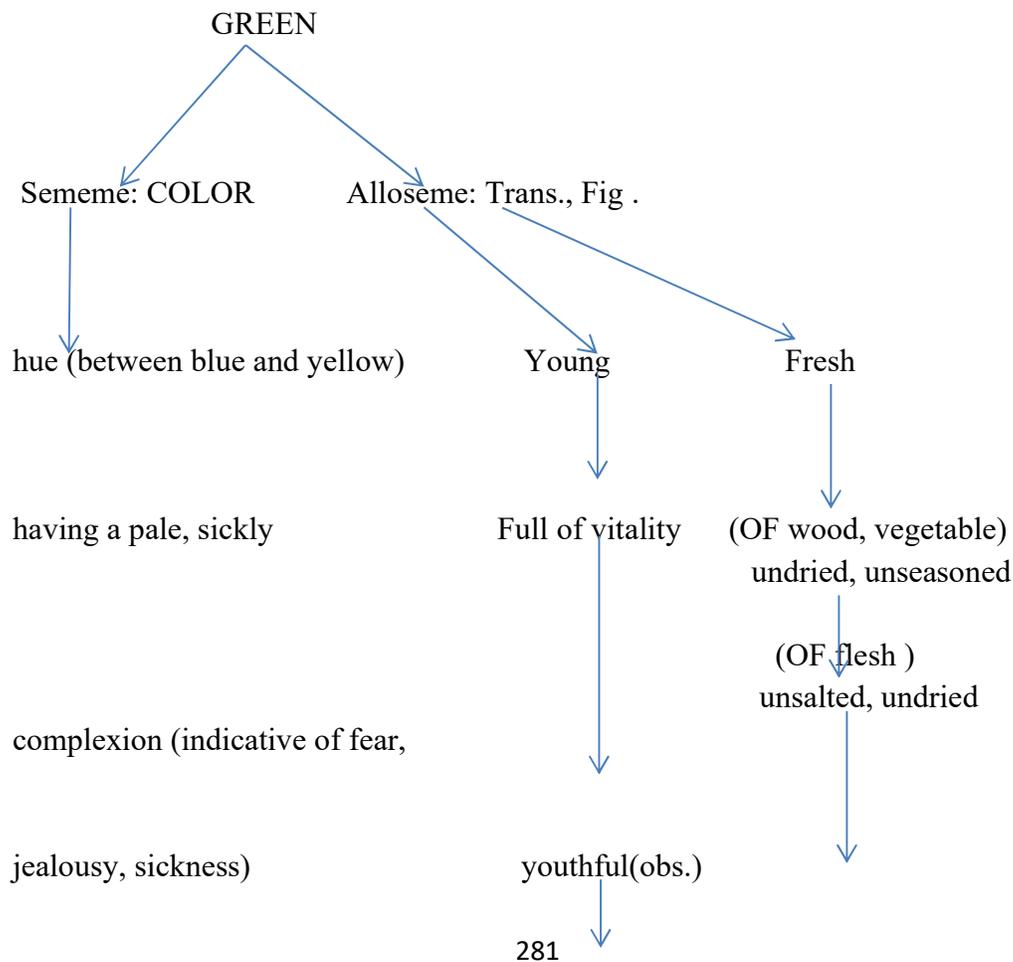
As Sakamoto (2007) states, if we consider that "color word metaphoric expressions are established based on the knowledge that constitutes colors (especially the collection of emotions evoked by colors) and the similarity perceived from the elements that constitute the abstract concept that is the target domain," the question arises as to why different colors produce similar emotional expressions. For example, if we take the expressions expressing anger from the above examples, there are expressions using four colors: (1) *be [go] black in the face*, (2b) *blue in the face*, (6) *see red*, (7a) *white at the lips*. However, since black and white are colors with opposite images, there must be some motivation for both to be metaphors expressing anger. In addition, Wyler (1992) considers the image of color words in terms of associations and symbols, and states the following:

From a linguistic standpoint, the associations and symbolic values associated with a colour are only significant when they manifest themselves in collocations that carry figurative meaning and contain the colour term. This indicates that symbols based on colour as they

appear in the Dictionary of Symbols and Imagery may not always find spoken representation. (Wyer 1992:154)

If, as stated here, color symbols are not necessarily found in linguistic expressions, what is the relationship between the knowledge that constitutes a color, the image of the color, and the meaning of the color word? Looking at the examples from (1) to (8), it is clear that the image of a color does not completely match the linguistic expression. Furthermore, can the relationship between the knowledge that constitutes a color, the image of a color, and the meaning of a color word be the basis for the difference in linguistic expressions in English and Japanese? Sukagawa (1999) also analyzed the image and meaning of a color as being composed of a semantic element (*sememe*) that represents the hue itself and an *alloseme* that represents a figurative meaning, stating that the hue forms the central meaning, and that the secondary meaning is mostly figurative. For example, the semantic chain of the adjective GREEN is as shown in the following diagram.

English color metaphors for moods



undried

unripe, immature (Of meat) uncooked, raw

(Sukagawa 1999:134)

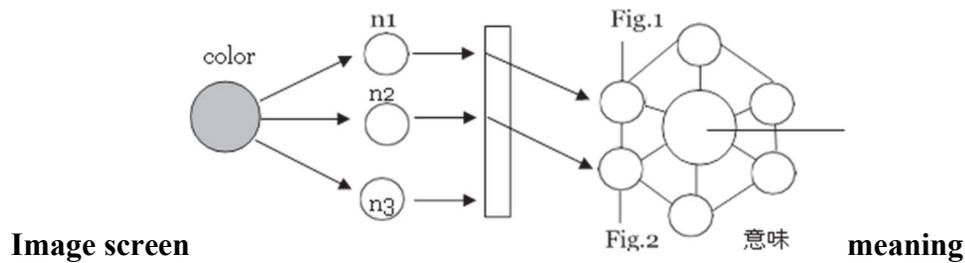
In Figure 1, the meanings of the adjective GREEN are divided into two, YOUNG and FRESH, based on the description in the OED, and the meanings are further divided into subdivisions. It is shown that YOUNG is mainly used for people, and FRESH is mainly used for things. Furthermore, this is contrasted with images. The images of GREEN are as follows:

[Table 1] English-Japanese color image comparison table

Country/Culture Color Name	United Kingdom	Japan	Roman Catholic	Heraldry
<i>green</i>	<i>fresh, happy, lively, gladness</i>	<i>fresh, timeless, peaceful, calm</i>	<i>Hope Eternal Joy (Church)</i>	<i>love, joy, abundance</i>

Observing the correspondence between Table 1 and Figure 1, it can be seen that the British image "fresh" in Table 1 corresponds roughly to the "FRESH" of alloseme in Figure 1, and the image "lively" corresponds roughly to the "YOUNG" of alloseme. On the other hand, among the images in Table 1, images such as "happy" and "gladness" and the image of "joy" in heraldry are not seen in metaphorical meanings. This shows that the image and meaning of a color do not completely match. Sukagawa (1999) explains the chain of image and meaning using the following diagram.

[Figure 2] Link between image and meaning



(Sukagawa 1999:135)

According to Figure 2, the image has no center, and several images such as n1, n2, and n3 are arranged in a row. The number of images is indefinite and may vary depending on the country, culture, and individual. On the other hand, as for the meaning, there is a central hue, and metaphorical meanings are chained around it. It is stated that images n1, n2, and n3 are projected onto Fig.1 and Fig.2 of each meaning through a screen. The question here is what is shown as the "screen." In other words, it can be said to be the motivation projected from the image to the meaning. From a cognitive linguistic perspective, the central meaning of the metaphorical meaning chain can be said to be a prototypical meaning. Also, (4a) green-eyed and (4c) green in [around] the gills can be said to have meanings that are symbolically represented by the color of the eyes and the color of the surface of the fish, and therefore they can be said to be different from metaphorical meanings that reflect the image. As mentioned above, the motivation behind the image-meaning link in color metaphors that expresses mental states, as well as the motivation behind the creation of metaphorical meanings that do not reflect images, will be reconsidered based on theories of cognitive linguistics. In the next chapter, we will summarize theories on metaphors in cognitive linguistics and analyze color metaphors from the perspective of these theories.

3. Three types of metaphors

As mentioned in Chapter 2, the issue of what the screen represents when projecting meaning from an image through a screen became an issue. If we consider this screen as the motivation for projecting meaning from an image, we can assume that it is a semantic extension from an image. In fact, since the figurative meaning that reflects an image forms a category, there must be some motivation behind it. Therefore, we will consider metaphor as one process of semantic extension. Here, we will divide metaphors into three types: metaphor, metonymy, and synecdoche, summarize their definitions, and look at the motivation behind the creation of color word metaphors.

3.1. Definition of metaphor

A figure of speech whose meaning expands based on similarity, such as "Your eyes are diamonds," is called a metaphor. According to Matsumoto (2003), metaphor is defined as follows:

Metaphor: A figure of speech that uses a form that represents one thing or concept to represent another thing or concept, based on some similarity between the two things or concepts. (Matsumoto 2003:76)

Here, the meaning of "based on similarity" is understood to mean that humans proactively find similarity between two objects, rather than that similarity is inherent in two things or concepts. For example, the aforementioned "Your eyes are diamonds" is an expression that exists based on the fact that the characteristic of "your eyes" (shining and luxurious) is similar to that of "diamonds." Let us look at an example of semantic extension based on metaphor at the phrase level. The phrase "wash one's feet" has a literal meaning of "washing off dirt from one's feet with water" and an

idiomatic meaning of "stopping undesirable work or behavior," that is, an idiomatic meaning. These two meanings have a commonality in that they both "keep undesirable things away from oneself." Based on this commonality, the idiomatic meaning is established from the literal meaning through metaphor.

Furthermore, we will look at the cognitive basis that makes metaphors possible from the perspective of Langacker (1987, 1999). The most basic cognitive ability that underpins metaphors based on the similarity between two things or concepts is our ability to "compare" two objects (Matsumoto 2003:78). Here, comparison means observing and analyzing two objects from a certain perspective to clarify their commonalities and differences. So, what do we focus on in the process of comparing two objects and judging them to be similar? Research on analogy (reasoning based on similarity) by Gentner (1983) and Holyoak and Thagard (1995) has shown that there are broadly the following levels of similarity:

(11) a. Object level: attributes of objects

b. Relation level: relationships between objects (Taniguchi 2006:57)

Taniguchi (2006) uses chicken as an example of these two types of similarity. Chicken has different metaphorical uses depending on the culture, as follows:

(12) chicken:

a. coward (English, etc.) b. playboy (Italian)

(12a) is a similarity that focuses on the attributes of a "thing" (individual) called a chicken, so it can be said to be an object-level similarity. On the other hand, (10b) is derived from the fact that chickens are kept in a ratio of "one rooster and multiple hens." In other words, the similarity is not compared to individual chickens, but rather the relationship of "one male and many females." If we consider that metaphors of color words that express mental states are based on similarity, then there must be some similarity between color words and mental states. If we are to be strict, we can say that there is a similarity between color words and mental states in that both are "abstract and diverse states," but when we look at the concrete expressions, they are different for each expression. For example, (4c) green in [around] the gills shows a similarity between a fish whose gills turn green due to breathing difficulties and a human who turns pale from fear. On the other hand, we cannot find a similarity between the color word "blue" and (2c) feel blue. According to Wierzbicka (1996), the word equivalent to the English word blue is etymologically connected to the word sky in many languages, and when people are asked to give examples of blue things, they unanimously choose the sky, and he claims that the prototypical meaning of blue is based on the concept of sky. It can be said that there is no direct similarity between the sky being "high," "clear," "beautiful," etc., and the state of "feeling depressed." Additionally,

the image of blue is said to be "calm, peaceful, cool, wet, faithful, constancy" (Sukagawa 1999:131), but it is difficult to find a clear similarity between these images and "feel blue." Next, let us look at metonymy.

3.2. Metonymy

Metonymy is a metaphor based on the proximity between the author "Shakespeare" and his "works," such as "She bought Shakespeare." In this case, it is clear that the person "Shakespeare" is not "bought," but the "works" written by Shakespeare are being referred to. The definition of metonymy is as follows:

(13) Metonymy: A metaphor that uses a form that represents one object or concept to represent another object or concept, based on the proximity of two objects in the external world, or more broadly, on the intra-thought, conceptual relationship between the two objects or concepts. (Matsumoto 2003:83)

The intra-thought, conceptual relationship between the two objects or concepts described in this definition has been presented in various ways in previous studies. The example of "She bought Shakespeare" mentioned above can be shown as follows, according to the metonymy pattern presented by Lakoff and Johnson (1980).

English color metaphors for moods

1. PRODUCER FOR PRODUCT (Product referred to by the producer)

a. *He bought a Ford.*

b. *He got a Picasso in his den.* (Taniguchi 2003:120)

In addition, Langacker (1999) has pointed out that the cognitive ability underlying metonymy is the ability to use something that is easier to grasp or already well-known as a reference point to grasp the object one is trying to grasp when it is difficult to grasp the object directly (Matsumoto 2003:87). Based on the above example, in the expression "She bought Shakespeare," the word "Shakespeare" originally refers to "Shakespeare" as a reference point, and indicates the "work" that is adjacent to Shakespeare in terms of its relationship. It has also been pointed out that the reference point is a distinctive entity that is easier to grasp than the object of the problem to be grasped, and that for us as humans, the basis is that humans are important and distinctive in various ways compared to other things. Based on this, let's look at the metonymy relationship shown by Yamanashi (1988).

(15) Cause and effect

a. *blush (cause: embarrassed)*

b. *one's lip (cause: frustration)* (Taniguchi 2003:122)

In (15a), "blush" does not simply mean that one's face is red, but refers to the emotion of "embarrassment," which is the cause of the state of blushing. In terms of the temporal order of causation, it can be said to be the result of two events or conditions that are close to each

other. Analyzing this pattern, it is thought that metonymy is involved in the following expressions in the color metaphors listed in Chapter 2.

(16) a. *be [go] black in the face (= (1))* b. *blue in the face (= (2a))* c. *tickled pink (= (5))*

d. *see red (= (6a))* e. *red blooded (= (6b))*

f. *red face / red-faced (= (6c))* g. *white at the lips (= (7a))*

In both cases, it can be interpreted that a certain emotion has caused the color of the face or body to change. It can be analyzed that the reference point is the visible color of the face or lips, which stands out more than the abstract mental state.

3.3. Synecdoche

Synecdoche is a metaphor, as shown by the example that the "flower" in "hanami" (flower viewing) does not mean the general "flower" but the specific meaning of "cherry blossoms." The definition of synecdoche is as follows:

(17) Synecdoche: A metaphor that uses a form with a more general meaning to express a more specific meaning, or conversely, uses a form with a more specific meaning to express a more general meaning. (Matsumoto 2003:79)

Here, a more general meaning means a broader range of reference, and a more specific meaning means a narrower range of reference. In the example of "flowers" mentioned above, the species "cherry blossoms" is included in the class "beautiful and eye-catching things that plants bloom," so the former has a broader range of reference. Furthermore, an inclusion relationship exists in which "cherry blossoms" is a type of "beautiful and eye-catching things that plants bloom." Yamanashi (1988) also states that synecdoche exists in the so-called "part-whole" relationship and the "class-species" relationship. Based on Langacker's (1987, 1988, 1999) consideration, the cognitive ability that forms the basis of synecdoche is the ability that we have to grasp an object with various degrees of detail and specificity (Matsumoto 2003:82). Let's take a concrete example of "flower viewing." The object of flower viewing is the cherry blossom, which can be called "flower," "sakura," or "Somei Yoshino." The range of categories is as follows:

(18) Flowers > Sakura > Somei Yoshino

When it is called "flower," it is the highest category, and it can be said that the object is roughly perceived as a member of the "flower" category. When it is called "sakura," it is said that the difference and characteristics of the object from other flowers are noted, and it is deliberately perceived as a member of the "sakura" category, which is a lower category of "flower." Furthermore, when it is called "Somei Yoshino," it can be said that the characteristics of the object that are not found in other types of "sakura" are noted, and it is more precisely perceived as belonging to the "Somei Yoshino" category. In this way, depending on the difference in the detailed way of understanding the same object, it is possible to use different linguistic expressions to express it as "flower," "sakura," or "Somei Yoshino."

So, how can we analyze it in color word metaphors? According to Matsumoto (2003), the following are examples of reference points that are likely to become those mentioned above:

(19) (Abstract actions/states) are more concrete actions/states.

Example: Holding one's head in one's hands. (Matsumoto 2003:88)

English color metaphors expressing mental states

In this example, the concrete action of "holding one's head" is used as a reference point to express the abstract state of "worried." In this way, it is possible to consider the concrete action of "seeing a person's face or a certain part of the body as a certain color" as a reference point to express the abstract state of "what mental state one is in." However, the color words used in color metaphors do not have the categorical nature listed in (18). If one is forced to say, one might interpret it as expressing the overall state of a person by using a part of the body such as the face. As mentioned in the previous section, there seems to be some ambiguity regarding whether to regard it as a metonymy of cause and effect or as a synecdoche. In any case, it can be said that there are types of color metaphors that can be analyzed by the definition of synecdoche.

4. Conceptual Metaphor

Apart from the three types of metaphors we have seen in Chapter 3, Lakoff and Johnson (1980, 1999; Lakoff 1990, 1993) have proposed a cognitive process called conceptual metaphor. They broadly reinterpreted metaphor as a cognitive process in which one concept is understood by relating it to another. This is a process in which, when we understand an abstract or subjective object, we do so using concepts based on everyday, concrete experience. As a result, in our conceptual system, a correspondence is created between a concrete concept and another abstract concept, and this correspondence between concepts is called a conceptual metaphor. In addition, the thing being likened to is called the origin domain, and the thing being likened to is called the destination domain. Lakoff and Johnson (1980) write conceptual metaphor as "destination domain IS origin domain". For example, let's look at the following example.

(20) *ARGUMENT IS WAR*

This metaphor is a mapping from the starting domain of "war" to the destination domain of "argument," and this concept makes it possible to express things like the following:

- a. *He attacked every weak point in my argument.*
- b. *I've never won an argument with him.*
- c. *If you use that strategy, he'll wipe you out.* (Tsuji 2002:43)

The shaded words are selected from the conceptual domain of "war," but they are used to describe "argument." Conceptual metaphors are said to always involve a shift in conceptual domain, so the similarities seen in 3.1 are not an issue.

Sweetser (1990) also conducted a general study of the semantic expansion of visual expressions, and stated that it was established through the following conceptual metaphor.

Metaphors related to the establishment of visual expressions

a. VISION IS PHYSICAL TOUCHING/MANIPULATION

(Seeing is physical contact, manipulation)

behold, catch sight of, perceive (from Latin -cipio (to grasp))

b. VISUAL MONITORING IS CONTROL

(Visual observation is control)

*watch (from Proto-Indo-European *weg- (strong, lively))*

(Matsumoto 2003:93)

Visual expressions can also be used to represent more abstract things such as knowledge, intelligence, and mental vision. Sweetser believes that such extension is achieved through conceptual metaphors such as (23).

Metaphors related to the semantic extension of visual expressions

a. KNOWLEDGE AND INTELLECT ARE PHYSICAL SIGHT

*wise and wit (from Proto-Indo-European *weid- (to see)), "I see."*

b. MENTAL VISION IS PHYSICAL VISION

look down on, look forward to, oversee, hindsight (Matsumoto 2003:94)

In both cases, the meaning is expanded from a concrete external domain to a more abstract internal domain. Considering the above, it may be possible to assume the existence of a conceptual metaphor, "emotions are colors," in the case of color word metaphors. However, the problem is that there is no objective similarity between emotions and colors. Sakamoto (2007) also pointed out the existence of this conceptual metaphor, explaining that it is based on a co-occurrence relationship in the experiential aspects of humans from a cognitive linguistic perspective. For example, Lakoff & Johnson (1980) explained that the conceptual metaphor "HAPPY IS UP; SAD IS DOWN" has no similarity to emotions and up and down directions, but is based on the experiential basis that when humans are happy, their bodies turn upwards and when they are sad, their bodies turn downwards. Taylor (2003) also cited the metaphor expression "black mood" as an example of a synesthetic metaphor in which colors are transferred to emotions. Such expressions are called synesthetic expressions, and Tsuji (2002) defines them as follows: "Synaesthesia" refers to the phenomenon in which one sensory stimulus (such as sound) simultaneously produces not only a corresponding sensation (such as hearing) but also another sensation (such as seeing as a color). This

synesthesia is the basis for the metaphorical use of a word that expresses one sensation (such as "yellow" for seeing) to express another sensation (hearing), such as "yellow voice."

[Figure 3]



(Tsuji 2002:53)

Yasui (1978) also states that, although the number of identifiable sensory objects increases toward the right of the diagram, there is no corresponding number of unique sensory expressions, and therefore it is necessary to borrow from the lower-level sensory expressions on the left side of the diagram.

So, what about "feelings" and "emotions"? Although "emotions" are not shown in the senses in Figure 3, there are in fact expressions that express "emotions" through "taste", such as "bittersweet mood" and "sweet mood". Since "emotions" are expressed through colors in color word metaphors, it can be said that they are metaphorically diverted through "vision". Considering this from this perspective, it may be possible to consider it as one of the synaesthetic expressions without assuming the existence of the conceptual metaphor "emotions are colors" mentioned earlier. Rather, even if the conceptual metaphor "emotions are colors" exists, if we consider examples that are expressed through "taste", such as "bittersweet mood" and "sweet mood", it seems like an ad hoc motivation to use yet another conceptual metaphor. Based on the above, in the next chapter, I will clarify the new position of "emotion" in synesthetic expression and reconsider the motivation for the conceptual metaphor "emotions are colors" in the color word metaphor proposed by Sakamoto (2007).

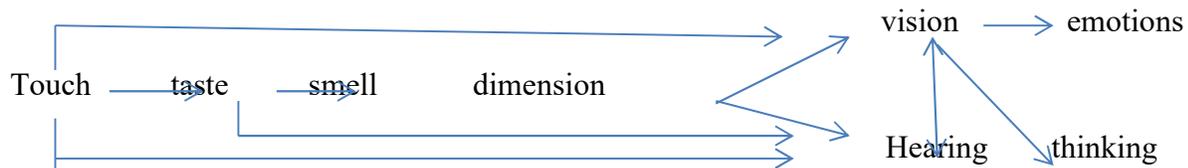
5. Reconsidering color metaphors expressing mental states and synesthetic expressions containing "emotions" and "images"

In Chapters 3 and 4, we have analyzed the color metaphors discussed in Chapter 2, along with the definition of each metaphor, and examined their motivation. Regarding the "screen" issue discussed in Chapter 2, we hypothesized that its motivation is the process of metaphor generation or a conceptual metaphor. In Chapter 3, we analyzed that some expressions could be projected through the process of metaphor generation from images, as the motivation for the generation of color metaphor expressions. In Chapter 4, we considered the possibility that the conceptual metaphor "emotions are colors" could be used to expand meaning from the visually perceived

starting point of "color" to the abstract destination of "emotions" even if there is no direct similarity between color and emotion. However, since there are expressions that express "emotions" by "taste," there are doubts about assuming the conceptual metaphor "emotions are colors." To resolve this question, we will assume that color word metaphors that express mental states are due to synesthesia, and will attempt to clarify the motivation for the extension of meaning from image to metaphorical meaning by newly positioning "emotion" and "image" in Figure 4, which shows the direction of the repurposing of synesthesia by Tsuji (2002).

Therefore, taking into consideration the conceptual metaphors of (22) and (23), we propose that "emotion" and "image" in synesthetic expressions can be positioned as follows.

Figure 4.



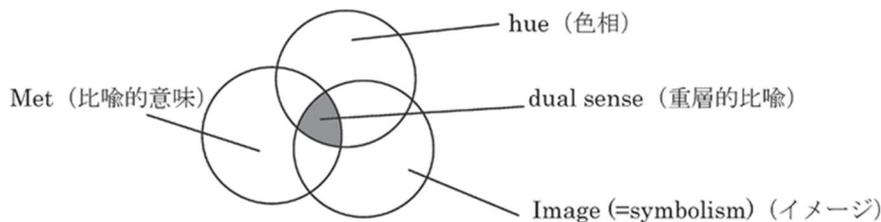
In Figure 4, since "color" can be considered to be included in vision, when considering the motivation for expressing emotions with color word metaphors, for example, when expressing the emotion of "angry," it can be said that a system is functioning that borrows sensory expressions from vision, which is a sensory expression of a lower level than emotions, to express how angry one is. Therefore, to express the emotion of "angry," different colors are used to express the emotion in more detail, such as (1) be [go] black in the face, (6a) see red, (7a) white at the lips, which were discussed in Chapter 2.

In addition, regarding the assumption of the conceptual metaphor that "emotions are colors," it is difficult to say that all color word metaphors are based on such conceptual metaphors, because the process of generating metaphorical meaning from images is confused with the conversion to synesthetic expressions. Also, according to Lakoff & Johnson (1980), as shown in the conceptual metaphor "*ANGER IS HEAT*," humans explain synesthesia, which expresses emotions through color, based on the co-occurrence relationship between the emotional experience of feeling hot when angry and the experience of body temperature. Looking at the synesthesia in Figure 5, it can be analyzed that the emotion of "anger" is expressed by the tactile sensation of "hot," so it is questionable whether all human experiential concepts are established as conceptual metaphors. Rather, it should be considered as one of the categories formed by the semantic extension of color words such as red and blue, and by doing so, it may be possible to analyze that when expressing the emotion of "anger," it is diversified into "vision" or "touch" like the color word metaphor.

In addition, regarding the relationship between image and metaphorical meaning, even if the two do not completely coincide, they are somehow related, and it can be said that metaphorical meaning becomes diverse through semantic extension.

Sukagawa (1999) shows the three relationships between hue, metaphorical meaning, and image in the following diagram.

Figure 5.



(Sukagawa 1999:89)

For example, in the case of YELLOW, the meanings expressed in (8a) wear yellow stockings and (8b) yellow-livered do not match the image of YELLOW, which is bright, happy, cheerful, sweet, energetic, rich, but originally YELLOW was associated with the color of bile and was perceived as the color of illness and madness, and the color of falsehood and betrayal. As with semantic extension, from a diachronic perspective, images also change, and no fixed regularity can be found in which are projected into meaning. I will not take up the other examples individually, but in this way, multiple elements overlap and are expressed as linguistic expressions called color word metaphors.

6. Conclusion

In this paper, we have taken up color metaphors that express mental states, and based on metaphor theory in cognitive linguistics, we have examined the relationship between the knowledge that constitutes a color, the image that a color has, and the meaning of the color word, as well as the motivation for the image and semantic chain in color metaphors that express mental states, and the motivation for the creation of metaphorical meanings that do not reflect the image. In the paper, we have pointed out problems with the analysis that color metaphors are based on the conceptual metaphor that "emotions are colors," clarified the position of "emotions" and "images" in the formula of synesthetic metaphors, and considered the possibility that color metaphors not only express meanings projected from the image of a color, but also express more abstract and internal

realms such as emotions and images through the more concrete and external realm of colors that can be recognized by the eye.

From these considerations, the following reasons can be considered for the phenomenon of differences in color metaphors between English and Japanese. First, as mentioned in Chapter 2, the image of a color varies depending on the country, culture, and individual, and not all images are reflected in the metaphorical meaning of the color, which results in differences. Second, this is thought to be due to the difference in the language systems of English and Japanese. For example, to express the mental state of anger, many color metaphors are given in English, but in Japanese, onomatopoeias such as "getting angry" are thought to express the details of the state of anger. According to Williams (1976), the formula for transfer of synesthetic expressions proposed in Figure 4 in the previous chapter suggests the prospect of being valid not only in English as a general trend, but also in Indo-European and Japanese languages, but the scope of application should be different for each language system and content of expression. Furthermore, as a future topic, we have considered color metaphors as a single category that expresses mental states, regardless of the part of speech, but examples of synesthetic expressions shown by Tsuji (2002) and Sakamoto (2007) have been analyzed in the structure of "adjective + noun". In this way, detailed analysis will be necessary, taking into account the differences in linguistic characteristics between Japanese and English and the classification of expressions by part of speech. Color metaphors include various expressions other than those that express mental states, and most of them have become established as figurative idiomatic expressions. When color images are selected as linguistic expressions, is there a motivation for their preferential selection? If a single prototypical meaning cannot be determined, a more detailed analysis of color metaphors will be possible by simultaneously conducting a diachronic analysis of how such expressions arose and how they became established.

[Reference material] English-Japanese color image comparison table

ColorName Country/Cul ture	British	Japane se	Roman Catholic	Heraldry
White	<i>bright, clean, innocent, pure, cool; sterile</i>	<i>Clean, fresh, innocen t</i>	<i>Pure</i>	<i>argent, purity, truth, innocence</i>
Black	<i>grief, despaire, evil, sinister; elegant, strong</i>	<i>Noble, sad, sleepy, evil</i>	<i>The sadness of death</i>	<i>p r u d e n c e , w i s d o m ,</i>

				<i>constancy</i>
Grey	<i>tribulation, cool, sober, boring</i>	<i>Sadness , emptiness, anxiety</i>		
Red	<i>excitement, hot, active, rage, happy, strong</i>	<i>Passion , rage, love, danger, strength</i>	<i>Benevolence</i>	<i>magnanimity, fortitude</i>
Yellow	<i>bright, happy, cheerful, sweet, energetic, rich</i>	<i>Kouki: A dangerous people pleaser</i>		<i>faith, constancy , glory, wisdom</i>
Brown	<i>simplicity, modest, rich, warm, 上品 冬</i>	<i>somber Elegant Winter</i>		

Literature:

1. Anderson, Lloyd B. 1986. Evidentials, Paths of Change, and Mental Maps: Typologically Regular Asymmetries. In Wallace Chafe and Johanna Nichols (ed.) *Evidentiality: The Linguistic Coding of Epistemology*, 163-202. Norwood, NJ: Ablex.
2. Andrews, K. (2016). The problem of political blackness: Lessons from the Black Supplementary School Movement. *Ethnic and Racial Studies*, 39(11), 2060–2078.
3. Aubrey, S. (2022). Dynamic engagement in second language computer-mediated collaborative writing tasks: Does communication mode matter? *Studies in Second Language Learning and Teaching*, 12(1), 76–85.

4. Cioè-Peña, M. (2022). The master's tools will never dismantle the master's school: Interrogating settler colonial logics in language education. *Annual Review of Applied Linguistics*, 42, 15–23
5. Chong, S. W., & Reinders, H. (2020). Technology-mediated task-based language teaching: A qualitative research synthesis. *Language Learning & Technology*, 24(3), 70–86.
6. Dik, Suzanne D. and Kees Hengeveld. 1991. The Hierarchical Structure of the Clause and the Typology of Perception-Verb Complements. *Linguistics* 29: 208-254.
6. Gisborne, Nikolas. 1998. The Attributory Structure, Evidential Meaning, and the Semantics of English SOUND-Class Verbs. *UCL Working papers in Linguistics* 10: 19-30
7. Langacker, Ronald W. 2002. The Control Cycle: Why Grammar is a Matter of Life and Death. *Proceedings of the Annual Meeting of the Japanese Cognitive Linguistics Association* 2: 123-136.
8. Sakamoto, M. (2007), "Consideration of approaches based on cognitive linguistic interest to color metaphors," in Kusumi, T. (ed.), "Frontiers of Metaphor Research," 317-327, Hitsuji Shobo.
9. Sukagawa, S. (1999), "Meanings and Metaphors of English Color Words," Seibido.
10. Taniguchi, K. (2003), "New Developments in Cognitive Semantics: Metaphor and Metonymy," (English Studies Monograph Series 20), Kenkyusha.
11. Tsuji, Y. (2002), "Cognitive Linguistics Keywords Dictionary," Kenkyusha.
12. Viberg, Arie. 1983. The Verbs of Perception: A Typological Study. *Linguistics* 21: 23-62.
13. Matsumoto, Y. (ed.), (2003), "Cognitive Semantics," (Introduction to Cognitive Linguistics Series, Vol. 3), Taishukan Shoten.
14. Yasui, M. (1978), "Implicit Meaning," Kenkyusha.
15. Yamanashi, M. (1988), "Metaphor and Understanding," University of Tokyo Press.