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METONYMY-BASED COLOUR METAPHORS EXPRESSING MIND AND BODY STATES: EVIDENCE FROM ENGLISH AND SERBIAN**

This paper studies the extended meanings of lexemes with the colour concepts RED, PINK, BLUE, GREEN and YELLOW expressing emotional, mental and physical states in English and Serbian from a cognitive linguistic perspective. The initial hypothesis is that lexemes with these colour concepts express states of the mind and/or the body, such as being angry, unrealistic or ill, and that these transferred metaphoric meanings are essentially metonymically grounded. The aims are the following: 1. to identify the conceptual metaphors associating concrete colour concepts with the abstract concepts of emotional, mental and physical states; 2. to determine the metonymic motivation of colour-related metaphors; and 3. to consider the issue of cultural universality and/or diversity. The results of the analysis show that the studied colour concepts express meanings associated with different states of the mind and/or the body, which are presented via conceptual metaphors (e.g. BEING EMBARRASSED IS BEING RED, BEING UNREALISTIC IS SEEING PINK, etc.). Furthermore, most of these metaphors are based on two metonymies: 1. COLOUR OF THE SKIN FOR THE STATE OF THE MIND/BODY, and 2. an experiential association between a particular colour and people's psychological reaction. There are more similarities than differences between English and Serbian, which is strong grounds for believing that the studied metaphors motivated by metonymies are universal.

Keywords: conceptual metaphor, metonymic motivation, colour concepts, states of the mind/body, English, Serbian.

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1. INTRODUCTION

Colour has been an object of research in cognitive linguistics and psychology since the 1960s. The results of the earliest cognitively-oriented empirical studies into colour proved that colour perception influences colour language, i.e. that cognition influences language (Berlin–Kay, 1969; Rosch, 1972); this contradicts the Sapir-Whorf hypothesis of linguistic relativity (Whorf, 1956: 134–159).

This paper studies the extended meanings of some colour lexemes in English and Serbian from a cognitive linguistic perspective. The colour concepts under examination are RED, PINK, BLUE, GREEN and YELLOW expressed by the following lexemes in the two languages: *red/crven (rumen)*, *pink (rosy)/ružičast*, *blue/plav (modar)*, *green/zelen* and *yellow/žut*. The focus is on these colour concepts since it is speculated, mostly on the basis of previous colour-related research (e.g. Filipović-Kovačević, 2014: 121–133; Filipović-Kovačević, 2015: 149–167) that they are predominantly associated with states of the mind and/or the body. The analysis is conducted through the prism of the theories of conceptual metaphor and metonymy (Lakoff–Johnson, 1980), which treat metaphor and metonymy not as linguistic devices, but as cognitive structures on the basis of which we perceive, organize and structure our knowledge. Since conceptual metaphor is defined in terms of mappings from a source domain, which is concrete and more readily graspable, to a target domain, which is more abstract and diffuse, it is claimed here that the domain of colour serves the function of a source domain since it is part of our everyday sensory experience. The initial hypothesis is that colour lexemes are commonly used for expressing personal issues, i.e. emotional, mental and physical states, such as being angry, unrealistic or ill, which are seen as eligible target concepts. Furthermore, it is believed that these transferred metaphoric meanings of colour lexemes are essentially metonymically based. Thus, the aims of the analysis are the following: 1. to show that colour lexemes have transferred meanings relating to a person's emotional, mental and physical states; 2. to identify the conceptual metaphors associating concrete colour concepts with the abstract concepts of emotional, mental and physical states; 3. to determine the metonymic motivation of colour-related metaphors; and 4. to consider the issue of cultural universality and/or diversity.

The relevant recent comparative cognitive linguistic investigations of colour in English and Serbian involve studies by Krimer-Gaborović (2011; 2014a: 217–245), in which she analyzes the conceptualization and prototypical manifestations of the established colour categories in English and Serbian, as well

as the collocation potential of colour lexemes. As for specific colour categories, Vljaković and Stamenković (2013: 547–558) and Mandić (2017: 71–85) analyze ‘black’ and ‘white’, whereas Krimer-Gaborović (2014b: 239–256) and Filipović-Kovačević (2015: 149–167) focus on the colour ‘blue’. Filipović-Kovačević (2014: 121–133) also studies the colour categories ‘red’, ‘pink’, ‘green’ and ‘yellow’.

The present research complements the mentioned colour-related studies since it focuses on the metonymic motivation of colour-related metaphors expressing particular states of the mind and the body, the idea of which could be captured by a seemingly logically fallacious question: *Which colour do you feel?*

1.1. Corpus and methodology

Since this research aims at showing that the concept of COLOUR functions almost universally as the source domain in metonymically-motivated metaphoric mappings where the target domain represents people’s STATES OF MIND AND/OR BODY, the corpus contains the following colour lexemes in English and Serbian: *red/crven (rumen)*, *pink (rosy) /ružičast*, *blue/plav (modar)*, *green/zelen* and *yellow/žut*. The stated hypothesis is tested in English and Serbian, belonging to different language families, which implies that the higher the correlation between the findings, the greater the chance that COLOUR is universally used for conceptualizing people’s emotional, mental and physical states.

The corpus comprises the specified English and Serbian colour lexemes with extended senses expressing various emotional, mental and physical states, such as, being angry, unrealistic, sad, drunk or ill, in English and Serbian. The lexical units in the corpus are of the following types: colour lexemes in their polysemous senses (e.g. *green* ‘young and lacking experience; naive’), compounds with a colour element (e.g. *red-blooded*), derived words with a colour-related base (e.g. *poplaveti*), similes (e.g. *as red as a beet*) and idioms containing the specified colour lexemes (e.g. *give someone a red face* ‘be embarrassed’), with the last category clearly predominant. There are 31 lexical units in English and 27 in Serbian.

The part of the corpus relating to English was excerpted from the following sources: Longman Online Dictionary of Contemporary English: <https://www.ldoceonline.com/>, The British National Corpus: <http://www.natcorp.ox.ac.uk/>, The Free Dictionary: <https://www.thefreedictionary.com/>, The Phrase Finder: <http://www.phrases.org.uk/>, The Urban Dictionary <https://www.urbandictionary.com/> and The Idiom Connection: <http://www.idiomconnection.com/color.html>. The part of the corpus relating to Serbian was excerpted from the following sources: *Srpsko-engleski rečnik idioma*

(1996), *Englesko-srpski frazeološki rečnik* (1996), *Srpsko-engleski frazeološki rečnik* (2002), *Rečnik srpskoga jezika* (2007) and *Frazeološki rečnik srpskog jezika* (2012).

In the analysis section the lexical units from the corpus are organized in five categories according to the colour as the source domain: RED, PINK, BLUE, GREEN and YELLOW, in the stated order. Within each colour category, conceptual metaphors relating to emotional, mental and physical states (in that order) are identified, first those common in both languages, and then those specific to English and Serbian. Furthermore, within the specified subcategories, conceptual metaphors are grouped according to the similarity of the target domain (e.g. ANGER and EMBARRASSMENT as emotional states are semantically closer to each other than to BEING ENERGETIC). Each identified conceptual metaphor is illustrated by the relevant linguistic expressions, followed by definitions and contextualized examples. Subsequently, there is a discussion of the metonymic motivation of the determined metaphorical meanings.

2. THEORETICAL CONSIDERATIONS

Some of the basic principles of cognitive semantics relevant for this research are the following: 1. semantic structure is a conceptual structure, i.e. language refers to concepts in the mind rather than to objects in the external world; 2. the embodied cognition thesis, which holds that conceptual organization arises from our bodily experience, i.e. from our sensorimotor experience and recurrent patterns of interaction with the physical world from our earliest days (Johnson, 1987); 3. meaning extension in polysemy and the meanings of idioms are motivated by cognitive mechanisms such as conceptual metaphor, metonymy, image schema transformations and/or conventional knowledge (Johnson, 1987; Kövecses, 2002: 200–210). (On cognitive linguistics in general see, e.g.: Lakoff–Johnson, 1980/2003; Kövecses, 2002; Lee, 2001; Evans–Green, 2006; Ungerer–Schmid, 1996; Croft–Cruse, 2004).

This section provides a brief overview of an issue of crucial importance for this study – the interaction between metaphor and metonymy. Quite a few authors claim that metaphor is typically motivated by metonymy, which makes metonymy the most fundamental cognitive mechanism (Kövecses–Radden, 1998; Taylor, 1995: 138–141). What follows is a brief account of references on this topic. Goosens (1990, 2002: 349–378) coined the term ‘metaphonymy’ and reduced the intricate interaction between metaphor and metonymy to two major types: a) metaphor from metonymy, when metaphor is grounded in a metonymic

relationship: if, for example, we refer to someone who talks a good deal, but does not give away much information as *close-lipped*, that is metaphor motivated by the metonymy INSTRUMENT FOR ACTION (LIPS/MOUTH FOR SPEAKING); and b) metonymy within metaphor: for example, *bite one's tongue off* means metaphorically 'to be sorry for what one has just said', and the metonymically used entity in the target domain is the *tongue*, used for the *speech faculty*.

Kövecses (1986, 1988, 1990, 1991), Barcelona (1986), and Lakoff and Kövecses (as reported in Lakoff, 1987: 380–415) point to the metonymic motivation of most metaphors for emotions, such as anger, happiness, sadness, love, pride, fear, etc., on the basis of physiological and behavioural responses to emotions. For example, a metonymized physiological effect of emotion is the heartbeat rate, which changes as a result of a strong emotional impact (e.g. *His heart stopped when he saw her.*)

Moreover, Kövecses (1995) looks more deeply into anger metaphors cross-linguistically, in English, Chinese, Japanese, Hungarian, Tahitian and Wolof, and concludes that they seem to be constrained by physiological responses to anger. Similarly, Apresjan (1997) studies the direct physiological correlation between sensations such as cold and emotions such as fear (FEAR IS COLD) in English and Russian.

Barcelona (2000: 31–58) focuses on finding empirical evidence for the hypothesis that every metaphorical mapping presupposes a conceptually prior metonymic projection and thus finds metonymic grounding even for synesthetic metaphors (e.g. *loud colour, sweet music, black mood*), which Taylor (1995) singles out as instances without a metonymic basis. Thus, Barcelona (2000: 39–40) claims that *black mood* (*Jane is in a black mood today*), which can be understood either as 'silent and intense anger or sadness', is based on the metaphor A NEGATIVE EMOTION IS DARK (AN EXTREMELY NEGATIVE EMOTION IS BLACK), which is motivated by the metonymy DARK FOR NEGATIVE STATES CAUSED BY DARK owing to an experiential association between lack of light (e.g. the dark experienced at night or the relative dark on an overcast day) and certain physiological and psychological reactions, such as a feeling of insecurity, melancholy and physical unease.

3. RESEARCH RESULTS

The research into the semantics of the selected colour lexemes in English and Serbian (*red/crven* [rumen], *pink* [rosy]/ružičast, *blue/plav* [modar], *green/zelen*, *yellow/žut*) confirmed the initial hypothesis that their transferred

meanings commonly relate to people's states of being – emotionally, mentally and physically – and that colour serves the function of a source domain in metaphoric mappings.

Since this study is conducted within the cognitive linguistic framework, it searches for the cognitive motivation of the extended meanings of colour lexemes. As such, first it provides a list of conceptual metaphors involved in the semantic extensions of the meanings of each studied colour lexeme in English and Serbian. Secondly, it shows that these metaphorical meanings of colour lexemes in both languages commonly presuppose a conceptually prior metonymic mapping. Finally, it also addresses the issue of cultural uniqueness and universality.

3.1. *The concept of the colour RED¹*

The concept of the colour RED, an intense colour (*red/crven* [*rumen*]), in general expresses intense states. Associations common to both English and Serbian relate to being angry and embarrassed, as seen in the conceptual metaphors that follow. The first metaphor to be accounted for is BEING ANGRY IS BEING RED, as in the idioms *be like a red rag to a bull* (*Don't tell him you're a vegetarian – it's like a red rag to a bull*) and *see red* (*People who don't finish a job really make me see red*). In Serbian the same metaphor underlies the idioms *crvena krpa* and *pokazati biku crveno* (*Kad mu spomeneš Marka, kao da si mu pokazao crvenu krpu*), as well as the similes: *crven kao rak/paprika* (*Urlao je od besa, crven kao rak/paprika*).

The next common metaphor in both languages is BEING EMBARRASSED IS BEING RED, as illustrated by the idioms: *give someone a red face* (*His error gave him a very red face*), *go/turn beetroot (red)* (*go as red as a beet*) (*Whenever I talked about his past life, he would go beetroot red*), *one's ears are red* (*My ears are red! I can't believe I said that*), and *red in the face* (*He was red in the face from all of the mistakes he made while announcing the winners' names*). Similarly, in Serbian, the following idioms and similes also mean 'to be embarrassed': *pocrveneti do ušiju* (*Pocrveneo je do ušiju kada ga je nastavnik pohvalio pred svima*), *naterati rumen u lice kome*, *oblila ga je rumen* (*Kada je čuo negativnu kritiku, oblila ga je rumen*), and *crven kao cvekla/bulka/božur/ćuranova kresta* (*Pocrveneo je kao bulka kada ju je spazio*).

¹ The analysis of the metonymic motivation of the metaphoric meanings of the colour concepts RED, PINK, GREEN and YELLOW in English and Serbian is based on the conceptual metaphors identified in Filipović- Kovačević (2014: 121–133).

Associations present only in English relate to an energetic state of being: BEING FULL OF ENERGY IS BEING RED, as illustrated by the following example: *red-blooded*², which describes someone who ‘has a lot of energy and enjoys sex very much’ (*He was attracted to her, as any red-blooded male would be*).

On the other hand, associations present only in Serbian relate to the physical state of health: BEING HEALTHY IS BEING RED, as exemplified by the following proverb: *Žuti žutuju a crveni/rumeni putuju* (Eng. ‘The sickly often outlive the robust’). Interestingly enough, RED also manifests an almost contradictory association in the simile *crven kao rak*, meaning ‘sunburnt’, where RED stands for the colour of sunburnt skin.

The listed examples with the concept of RED express either a person’s intense emotions, such as anger and embarrassment; an intense mental and physical state; or good physical condition. It is claimed here that the identified metaphors related to the concept of RED, however, have metonymic motivation on the basis of physiological or behavioural responses to the relevant emotions, and/or mental and physical states. They follow a pattern which is essentially based on the embodiment hypothesis. Namely, when people are in intense emotional, mental or physical states, e.g. when they are angry, embarrassed, or sexually aroused, their face, the neck, and/or the ears become red as a result of blood vessels widening and circulation increasing. Thus, the specific metonymy motivating the metaphoric relation between intense emotional and/or physical states and redness is REDNESS FOR INTENSE EMOTIONAL/MENTAL STATE, which encompasses the metonymy REDNESS FOR BLOOD. As for the concept of ANGER in expressions like *be like a red rag to a bull*, *see red*, *crvena krpa*, and *pokazati biku crveno*, it is argued that underlying the metaphor BEING ANGRY IS BEING RED there is an experiential metonymic association between seeing red, as an extremely intense colour, and the psychological effect it has on people, such as attracting attention, stirring emotions and agitating them.

3.2. The concept of the colour PINK

The next object of analysis are lexemes with the concept of the colour PINK, i.e. the colour a shade paler than the previously analyzed RED (*pink* [rosy]/*ružičast*). Associations common to both English and Serbian relate to an optimistic state of

² In Serbian the correspondent is *punokrvan*, where there is a metonymic link between BLOOD and RED.

the mind: BEING OPTIMISTIC IS SEEING PINK, as seen in the transferred meaning of *rosy* ‘very positive and happy’ (*The future looks rosy*), and in the idioms *look at/see something through rose-coloured (tinted) glasses*; *prikazati što u ružičastim bojama*; and *gledati kroz ružičaste naočare*, meaning ‘to see only the pleasant things about a situation and not notice the things that are unpleasant’ (*She’s always looked at life through rose-tinted glasses. Taj pisac prikazuje život na selu u ružičastim bojama.*) There is another, related, metaphoric association in English: BEING PLEASED IS BEING PINK, as seen in the expression *tickled pink*, meaning ‘greatly pleased’ (*I was tickled pink to be invited*).

There are also associations present only in English, but relating to the physical and emotional aspects of health: BEING IN A VERY GOOD STATE OF HEALTH IS BEING PINK. For example, *to be in the pink* means ‘to be in a very good condition, physically and emotionally’ (*Jon recovered from his surgery in less than 10 days, and is now in the pink of condition*).

Although the concept of PINK predominantly expresses positive mental and physical states, English also yields a metaphor implying a negative mental state: HAVING ILLUSIONS IS SEEING PINK, as in the idiom *seeing pink elephants/spiders*, meaning ‘intoxicated; recovering from a drinking bout; having the delirium tremens’ (*When I got to the point of seeing pink elephants, I knew that something had to be done*). This meaning strongly depends on the collocation of *pink* with the noun *elephants* or *spiders*, which is an impossible scenario in reality.

The metaphorical meanings of PINK relating to optimism and pleasure interact with another conceptual metaphor, UNDERSTANDING IS SEEING, and are motivated by the metonymy RESULT FOR ACTION (PINK PICTURE FOR LOOKING THROUGH/AT SOMETHING PINK). An important element in the interpretation process is an experiential association between the colour ‘pink’ and people’s psychological reaction to it. ‘Pink’ is likely to arouse positive, light feelings, such as happiness and optimism, since it reminds people of early childhood and gentleness. It is exactly this last stated association of PINK with OPTIMISM in its extreme leading to the impossible and unreal, which is intensified in the metaphor relating to the abstract domain of HAVING ILLUSIONS. It can be even argued that a more general metaphor, BEING UNREALISTIC IS BEING PINK, functions as an umbrella metaphor for BEING OPTIMISTIC, with a positive connotation, and HAVING ILLUSIONS, with a negative interpretation.

The second metaphorical meaning of PINK, relating to health, has metonymic motivation: PART FOR WHOLE, i.e. CHEEKS FOR PERSON, in that PINK refers to the colour of the cheeks typical of a healthy person.

3.3. The concept of the colour BLUE³

Filipović-Kovačević (2015: 149–167) pinpoints various conceptual metaphors and metonymies underlying the transferred meanings of lexical units with the concept of BLUE in English and Serbian (*blue/plav* [*modar*] (e.g. SADNESS IS BLUE, SUDDEN IS BLUE, VULGAR IS BLUE, BLUE FOR INTELLECTUAL, etc.). Here, the focus is on the meanings relating to people's states of being. The analysis shows that there are no common metaphorical associations with BLUE as the source domain in English and Serbian.

Associations common to English only relate to being sad, experiencing some other negative emotions, and being in a bad state of health. Namely, one of the most common associations of BLUE is the concept of DEEP SADNESS or DEPRESSION (Filipović-Kovačević 2015: 154), which can be accounted for by the metaphor BEING SAD IS BEING BLUE. This metaphor underlies, for example, the following expressions: *feel blue* 'be sad and without hope' (*I've been feeling kind of blue*), *the blues* 'feelings of sadness' (*A lot of women get the blues after the baby is born*), and *baby blues* 'an illness in which a woman feels unhappy and tired after her baby is born' (*According to this article, as many as 60 percent of women suffer from the baby blues*).

Another metaphor underlying the expressions with BLUE is HAVING A NEGATIVE EMOTION IS BEING BLUE, the negative emotion being anger, sadness or worry, as in the following expressions: *blue in the face* 'exhausted from anger, strain, or other great effort' (*You can argue until you're blue in the face, but I refuse to go*), *have a blue fit* 'to become angry' (*Don't have a blue fit – I wasn't trying to insult you*), and *in a blue funk* 'very unhappy, worried, or afraid' (*She's in a blue funk about giving her talk on Sunday*). This metaphor might be treated as an umbrella metaphor encompassing specific reference to SADNESS.

The third transferred meaning associated with BLUE denotes a bad state of health – BEING IN A BAD STATE OF HEALTH IS BEING BLUE in two specific variations of the target domain. One of them is BEING DRUNK: *blue devils* 'an attack of delirium tremens'; *blue/green around the gills* 'drunk' (*Do you remember last night at the bar at all? You were really blue around the gills!*); and *screwed, blued and*

³ Most of the information provided about BLUE is based on Filipović-Kovačević (2015: 149–167), where she considers the metaphoric and metonymic motivation of the transferred meanings of lexical units with the concept of BLUE, including those that relate to states of the mind and the body.

tattooed ‘intoxicated’ (All four of them went out and got screwed, blued and tattooed).⁴ The other is BEING SICK/ILL IS BEING BLUE, as in the following expressions: *blue/green around the gills* ‘ill; nauseated’ (How about a little air? I feel a little green around the gills), *black and blue* ‘bruised, either physically or emotionally’ (It’s normal to feel black and blue right after you break up with someone), *go blue* ‘if someone goes blue, their skin becomes blue because they are cold or cannot breathe properly’ (The baby boy went blue after his lungs became blocked), and *blue baby* ‘a baby whose skin is slightly blue when it is born because it has a heart problem’.

Associations common to Serbian only express anger, as a negative emotion: BEING ANGRY IS BEING BLUE, as in the following expressions: *poplaveti/pomodreti od besa* ‘to be extremely angry’ (*Pomodreo je od besa* kada je čuo kako se ponašala u poseti), and *modar/plav (od besa)* (*Bio je modar od besa* kada je čuo šta su govorili na sastanku).⁵

In Serbian BLUE metonymically refers to health, although only its physical aspects (BLUE FOR BEING BRUISED), as in the following linguistic expressions: *modar* (*Sav je modar od udara u saobraćajnoj nesreći*), *modrica* (*Ako je udarac slab, a modrica bleđa, nije potrebno posebno lečenje*), and *poplaveti/pomodreti* (*Noga mu je pomodrela/poplavela od udara*).

The specified metaphors based on BLUE as the source domain are motivated by the metonymy PHYSICAL MANIFESTATION OF AN EMOTION FOR THE EMOTION manifesting itself through the bluish tinge of the colour of the skin resulting from the lack of oxygen when one experiences intense emotions such as anger, physical or psychological strain, or a poor health condition due to slower circulation, being ill, or having lung or heart problems (Filipović Kovačević 2015: 154–155).

3.4. The concept of the colour GREEN

The concept of GREEN (*green/zelen*) in both English and Serbian metaphorically relates to inexperience, sickness and jealousy, which can be demonstrated by the following metaphors. First, in both languages the concept of

⁴ There is another expression meaning ‘be very drunk’: *burn with a low blue flame* (*He’s not just drunk, he’s burning with a low blue flame*). However, this is based on the metaphor ANGER IS FIRE, and is not metonymically motivated.

⁵ In Serbian ANGER is expressed by RED and GREEN as well, while in English it is expressed by RED only.

GREEN is used to refer to a person's lack of experience as a result of being too young and naive, thus BEING INEXPERIENCED IS BEING GREEN, as seen in the following expressions: *be green* 'be young and lacking experience; naive' (*I was pretty green then; I had a lot of things to learn*), and *greenhorn* 'someone who lacks experience of something' (*The greenhorns headed out to the corral for their first ride*). Likewise, in Serbian there is the idiom *biti zelen* (*Nije on baš tako zelen kao što izgleda*).⁶

Another common metaphor is BEING SICK IS BEING GREEN, as in the examples that follow: *green (pale/blue) around the gills* 'looking sick' (*He was out drinking last night, was he? I thought he looked a bit green around the gills this morning*). Similarly, in Serbian there is the idiom *sav zelen u licu* 'looking sick' (*Jutros kada sam ga videla bio je sav zelen u licu*).

The third metaphoric mapping typical of both English and Serbian is BEING JEALOUS IS BEING GREEN. For example: *green with envy* (*His voice had a freshness that would make many tenors under the age of 40 go green with envy*), *the green-eyed monster* 'jealousy' (*Do you think his criticisms of Jack are valid or is it just a case of the green-eyed monster*), and *pozeleneti od zavisti* (*Kada je čuo za njegov nov poslovni uspeh, pozeleneo je od zavisti*).

Interestingly, in Serbian, GREEN is used for expressing anger, as well, hence BEING ANGRY IS BEING GREEN: *pozeleneti od besa, biti zelen od besa* 'be very angry' (*Juče je pozeleneo od besa kada je govorio o poslu*).

As illustrated, the concept of GREEN in both English and Serbian is used metaphorically to denote inexperience. This semantic extension is not motivated by metonymy, but by the conventional metaphor PEOPLE ARE PLANTS, here based on the analogy between unripe fruit, which is typically green, and young people lacking experience.⁷

In addition, GREEN in both languages is used for people's mental states, such as jealousy and an acute state of health, such as sickness. There is a cognitive, metonymic association between the mentioned states and people's physiological reactions resulting from them (PHYSICAL MANIFESTATION OF A STATE FOR THE STATE). When people feel nauseous, their cheeks and lips turn pale, and we perceive the skin as having a greenish tinge. On the other hand, GREEN has been symbolic of jealousy since the Middle English period, when Shakespeare's *green-eyed monster* of Othello saw all "through eyes tinged with jealousy". Admittedly,

⁶ In Serbian INEXPERIENCE is associated with YELLOW, as well.

⁷ https://www.etymonline.com/word/green#etymonline_v_41237

there is evidence that GREEN was associated with jealousy long before Shakespeare; namely, the ancient Greeks believed that jealousy resulted from the overproduction of bile, which gave the skin a green tint. This is in connection with the ancient Humour Theory (Hippocrates, 460–370 BCE),⁸ according to which certain human moods, emotions and types of behaviour were caused by body fluids called humours: blood, yellow bile, black bile and phlegm, the right balance and purity of which was essential to maintaining health.

3.5. *The concept of the colour YELLOW*

The metaphorical and/or metonymic potential of the concept YELLOW is utilized to a lesser extent for emotional and mental states than is the case with RED, PINK, BLUE and GREEN. It is used in Serbian only, where it accounts for inexperience (see GREEN in Section 1.4.), thus BEING INEXPERIENCED IS BEING YELLOW: *žut oko kljuna, žutokljunac* ‘immature, inexperienced’ (*Nemoj slušati njegove savete; još je on žut oko kljuna*).

Furthermore, in Serbian it also denotes impulsive, uncontrolled, unpredictable behaviour, BEING IMPULSIVE IS BEING YELLOW, as in the idiom *žuta minuta* ‘temporary insanity, acting on an impulse’ (*Odjednom mu je došla žuta minuta*).

Finally, again in Serbian only, YELLOW denotes sickness, which can be stated through the metaphor BEING SICK/ILL IS BEING YELLOW: *žut kao limun* ‘be and look ill’ (*Izašao je iz bolnice žut kao limun*) and *žuti žutuju a crveni putuju* (‘The sickly often outlive the robust’).

There is a metonymic motivation of the two latter metaphorical meanings denoting impulsiveness and sickness in the general form PHYSICAL MANIFESTATION OF A STATE OF BEING FOR THE STATE OF BEING. Namely, during illness people’s skin is pale, with a yellow or green tinge; whether we interpret it as green or yellow depends on our perception and the ability to categorize colour due to fuzziness. On the other hand, the meaning denoting impulsive behaviour can be explained again by resorting to Humour Theory, according to which four basic types of temperament can be identified depending on the humour that predominates. Thus,

⁸ <https://katerinamichouli.wordpress.com/the-four-temperament-types-of-hippocrates-wikipedia/>, http://www.greekmedicine.net/b_p/Four_Humors.html

choleric temperament, which is prone to anger, impatience, irritability and short temper, is characterized by the predominance of yellow bile.⁹

4. CONCLUDING REMARKS

This paper has hopefully shown that the domain of colour is an interesting and enlightening subject for investigation, which can be relevant for linguistic, conceptual and cultural considerations. The results of the research have confirmed the initial hypothesis that the domain of colour, being a part of our concrete sensory experience, has the function of a source domain in metaphorical transfers, in particular expressing emotional, mental and physical states of being. Furthermore, the established metaphorical meanings of colour lexemes are essentially motivated by metonymy, which supports embodied cognition.

The studied conceptualization of the states of being through the colour domain shows a great degree of similarity between English and Serbian. First, the concept of the colour RED, which is an intense colour, in both English and Serbian expresses intense emotions such as ANGER and EMBARRASSMENT. In English, RED is associated with a state of BEING FULL OF ENERGY, while in Serbian RED relates to GOOD HEALTH. Next, the concept of PINK relates to BEING UNREALISTIC in both languages, while in English PINK also relates to the mental states of BEING PLEASED and HAVING ILLUSIONS. Third, the concept of BLUE in English is associated with EXPERIENCING NEGATIVE EMOTIONS, such as ANGER, SADNESS and WORRY; in Serbian it is restricted to ANGER. Moreover, in English BLUE expresses BEING IN A BAD STATE OF HEALTH, i.e. BEING DRUNK or ILL. In Serbian BLUE is metonymically used for BEING BRUISED physically. Next, the concept of GREEN in English and Serbian metaphorically expresses the mental states of BEING INEXPERIENCED and JEALOUS, as well as the physical and mental state of BEING ILL. Interestingly, GREEN is associated with ANGER in Serbian only. Finally, the concept of the colour YELLOW is used metaphorically for states of being in Serbian only and expresses the states of BEING INEXPERIENCED, ILL or IMPULSIVE. Based on the list of identified transferred meanings, we can conclude that, in general, the concepts of RED and PINK have the tendency to express positive states of the mind and the body (except for ANGER, EMBARRASSMENT and ILLUSIONS), whereas the concepts of BLUE, GREEN and YELLOW generally relate to negative states of the mind and the body in both languages.

⁹ http://www.greekmedicine.net/b_p/Four_Temperaments.html

The analysis has shown that the identified metaphors with colour concepts as the source domain are as a rule conceptually preceded by metonymic associations, which are of two types. The first most common metonymy is formulated as THE COLOUR OF THE SKIN FOR THE STATE OF THE MIND/BODY, since our bodies react to our feelings and mental states, be it redness in the face from anger, embarrassment or an adrenaline rush, or the bluish tinge of the skin as a result of slow circulation in states of anxiety, being drunk, etc. The other relevant and motivating metonymy, which relates to the concepts of RED and PINK, is an experiential association between a particular colour and people's psychological reaction to it, as when people see red, they can experience anger and agitation, or when they see pink, they feel optimistic and happy. Since these are instantaneous, instinctive bodily or psychological reactions to the external world, and since all people have the same biological makeup regardless of the country and culture they come from, there are strong and solid grounds for believing that the studied metaphors motivated by metonymies are universal, especially since they often coincide in two genetically relatively unrelated languages such as English and Serbian.

Sonja Filipović Kovačević

METONIMIJSKI MOTIVISANE METAFORE S POJMOM BOJA KOJE IZRAŽAVAJU STANJA UMA I TELA: NA PRIMERU ENGLESKOG I SRPSKOG JEZIKA

Rezime

Ovaj rad izučava proširena značenja leksema s pojmovima sledećih boja: CRVENE, RUŽIČASTE, PLAVE, ZELENE i ŽUTE, koja izražavaju apstraktna emotivna, mentalna i fizička stanja ljudi u engleskom i srpskom jeziku iz kognitivnolingvističke perspektive. Polazna hipoteza jeste da lekseme sa ovim pojmovima boja (*red/crven* [*rumen*], *pink* [*rosy*]/*ružičast*, *blue/plav* [*modar*], *green/zelen*, *yellow/žut*) izražavaju određena stanja uma i tela kao što su, na primer, bes, bolest ili mučnina, nerealan stav, optimizam, i sl., kao i da ova prenesena, metaforička značenja suštinski motiviše pojmovna metonimija. Ciljevi rada su sledeći: 1. konstatovati pojmovne metafore koje povezuju konkretne pojmove s bojama sa apstraktnim pojmovima koji izražavaju emotivna, mentalna i fizička stanja, 2. ukazati na metonimijsku utemeljenost metafora sa izvornim pojmom boja, 3. razmotriti pitanje kulturološke univerzalnosti i specifičnosti. Rezultati analize pokazali su da izučavani pojmovi s bojama izražavaju značenja u vezi sa različitim stanjima uma i tela, što je predstavljeno kroz pojmovne metafore (npr. BESAN ČOVEK JE CRVEN, NEREALAN ČOVEK VIDI RUŽIČASTO, LJUBOMORAN ČOVEK JE ZELEN...). Takođe, pokazano je da se ove metafore po pravilu zasnivaju na jednoj od dve metonimije. Jedna metonimija iskazana je kao BOJA KOŽE

UMESTO STANJA UMA ILI TELA, kao konkretna realizacija opštije metonimije FIZIČKA MANIFESTACIJA STANJA UMA/TELA UMESTO STANJA UMA/TELA, budući da koža dobije određenu crvenkastu, plavičastu ili žućkasto-zelenkastu nijansu u određenim emotivnim i mentalnim stanjima (npr. lice nam pocrveni kada smo besni ili postideeni). Druga motivišuća metonimija se odnosi na iskustvenu vezu između određene boje i čovekove instinktivne, trenutne psihološke reakcije na nju. Na primer, ružičasta boja podstiče pozitivna, lagana osećanja poput sreće i optimističnog stava. Opšti zaključak koji se može izvesti na osnovu razmatranja jeste da metaforička konceptualizacija koju signaliziraju izučavane lekseme sa pojmovima boja, a u vezi sa emocionalnim, mentalnim i fizičkim stanjima, pokazuju više sličnosti nego različitosti u engleskom i srpskom jeziku. Pored ovoga, konstatovane metafore utemeljene su u identičnim metonimijama u dva jezika. Budući da engleski i srpski jezik pripadaju genetski različitim granama jezika, germanskim i slovenskim, može se pretpostaviti sa priličnom sigurnošću da izučavane metafore sa izvornim pojmom boja utemeljene na metonimiji, koje izražavaju stanja uma ili tela, jesu univerzalne.

Ključne reči: pojmovna metafora, metonimijska motivisanost, pojmovi boja, stanje uma/tela, engleski, srpski.

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