

Psychology of Metaphorical Mapping in the Literary Language of Modern Chinese Fictions

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ABSTRACT

From the perspective of cognitive metaphorical studies, this paper examines exhaustively the metaphorical coding through the rhetorical expressions in modern Chinese fictions, and finds out the cognitive reasons, psychological patterns and mechanisms with the systematic features in the literary metaphorical semantics.

Keywords: Mapping, Category, Concept, Cognitive psychology.

1. INTRODUCTION

Cognitive linguistics believes that the mapping process of metaphor is basically an inherent mapping pattern from the source domain to the target domain. The concept category model of metaphor is based on people's inherent cognitive model, and the path of metaphorical mapping is based on the principle of conceptual mapping between source domain and destination domain. The mapping relationship is embodied in the alliance between the source domain and the target domain [4]. However, in the temporary context, the mapping of metaphor is based on the temporary association between the source domain and the target domain in the small context, and the mapping path deviates from the normal cognitive model. The metaphorical expressions in literary works are mostly temporary original creations, which do not conform to the inherent mapping model.

In order to describe the process of metaphoric meaning change more simply and accurately, the researchers analyze the source domain and target domain in the framework of cognitive metaphor. The traditional sememe analysis method is based on the framework of structuralism, drawing on the method of phonemic dichotomy, and examining the meaning of words on a synchronic plane. To investigate the changes of metaphorical meaning at the micro level, it is necessary to examine the cognitive factors and change process in the metaphorical language, and in the change of metaphorical meaning, grasp the focus, aperture,

foregrounding involved in the change of cognitive mapping, the observation perspective involved in the blurred metaphor perspective, the shift of foothold, and the change of mental vision involved in the process of semantic deviation.

2. OBSERVATION POINTS IN METAPHORICAL COGNITION

Due to different observation angles and field of vision, there is an unequal contrast between the source domain image and the target domain image selected for metaphor expression [3]. With the help of photographic terminology, the process of metaphorical mapping can be understood as a "zooming" process of pragmatics. The metaphorical mapping process of zoom is the result of the deviation of the observation standpoint and the realization distance. As the focal length of the metaphorical mapping process deviates, the meaning of metaphorical expressions changes. Semantic analysis of the semantics before and after metaphorical mapping can compare the characteristic semantic elements in these language phenomena. Combined with Talmy's cognitive semantics, Dong Xiufang [1] investigated the law of semantic evolution of Chinese vocabulary, and concluded the types of semantic meaning evolution and semantic variable. Through parameters such as the path and event of word meaning deviation in the process of metaphor, the researchers have investigated that the changing law of metaphoric word meaning is partly similar to the evolution mechanism of ordinary vocabulary.

Lakoff and Johnson [15] investigated the spatial function of metaphors and found that the body is the most common source domain, because people are more accustomed to using specific and clearer conceptual models to construct more vague and unfamiliar cognitive objects. This is an important research route of conceptual metaphor theory and an important result of the extension of metaphor research to psychology.

In general language facts, the image schema based on experience is an important way for people to understand and express knowledge, and it is also an important mechanism for the conceptual composition of information. Different pragmatic purposes also affect the path of cognition. The cognition and expression of literary language is different from that of general language. The investigation of the generation mechanism of the defamiliarization effect of literary language should also include the cognitive mechanism of defamiliarization language to explain the cognitive psychological factors in the process of metaphor construction and the micro-dynamic process of metaphorical meaning synthesis.

The frame theory believes that the cognitive frame is activated by the specific scene, and the speaker's perspective is set by the context. Just as the eyes are people's windows to the outside world, the observation perspective and foothold of verbal expression are the linguistic perspectives felt by the listener/reader. This means that what one person sees will be different in the eyes of another person, and the same is true of language expression. Cruise uses the description of cars as an example to illustrate that different contexts highlight its location, performance, weight, or appearance [12]. Context emphasizes certain semantic features, masking or suppression, or other semantic features, including the relative highlighting or backgrounding of semantic features.

Cognitive linguistics uses the terms "window" and "focus" of photography and composition to explain the cognitive model of common language words. Through the terminology of artificially transforming the frame in photography, including "background", "blur", and "aperture", it can clearly describe the cognitive experience model in metaphorical expression. In the pre-mapping stage of metaphor, the language user observes the thing to be described from a standpoint, and the distance between the observation position and the observation object will affect the image that the observer sees, and will further affect the observer's

judgment of the focus. In metaphorical mapping, the process of finding a foothold also affects the choice of sight distance and field of view. The mapping of metaphor is the intervention of one semantic domain to another, which is equivalent to the transfer of one view frame to another. When the camera shifts the framing frame, the standpoint of the photographic lens, the length of the viewing distance, the focus of the frame, and the blurred background will all change accordingly.

From the perspective of observation and mental vision, people can understand how the frame of the mental vision changes during the cognitive process of metaphor mapping, especially before and after the metaphor mapping, and the metaphorical connection between the foothold and the mental vision.

3. PSYCHOLOGICAL PERSPECTIVE IN METAPHORICAL COGNITION

Lakoff believes that metaphor involves the interaction between two cognitive domains. The metaphor of the word level is the mapping relationship established between the source domain and the target domain, which constitutes a cross-domain mapping in the conceptual system. In metaphor mapping, the source domain assigns connotation to the target domain object, and realizes the transfer of connotation in the overall metaphorical structure [7]. The transfer of connotation in the structure of metaphor is reflected in the concrete expression, which constitutes the rhetorical expression of metaphor. To investigate the psychological realization mechanism of metaphor, it is necessary to consider the process of cognitive psychology of language users during the whole process of metaphorical mapping from occurrence to completion.

In the process of constructing metaphorical mapping, the foothold of meaning change is at the level of sememe. The focus change of sememe mainly occurs in the sense organs and image seme realized in the basic meaning. At the same time as the construction of metaphorical meaning, the meaning of the word increases with figurative form, perceptual experience, including form, color, perception and other concrete experience. Metaphorical mapping is based on the similarity of things in the qualitative state, and expresses abstract things with the qualitative state of personal and concrete things. People have five basic perceptions of things, including shape, touch, sound, breath, and taste. The shape is the most

intuitive, including volume (size, thickness and height of space), outline (surface shape), color, followed by the touch, soft and hard, dry and wet, cold and warm, rough and smooth, sharp and dull. The two tangible perceptions of money are often used to express the latter three intangible perceptions.

Example 1: After a stalemate has been maintained for a few days, it is still soundlessly and odorlessly divided according to the original plan. (Zhang Ailing "The Golden Cangue")

The "contradictory conflict" implied by the target domain, the source domain is clearly expressed as a combination of "soundless and odorless" imagery as "sound + breath". The point of relevance of the metaphor is: a peaceful state that has no effect on the surrounding environment and is not noticeable. "Soundless and odorless" literally means "no" + "sound" + "breath", and in a small context it means "no" + "(between people)" + "violent" + "conflict".

Example 2: Qiqiao lowered his head, bathed in radiance. (Zhang Ailing "The Golden Cangue")

Metaphor contains a compound mapping process: the basic semantics are determined through small contexts as: the heart is full of happy emotions. "Bath" + "radiance" is a semantic combination metaphor, and "radiance" metaphor refers to the target domain "love", which constitutes a semantic aggregation with it. "Radiance" is the source domain of love, and bathing expresses the concrete experience of love: warm touch, bright visual experience, positive and optimistic mental state of praise. "Bath in the radiance", radiance not only has the rational meaning of bright and warm, but also adds the meaning of space that can be placed in it, and the image of the image of drizzle in the sentence.

From the perspective of contextual cues, Zhang Caiyun discussed the focus and shift of sememe in a dynamic pragmatic environment [13]. Only by understanding the deviation of mental vision in the process of metaphorical mapping can people describe the deviation of semantics in the process of metaphorical mapping in a dynamic context.

The analysis of the metaphorical mapping level shows that the metaphorical mapping process contained in the sentence can be simple or compound. The compound metaphorical mapping process may have experienced a single-dimensional mapping process, or it may be a multi-dimensional compound metaphorical mapping. For example,

"soundless and odorless" in Example 1, there is a pure metaphorical mapping process, and the facts described by the sentence are in a quiet state. In the form of expression, the sensory experience of hearing and smell is used. "Sound" and "breath" project the physical state of sound and smell into the target field of the atmosphere of the event. The reader's psychological vision shifts from subjective emotional experience to objective physical appearance. Hearing and smell participate in the sensory experience caused by metaphorical mapping.

In Example 2, the source domain "bath" projects specific physical and behavioral actions into the target domain of emotional experience; "radiance" projects natural material and physical characteristics to the target domain of subjective emotional experience. In this metaphorical mapping process, there are projections from actions and bodies to emotional experiences, as well as projections from objective and physical forms to subjective emotional objects, during which conceptual categories have undergone a concrete transformation. The observation point set by the author through the source domain also has a focused visual effect. Subjective emotions evoke tactile and visual sensory experiences with the help of metaphors "bath" and "radiance". In the corresponding cognitive process, the focus of the spatial field of vision gathers, and at the same time, the subjective psychological field of vision shifts to objective images.

Fillmore proposes a concept of attention based on frame and perspective, which is similar to the prominent view of role/background separation usually mentioned in cognitive linguistics [3]. Drawing lessons from Fillmore's framework theory, cognitive metaphor explains the perception process of attention and prominence acceptance in observation and cognitive perspectives. This article draws on the attention of frame theory and the prominence of cognitive linguistics to explain the author's operating mechanism of the semantic deviation of attention, prominence and perspective in creative metaphor.

The mapping of literary metaphors is also related to the psychological vision of the author and readers. The attention, prominence and perspective involved in the expression of metaphorical semantics are affected by the author's observation process and motivation in the process of metaphor construction, and whether there are windows, focus,

background, blur, dislocation and other factors that affect the observation of the picture.

The author's viewing angle is like a photographic lens, and it is an intuitive channel through which readers observe and intervene in the narrative object. Although different readers have different attitudes towards the same event, they all face the same textual perspective. Between a large number of metaphorical mapping structures, there may be language or category derivation of similar logical thinking modes. This shows that the observers created by the author tend to adopt similar inference models, situational frames and observation perspectives when facing homogenous objects.

Both experimental psychology and neurolinguistics have proved that language cognitive activities are closely related to human observation methods and psychological mechanisms [2]. In language communication activities for the purpose of transmitting information, the expresser uses the language that is closest to the observed real objective world to describe the object. In the creative metaphorical expression of literary language, the pragmatic purpose pursues novelty and unfamiliarity, so the standpoint and method of observation are also different from those in common language. The observation and cognition process of metaphor is similar to photographic activities using lens language. The field of view is what people see through the lens. The control of the lens determines the object to be observed, the picture presented by the observation object, and the difference and feeling between the picture inside the lens and the outside picture. The focal length is one of the most informative and measurable basic labels in a photographic scene. If the lens focal length is short, the viewing angle will be very wide; if the lens focal length is very long, then the viewing angle will be very narrow (Pan Feng 2007). A photographic lens is a tool for observation and imaging using optical principles. Its working principle is in line with the physiological basis of people's observation and retinal imaging; metaphor is a process in which people use the similarity and relevance of the objective world to recognize and conform to the basic basis for people to recognize common things. Therefore, people can understand the psychological reflection mechanism in the process of metaphorical cognition with the help of the movement principle of the photographic lens.

The following three sentences can illustrate the relationship between focal length, focus, and image in metaphorical cognition through the characteristics and differences of the picture caused by the observation of the lens and the angle of view.

Example 1: Laughly rides on the scarlet light and escapes from the slit of the curtain. (Mu Shiying "The Man Used as a Pastime" [9])

Example 2: In addition to clothes, there are shoes and socks. The socks are bought off-the-shelf, but the size and pattern are different, but the shoes are in conflict. [8]

Example 3: Until the sturdy new wall has stood arrogantly in front of them, Ahu and Jin Biao are still twin dumb twins. [11]

In Example 1, the source domain verb "ride" is combined with the light to "escape" from the curtain gap, adding personality characteristics and action modality signs to the target domain subject "joker"; In Example 2, the source domain verb "conflict" attaches personal thinking and behavior to the target domain subject "shoes"; In Example 3, the adjective "arrogant" and the verb "stand" in the source domain attach character characteristics and personalization actions to the subject "new wall" of the target domain. The above three expressions are all describing the target domain of objective things involved in the occurrence of the story. Including laughter, footwear, and sunset, the three belong to completely different semantic fields: sensory experience, daily necessities, and building houses. However, the visual distance that readers feel in these three sentences is the same. They are all from a head-up observation perspective, just like observing people at the same height around them, using a perspective similar to equal dialogue and communication to observe and describe the object. In the parallel field of view, the observation object through the parallel and equipotential viewing angle can show a picture roughly equivalent to the observation subject.

The achievement of the effect of semantic defamiliarization is closely related to the novelty of metaphorical concept categories; at the same time, the pragmatic effect of defamiliarization of metaphorical concept categories is also related to the observation of the expression process and the perspective of expression. The changes in the focus of metaphorical sememes and the prominence of sememe focus are related to the contextual cues of sentences [13]. The contextual cues of metaphorical

expressions also include the defamiliarization of rhetorical purpose perspectives and observation points.

A typical perspective deviation in metaphor language is the embodied experience perspective. Pragmatics use self-experience, especially the body as the source domain, to experience and perceive the unfamiliar, objective world knowledge objects outside the body.

Example 1: The small solid gold pendant on the ears nailed her to the door like two copper nails. (Zhang Ailing "The Golden Cangue")

The choice of source domain has certain perceptual reasons. The author selects, captures and constructs images to perceive and experience abstract emotional objects. In Example 1, the target domain image prefers the color and shape of the small gold pendant, finds copper nails with similar shapes in the realm of life, and highlights the additional meaning of attitude evaluation of copper nails within the range of morphological and functional characteristics, such as fixed, restricted, passive, and helpless emotions. Through the behavior of copper nails "nailed to the door", the source domain object and the body experience constitute the embodied experience connection of the body range, and the relationship between the five senses and clothing in the target domain is transferred and mapped to the relationship between the body and the spatial orientation.

4. THE PSYCHOLOGICAL MECHANISM OF METAPHORICAL COGNITION

The principle of framing and focusing before metaphorical mapping is similar to that of photography. According to the observation standpoint, observation distance and the scope of the picture involved in the process of metaphor cognition, the perspective and field of vision in metaphor cognition can be divided into three categories: microspur, isometry, and long distance. The range of the observed picture, the focal range corresponding to the metaphorical mapping, and the conceptual category features of the metaphorical expression mapping are directly related to the field of observation.

4.1 Microspur Metaphorical Cognitive Psychology

When the distance between the observation foothold selected by the author and the observation object is shortened, the macro mapping focal length is formed. The scope of the picture obtained in the observation window is very narrow, and the observation object in the window is larger than the real observation object. The part of the observation object constitutes the focus of observation, and the reader's field of vision is limited to a certain local feature of the target domain. This local feature is magnified many times, and the reader's field of vision is partially magnified, focusing on the concept category features related to the source domain and the target domain, which are borne by the image and related words in the metaphorical mapping.

Example 1: This is the dark hole in the wall, which is the dark vision... [11]

The core term "vision" in the source domain uses the features of the five senses to map the main body "wall hole" in the center of the target domain, presenting a cognitive experience with a foothold close to the observation object, a narrow window, and a prominent focus. The reader narrows the distance from the object of observation through the perspective of metaphor, the picture seen is narrow, and the visual focus is on the local position on the wall hole.

Example 2: The two big eyes engraved on the apple-like face are like long round windows. [9]

The core term of the source domain, "round window", mirrors the "big eyes" of the main body of the target domain with houses and buildings, presenting cognitive experiences such as the infinite distance between the foothold and the observation object, the narrow window, and the prominent focus of the eye object. The reader shortens the distance from the observed object through the adjustment of the metaphorical angle of view and observation point, so that the image of the observed eye is enlarged to the window, and the visual focus is concentrated on the small area of the eye.

Example 3: The leaves of the French platanus are like the atrium, dark green, and look drunk in the sun at the end of May! [11]

There are two sets of metaphorical mappings in the expression: the metaphor of "the leaves are like an atrium" and the "(leaves) are like drunk" which

hide the source domain. In the latter group, the source domain object does not clearly appear. The verb "drunk" maps the personified physiological and modality characteristics to the target domain "the leaves of the platanus", and attaches the personality and sentimental images to the target domain. Observers and observation objects originally belonging to different categories are drawn into the perspective and field of vision for close observation. The object of observation is no longer a tiny object in the objective world, but maintains an equal position with the observer. The personified image is experienced and felt by the observer, and the image becomes very prominent due to the narrowing of the visual distance.

Example 4: That side is the face of metropolis who was just awakened from his sleep by the sound of the siren in the factory. [9]

The core noun of the source domain "big face", through the metaphorical related verb phrase "waking up from sleep" behavioral action and noun analogy, the personality traits and features of the five sense organs are mapped to distant, huge architectural objects. In the metaphorical mapping, the visual distance between the footing point and the distant observation object is drawn to a very close position, the scope of the observation picture is sharply reduced, and the entire building before the metaphor becomes the scope and focus of a human face through the closer distance.

Example 5: There is a moon in the dark clouds, one in black and the other in white, like a dramatic and hideous facial makeup. (Zhang Ailing "The Golden Cangue")

The core noun "facial makeup" of the source domain maps the concept category of artifacts to the core noun "moon" of the target domain, and maps the categorical features of the patterns of everyday objects around to the target domain of distant natural celestial phenomena. The modifier "one in black, and the other in white" causes the connection between the source domain and the target domain, focusing the observation range on the color characteristics. By eliminating the actual spatial distance between the source domain and the target domain, the color characteristics of the moon are drawn to a position very close to the observer, the scope of the observation picture is sharply reduced, and the celestial image becomes a life artifact through the closer viewing distance.

Example 6: Weilong was wearing a magnetic cyan chiffon cheongsam that day, and she showed it

to his green eyes. She felt her arms poured out of the cyan jug like hot milk. She couldn't control her, and she poured out all of her. (Zhang Ailing "The First Incense")

The core nouns "milk" and "jug" in the source domain map the image of liquid and color to the core nouns of "arm" and "cheongsam" in the target domain, and maps the morphological category of utensils and food, and the dynamic category characteristics of dumping to the target domain objects of body and clothing. By focusing the observation range on local objects and minute movement details, the observation range becomes smaller and the observation focus becomes clear and prominent. The body and clothes outside the focal range are enlarged and moved out of the observation screen, faintly concealing the association of metaphorical mapping, and the process of mapping narrows the visual distance between the observer and the object of observation.

4.2 Isometric Metaphorical Cognitive Psychology

When the distance between the metaphor observation standpoint and the observation object selected by the author is moderate, it constitutes an isometric mapping focal length. The scope of the picture obtained in the observation window is approximately equal to the spatial plane occupied by the observer. The overall composition of the observation object is mapped to the same observation focus as the observer, and the reader's field of view is consistent with the observer's line of sight. Isometric metaphorical cognitive perspectives generally appear in abstract or subjective target domains. With the mobilization of parallel isometric perspectives, readers can obtain overall and objective images about the target domain through the characteristics of the source domain.

Example 1: What is hoping for? Peace at the bottom of the grave: it will bury your pain, just like bury your hope. [11]

Metaphorical expressions map the conceptual category of architectural space to the conceptual category of abstract thinking mood. The "grave" image attaches the peaceful modality and the function of burial to the "hope" subject of the target domain. Through the relationship between modality and function, the observer is placed in an equal position with the object of observation. Mapping places the subjective and abstract emotional targets in an objective and realistic vision.

Example 2: Below the ball, the factory's head has a long mouth that is two to three feet long! [11]

Metaphorical expressions map the conceptual category of animal limbs to the conceptual category of architectural space. The core nouns "head" and "long mouth" of the source domain attach the body image of animals to the architectural space image of the factory. In the original basic semantics, the observer's position and perspective are moved from a distant looking up to an observation point equivalent to the factory, and the target domain object is observed from a parallel perspective.

Example 3: It seemed to be afraid that people would see the evil it did last night, and it was still wearing a pair of dim pajamas. [9]

The source domain is a person or a god or ghost, and it can be known from a small context that the target domain is the city where the observer is located. Looking at the city from an isometric perspective, the mapping changes the fact that the observer is within the city and cannot see the entire city in the basic semantics. As the object of observation, the city is placed equidistantly in the observer's field of vision. It is easier for readers to obtain objective and calm all-round image characteristics through the mapping perspective.

Example 4: The round sun face is shining enthusiastically in the sky. [11]

The image of the source domain is the facial features of the head. The metaphorical perspective maps the conceptual features of the facial features to the target domain, and the relationship between the source domain and the target domain is formed through the adjective "round". Metaphorical mapping draws distant, huge celestial bodies through an isometric cognitive perspective, and draws the sun to an equal position with the observer. Just like the interpersonal distance and observation angle in daily life, readers obtain vivid personification images of the target domain through an equal perspective.

Example 5: Those high and low buildings only show unidentified outlines, like sand piles on the bottom of the sea, being under his eyes. [9]

The core noun of the source domain "sand pile", through the action phrase "being under his eyes", the things in front of you are mapped to the target domain of the building outline in the distance, showing that the distance between the foothold and the distant observation object is pushed closer to the immediate position. The observed object is

placed in front of the eyes, and the observer's body is used as a reference point, and the cognitive distance is shortened to close to the body. The picture is concretized from the distant outline to the clear object in front of the eyes. The field of view is limited to objects within the distance of the body, and the mapping perspective shifts to the focus of observation of metaphorical expression.

Example 6: The heart is gray; the sky is also gray. [11]

The core mapping process is realized by the combination of the target domain name word "heart" and the adjective "gray". After the first mapping, the "heart" is analogous to "the sky". The "heart" in the basic semantics is bleak and belongs to the experience of subjective embodiedness. The mood is analogous with the sky, and the subjective emotional image is projected to the distant sky. The color image of the sky and the image of natural climate are attached to the emotional object, thereby forming an observation foothold and observation distance equal to the heart between the observer and the object of observation. The difference between the subject and the object and the distant observation distance are placed in parallel on the plane of the feelings of people and subjective emotions.

The isometric metaphorical cognitive horizons mostly appear in the mapping from the personality source domain to the grand target domain, such as space, object, environment, etc., through pushing the visual distance between the observer and the observation object to a flat position to perceive and experience the image of the target domain from an interpersonal perspective.

4.3 Metaphorical Cognitive Psychology in Long Distance

When the distance between the observation footing point selected by the author and the observation object is extended to form a long-distance mapping focal length, the observer obtains a very wide picture from the window, and a large amount of background in the basic semantics is added to the part of the observation object. In the picture, and the reader's field of vision is enlarged to a wide frame near the target area. The local features of the frame are out of focus, so the field of view of observation becomes magnificent, and the analogy between the source domain and the target domain fades. The reader obtains a global and

broad cognitive vision through the observer's perspective.

Example 1: Every time the male host changes, it only means that she climbed a step of the bottom level of the ladder of destiny again. [11]

The core verb phrase "climbed" in the source domain is matched with the core noun "ladder of destiny" and the quantifier "a step". The target domain was not clearly expressed. It can be learned from the small context that she has gained a higher social status. The source domain maps the images of space categories, body movements, and body displacements to abstract social relations and business behaviors. At the same time, the distance between the observer and the observation object is widened, making the observer look at the observation object condescendingly as if on an observation deck.

Example 2: However, looking back across thirty years of hard work road, no matter how beautiful the moonlight is, it is a bit desolate. (Zhang Ailing "The Golden Cangue")

The core image of the source domain is assumed by the noun phrase "hard work road". The target domain is not clearly presented in the sentence, and it can be inferred from the context that the basic semantics are memories of the past. The source domain is mapped from the spatial category to the subjective recall emotion target domain. The verbs "across" and "look back" map the time category to the space category, and then from the space category to the subjective emotional category. The emotional subject of subjective experience is placed in a broad space-time background, and the observer's foothold is pulled far away from the observation object by extending the viewing distance from the time dimension and the space dimension. The image of the observation object obtained by the observer is projected into a magnificent field of view.

Example 3: Two days later, the bow of the Beiconi rushed to the north. Far away, my hometown lay silently under the white clouds. [11]

The core metaphor is the mapping of the source domain of personification to the target domain of artifacts and directions. With the help of the metaphor of behavioral action, the core verbs of the source domain, "rush" and "lie", attach the personified action image to the target domain. The observer was drawn away from the foothold at the time and observed the direction of the bow and the location of his hometown from a relatively remote

location. Metaphorical mapping shortens the spatial distance between the observer and the observation object, causing two observation objects that are actually far apart to be placed in the original background range, which expands the field of view from the visual experience.

Example 4: In this dark emptiness, the appearance of Zhenzi, like a comet, suddenly filled the vast dark space with her dazzling light from the unreachable clouds. [10]

The source domain is the conceptual category of natural celestial phenomena, which maps the brilliance of the stars and the sky to the target domain of the character's image. The object of observation is originally in an equidistant relationship with the observer. The metaphorical target domain places the observation object in the background of the sky and clouds, which widens the visual distance between the observer and the observation object, and enlarges the field of view of observation. Combining the image of space, luster, and stars in the source domain, during the process of expanding the viewing distance, the personality characteristics of the observation subject are faintly hidden in the picture, becoming a small part of the grand field of vision.

Example 5: I feel as if I am in the middle of the boundless sea, drifting, somewhere with no destination. [8]

The action verb phrases "being in the middle of the sea" and "drifting" map the image characteristics of the source domain of the ship on the sea to the subject "I" of the target domain. The target domain event is the feeling of "I" hesitating and directionless, which belongs to the subjective and abstract mental state. Metaphorical mapping extends the distance between the observer and the observed psychological object, placing the inner emotional object in the category of natural geography and space. Metaphorical cognition causes the extension of the visual distance and the withdrawal of the foothold in the spatial distance, and the observer can examine the subjective emotional objects from a far away perspective.

Example 6: It was already around four o'clock in the morning, and there were many stars in the sky, but the sky gradually faded, like a cyan gold dust paper. (Zhang Ailing "The First Incense")

The core term "gold dust paper" of the source domain comes from daily life. The image of the object is mapped to the target domain of the weather environment, and the image of the target

domain becomes tiny and ordinary in the mapping screen. When the observation lens is zoomed out, the vision becomes very long. The broad picture sets off the target domain objects very small, and the reader follows the observer's cognitive path to obtain a broad field of vision picture.

5. CONCLUSION

By observing the metaphorical expressions in a large number of Chinese novels, the author of this paper has concluded three types of cognitive perspectives of metaphorical mapping: macro, isometric, and distant. Among them, the macro cognitive perspective narrows the range of focus by narrowing the distance between the observer and the observation object, and realizes the foregrounding of the observation object. The isometric cognitive perspective forms a parallel confrontation between the observer and the observation object, and the picture outside the focus range is faint, moving the reader's observation foothold to a position that is parallel to the observation object (that is, the conceptual category feature of the target domain). Observers use their own body position and experience as the source domain to observe the focal features of metaphors. The isometric perspective often relies on the metaphorical mapping of physical experience, and the metaphorical connection is generally realized by the behavior verbs of body movement and body displacement. The characteristic of the long-distance cognitive perspective is that by extending the viewing distance, the observation point is far away from the observation object, and the observer will then look at the observation object from a distance to obtain a cold and alien observation effect.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Guanghan Li.

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