

Original Paper

An Analysis of the Integration of Family and Nation in “Great China” from the Perspective of Conceptual Integration Theory

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Abstract

This study employs Conceptual Integration Theory as its theoretical framework, supplemented by optimization principles and model types. It focuses on the characteristic nation-family construction elements within the lyrics of “Great China”, conducting an integrated analysis of its conceptual bundles to reveal the philosophical conception of “nation-family unity” within mainstream musical works. Findings indicate that “Great China” intertwines “family” and “nation” through themes of ethnicity, destiny, growth, and emotion, demonstrating the powerful ideological shaping function of mainstream works in the contemporary era. The family-nation perspective permeating such works not only reflects ancient wisdom but also lays the foundation for the unity and collective resolve of the Chinese nation today, further propelling the great rejuvenation of the Chinese nation.

Keywords

Conceptual Integration Theory, “Great China”, family-Nation Unity

1. Introduction

Music is humanity's treasure, and songs serve as its primary vehicle. Throughout history, songs have become a widely disseminated cultural form in modern times, exerting profound influence across various domains: cultural heritage transmission (Li, 2025), ideological and political education (Hong, 2023), aesthetic cultivation (Chen, 2025), and emotional expression (Liu & Xue, 2025). Whether addressing grand themes of nation and family or intimate personal matters, music possesses irreplaceable value. Lyric texts constitute the most direct manifestation of songs, conveying their ideological themes and deeper meanings to deliver sensory and spiritual pleasure. Exceptional musical works must not only achieve elegance in melody and lyrics but also align closely with contemporary

themes, shouldering social responsibility. Yan and Jun (2020) note that since the 21st century, mainstream songs blending classical artistry with popular culture have not only resonated with the Chinese tradition of ritual music but also embodied the spirit of the times, consistently championing the era's dominant themes.

Since its creation and performance by Gao Feng in the 1990s, the song “Great China” has swiftly become an enduring classic through its grand melody, unadorned lyrics, and profound patriotic sentiment, cementing its place as a musical cornerstone in a generation's collective memory. It later became standard repertoire for major state ceremonies and was incorporated into primary school music textbooks. Through its familiar lyrics—“We all have a family whose name is China”—it directly bridges the divide between “family” and “nation”. Without lengthy discourse, both the surface meaning and emotional core of the lyrics bind the relationship between family and country, naturally embedding national identity into public consciousness and awaken national sentiment. To this day, the song remains a shared memory across generations, enduring as a classic with significant analytical value.

The conceptual integration theory was founded by Gilles (2008) in his work *Mental Spaces: A Theory of Natural Language*, subsequently formalized in his co-authored work with Mark Turner (2002), *The Way We Think*, which established its core framework. This elevated the theory to a central cognitive operation explaining human general thinking and creativity. This work explicitly proposed the “four-space” model (two input spaces, one category space, one synthesis space), key operational processes such as “selective projection”, “combination”, “refinement”, and “elaboration”, alongside the core concept of “emergent structure”. Yang and Bian (2024) reviewed international research on conceptual integration, noting its interdisciplinary applications and empirical exploration across mathematics and computational modelling, neurolinguistics, and musical composition. Jacek (2018) has incorporated integration principles into the methodology of mathematical mapping. Kemal A. (2019) applied conceptual integration theory to analyse the processing of black humour in comics; Konstantina Dimitras S. and Athena Y. (2023) jointly explored the unifying role of conceptual integration in climate change terminology...

Compared to international research focusing on theoretical exploration, domestic studies emphasize the native application of the theory. Through visual analysis, Yang and Cui (2024) categorized key co-occurring terms based on frequency and centrality, identifying six primary domains in domestic CI research: (1) Studies on CI's internal architecture and fundamental mechanisms (Ma, 2011); (2) Conceptual integration and rhetorical studies (Hou, 2012); (3) Conceptual integration and syntactic construction/semantic studies (Cui, 2025); (4) Conceptual integration and discourse/speech analysis studies (Cai & Liu, 2024); (5) Conceptual integration and cognitive poetics research (Dong & Duan, 2025); (6) Conceptual integration and translation studies (Li & Lü, 2024). Overall, domestic research primarily focuses on the theory itself or its intersections with linguistics, translation, and literature. Integrating conceptual integration theory with music for lyric analysis remains a relatively niche field.

In summary, conceptual integration theory possesses distinct scientific value: it aids humanity in

understanding the objective world; achieves transparency in human thought processes; and guides human life. The interconnection of conceptual integration with multiple disciplines points the way for the rapidly developing scientific world (Ma, 2008). In contemporary times, we may also employ conceptual integration theory to examine how the outstanding patriotic anthem “Great China” awakens the deep-seated sense of national pride within the Chinese people. This offers valuable insights for future patriotic musical compositions and for shaping the Chinese people’s “national perspective”.

2. Theoretical Foundations

Since the 1990s, renowned cognitive scientists Fauconnier and Turner have established Conceptual Integration Theory. Also termed Conceptual Synthesis Theory, it stands as a pivotal framework within cognitive linguistics, evolving from the theory of mental spaces and conceptual metaphor theory.

The theory of mental spaces was proposed by Fauconnier (1944) in his work *Mental Spaces: Aspects of Meaning Construction in Natural Language*, serving to explore the cognitive mechanisms underlying the online construction of meaning in natural language. While this theory explains the processes of meaning generation and comprehension, it does not clearly articulate the specific cognitive operations involved. Consequently, to address how interconnected mental spaces generate novel meanings, Fauconnier and Turner (1995) introduced the Conceptual Integration Theory in their paper “Conceptual Integration and Formal Expression”. This theory comprehensively describes the real-time construction of natural language meaning while refining the multi-space model.

Another origin of the Conceptual Integration Theory is the “Conceptual Metaphor Theory” proposed by Lakoff and Johnson (1980). They emphasized that metaphor constitutes a mode of human cognition and thought. Fauconnier(2002) observed that individuals continually construct mental spaces during thought or discourse. Through cross-space mapping, the layered structures formed within composite spaces are interpreted precisely by the mapping from source domains to target domains within conceptual metaphors. Furthermore, by comparing terminology across both theories—such as conceptual domain versus mental space, source domain versus input space I, target domain versus input space II, mapping versus projection, constancy principle versus control principle, and conceptual metaphor versus conceptual integration—we observe that the latter incorporates the essence of the former (Sun & Chen, 2008). It is thus evident that Conceptual Integration Theory has, to a significant extent, evolved from Conceptual Metaphor Theory. It offers a compelling framework capable of explaining complex and novel metaphorical expressions.

This multi-space model of conceptual integration comprises four spaces: two input spaces, a category space, and a synthesis space. Additionally, the synthesis space incorporates a hierarchical structure. The two input spaces connect corresponding elements through cross-space mapping, projecting partial structures from the input spaces into the synthesis space via projection. This ultimately forms a complete four-space network model (Li, 2008). Input Space I and Input Space II contain organizational frameworks (cognitive structures established based on existing knowledge and experience) and abstract

information. Partial structural correspondences exist between these two input spaces, sharing common structures and information; these shared elements are projected into the Generic Space. Partial or complete structures and information from input spaces I and II are projected into the synthetic space via cross-space mapping. Within this synthetic space, new structures not present in the input spaces are obtained through association and integration, yielding the final emergent structure. This constitutes the complete conceptual integration network (CIN) (Zhao, 2016).

2.1 Principles of Conceptual Integration Theory:

Conceptual integration constitutes a cognitive process underpinning human creative thinking. To achieve a coherent fusion space and generate novel structures, certain conditions must be met. Gilles Fauconnier and Mark Turner (2002) proposed nine optimality principles constraining integration. For reader convenience, these have been organized into a tabular format (see Table 1).

Table 1. Optimality Principles for Conceptual Integration

Conceptual Optimality Principles	Integration	Explanation
Compression		Humans continuously compress significant relationships during cognition to construct and comprehend meaning
Network		Integration Spaces maintain close yet balanced connections with input spaces and category spaces
Unpacking		The entire conceptual integration network can be reconstructed using only the synthetic space
Integration		The integration result is independent and can function as a single unit
Association		Each element within the synthetic space can establish connections with other spaces
Topology		The internal relationships within the composite space reflect spatial interconnections and the topological structure of the input space
Format refinement		Leverage existing frameworks to refine the synthetic space framework
Maximizing of Relationships	Key	The concept integration network should maximize the number of significant relationships
Reinforcement of Relationships	Key	Highlight and strengthen significant relationships within the conceptual integration network wherever possible

2.2 Types of Conceptual Integration Theory

Li (2011) clearly made a summary that the conceptual integration network model constitutes the core component of conceptual integration theory. The four types of conceptual integration network models are: simple networks, mirror networks, single-domain networks, and dual-domain networks. The

mentioned nine optimization principles collectively establish a rational and effective conceptual integration network. This section will elucidate the formal differences in integration by analyzing the intrinsic characteristics of these four types.

2.2.1 Simple Network

This is the most fundamental and prevalent type. Within this framework, one input space provides an abstract structure, while another input space offers concrete materialization to fulfil the role of this structure. These two spaces operate in perfect harmony, with mappings between them ensuring a close connection, where the structure aligns with specific attributes.

Example: Effort is the necessary path to success.

In this example, we can find “Effort” is abstract but path is specific. The two composes a simple network.

2.2.2 Mirror Networks

Within this network, the input space, category space, and integration space reside within the same framework network. Though their manifestations differ, they ultimately reflect identical content and meaning. The mirror network constitutes the core mechanism of analogy and metaphor. It enables us to interpret obscure principles through familiar or relatively simple phenomena, while progressively dissecting the deep structural similarities between disparate phenomena, thereby enhancing our comprehension and application of language.

Example: If I were your mother, I would love you dearly.

“Mother and daughter” as a relation framework, And “I” and “you” is another framework. They are both correspond to each one just like a mirror.

2.2.3 Single-domain Network

Single-domain networks are highly creative, their core logic being that only one input space framework dominates the entire structure, while the other input space merely provides content adapted to this dominant space. This produces two effects: firstly, it offers a partial mode of understanding; secondly, it emphasizes certain phenomena.

Example: With the progression of the times, instant noodles have gradually been phased out.

“Instant noodles” belongs to fast food industry, but out always be used in competitions or games. They are in different field and the finally sentence they are combined but appeared just a single concept.

2.2.4 Dual-domain networks

The dual-domain type represents the most complex and unstable network architecture. Etymologically, dual-domain networks share similarities with single-domain networks. Both input spaces possess distinct organizational frameworks, yet within the dual-domain network, the integration space selectively incorporates elements from both frameworks. Neither framework is subordinate to the other; there is no phenomenon of one framework subsuming the other. This ultimately forms an entirely new framework, one of remarkable creativity.

Example: Mother, you nurtured me; Motherland, you cultivated me.

Obviously, in this sentence, “Mother” is similar to “Motherland”; and both of them help me grow up. Mother gives me a warm home and provide me with three meals a day. Motherland let me adopt to this society, and teach me knowledge by education. The Strong relation is showed without doubt.

Although the conceptual integration network model is divided into the four types mentioned above, the boundaries between these four integration types are not clear. But by understanding these conceptual integration networks provides deeper insights into language and, by extension, into ourselves.

3. Research Design

3.1 Research Corpus

The research corpus comprises the popular song “Great China” from the album *Love Beyond the Sky*. The English translation is sourced from the Winter Olympics special edition of *Golden Melodies in English World* (Ji, 2022), ensuring maximum accuracy and reliability for the English version in this study. Lyrics are as follows.

We all have a family whose name is China,
with a lot of brothers and sisters and beautiful scenery.
Staying home are two dragons: the Yangtze and the Yellow River,
and Mount Qomolangma is our highest mountain.

We all have a family whose name is China,
with a lot of brothers and sisters and beautiful scenery.

Can you see the Great Wall flying through the clouds?

Can you see the Tibetan Plateau wider than the sky?

Our great China, what a big family!

You have experienced a lot of difficulties.

Our great China, what a big family!

Forever and forever, I'll forever stay with you.

China, I'll forever bless you from the bottom of my heart.

China, I'll forever bless you with my love and devotion

3.2 Research Questions

This study analyses the selected corpus based on conceptual integration theory, exploring how the text presents the concept of the nation and the family as one through spatial fusion. It further investigates the constructive role of mainstream works in fostering patriotic sentiment. Therefore, this paper aims to answer the following three questions:

- (1) Does “Great China” achieve metonymy through conceptual integration?
- (2) How do mainstream works convey the concept of the unity of family and nation through language?
- (3) How do mainstream works enhance people's patriotic sentiments?

3.3 Research Process

This research is primarily divided into the following stages. Firstly, the author obtained the official text

of “Great China” and selected relatively high-quality English translations from online sources, presenting them in a text document format for analysis. Secondly, the author conducted preliminary cleaning of typical family-nation concept clusters within the texts, followed by discussion and selection of representative clusters within the writing team. Subsequently, this study delved into analyzing the valuable conceptual integration processes within the corpus. Within the team, findings were cross-validated against the nine principles of integration theory to ensure the analysis’s universality. Finally, this study explored the construction of family-nation consciousness within this patriotic musical work.

4. Findings and Discussion

In elucidating the intrinsic connection between nation and family, we identified a coherent logic of patriotic sentiment generation constructed through four statements. First, the fifty-six ethnic groups, as the fundamental constituents of the national community, find their roots for survival and development within the maternal field of the motherland, forming the basis for emotional attachment. Subsequently, when confronted with challenges and crises in the external environment, this primal bond transforms into a logic of united collective action. Through this shared response, identification with and belonging to the nation are further strengthened. It is precisely within this dynamic progression from “community reliance” to “solidarity in practice” that individuals’ profound emotional bonds to the nation gradually form and consolidate, revealing the social-psychological mechanism of family-state isomorphism and the intrinsic trajectory of affective politics. The following sections analyse these four phrases sequentially.

4.1 Expressions of Ethnic Solidarity Through the Lens of “Fraternal Affection”

Lines: 兄弟姐妹也很多，景色也不错。

Xiōngdìjiěmèi yě hěnduō, jǐngsè yě bùcuò.

with a lot of brothers and sisters and beautiful scenery.

The input space I focuses on the everyday relationship of “brothers and sisters”: in popular understanding, this relationship inherently carries “equality”, “cooperation”, and “blood-related intimacy”, corresponding to the familiar family experiences of everyone’s upbringing. It is a symbol with strong emotional resonance, capable of evoking empathy without excessive explanation; The input space II anchors China’s reality of “multi-ethnic coexistence”, characterized by the “diversity”, “extensive reach” and “historical depth” of its 56 ethnic groups. While this reflects objective national conditions, the abstract nature of “diversity” can make “ethnic relations” seem distant, struggling to directly resonate emotionally with the public. The pivotal link between these two input spaces is the categorical framework of “family and nation”—not as isolated content vessels, but as a shared cognitive logic where “the family is a small community, the nation a large community, both centred on emotional bonds”. This shared cognitive logic projects “the emotional patterns of siblings within a family” onto “multi-ethnic relations at the national level”, dissolving the boundaries between family

and nation and providing a rational foundation for integrating the two input spaces.

Under this framework, the characteristics of the two input spaces undergo profound restructuring through nine optimization principles of conceptual integration rather than simple superposition. The compression principle details complex “family emotional ties” and “ethnic reality relations” into the concise expression “ethnic brothers and sisters”; The network principle integrates multiple frameworks, tightly binding emotions to national circumstances; the unpacking principle enables the reverse reconstruction of core input space information from the integrated outcome; the integration principle establishes “ethnic unity” as an independent cognitive unit conveying the concept of “symbiotic empathy”; the association principle links elements within the integrated space to enrich connotations; the topological structure principle preserves equality and diversity while reconstructing them as “equal and diverse ethnic symbiotic relations”; The format refinement principle lowers cognitive barriers by leveraging familiar frameworks; the maximization of key relationships principle integrates multiple relational sets to enrich the concept; the reinforcement of key relationships principle emphasizes intimacy and belonging, enabling the public to embrace the “ethnic community” concept through familial emotional associations, ultimately generating the “one family” cognition of.

The cognitive construction of “56 ethnic groups as brothers and sisters” fundamentally involves deeply binding “familiar emotional symbols” with “abstract national realities” through conceptual integration. This process adheres to the intrinsic logic of human cognition while achieving the popularization of the “national community” concept—transforming “distant national realities” into “relatable emotions” and grounding “grand ideals” as “tangible experiences”, ultimately forging a cultural symbol that unites national consensus. The specific process of constructing shared adversity in “Great China” is as follows Figure 1.

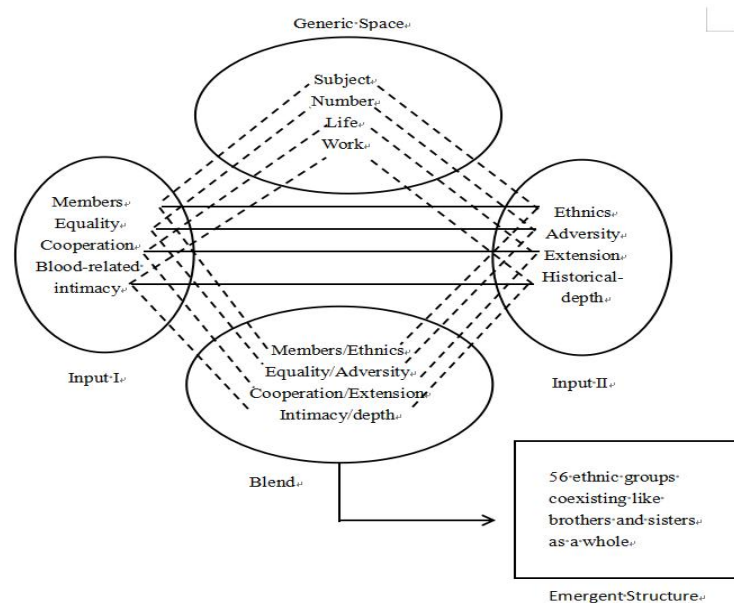


Figure 1. The visual Analysis of 4.1

4.2 *The Shared Destiny of the Nation's Will Through a Diachronic Lens*

Lines: 经过那个多少, 那个风吹和雨打。

jīngguò nà ge duōshao, nà ge fēngchuī hé yǔdǎ.

You have experienced a lot of difficulties

The lyrics depict China facing numerous challenges while evoking listeners' thoughts of their own households. This single-domain integration network, centred on the "nation" framework, incorporates the emotional experience of "family" to activate empathetic instincts. Input Space I is the source domain "Nation", organized around the framework "China has endured many trials and tribulations", comprising the elements "China", "endured", "many", and "trials and tribulations"; Input Space II constitutes the cognitive domain of "family", comprising elements "family", "endured", "many", and "hardships". The shared abstract structure between Input Spaces I and II is projected into the category space—a material process encompassing: "subject", "action", "quantity", and "challenge".

Cross-space mapping establishes correspondences between elements of the two input spaces: "nation" and "family"; "endured" and "suffered"; "how many" and "many"; "storms and hardships" and "trials". The lyrics employ the vivid metaphor "storms and hardships" to depict China's sufferings. The capricious weather, shifting between sun and shadow, foreshadows the constant threat of new challenges. Here, the principle of compression is employed, condensing the nation's myriad grave challenges into the singular, tangible phenomenon of "wind and rain". "How many" expresses China's tenacious vitality: no matter the tempestuous trials, the Chinese nation remains steadfast. Countless Chinese households experience their own fortunes and misfortunes. We grit our teeth to weather personal hardships, yet when national adversity strikes, each individual places the nation's interests above all else, displaying fearless courage! The repetition of "that" embodies the principle of reinforcing key relationships, projecting into two distinct spaces to strengthen their correspondence. As elements from these spaces merge into a unified field, they gradually form a novel structure (new meaning). The unity of nation and family—where safeguarding the greater whole protects the smaller—and the spirit of sharing hardships leap from the page. No matter how difficult our lives may be, we must step forward when our motherland calls, embrace challenges, and defend national interests without hesitation! The specific process of constructing shared adversity in "Great China" is as follows Figure 2.

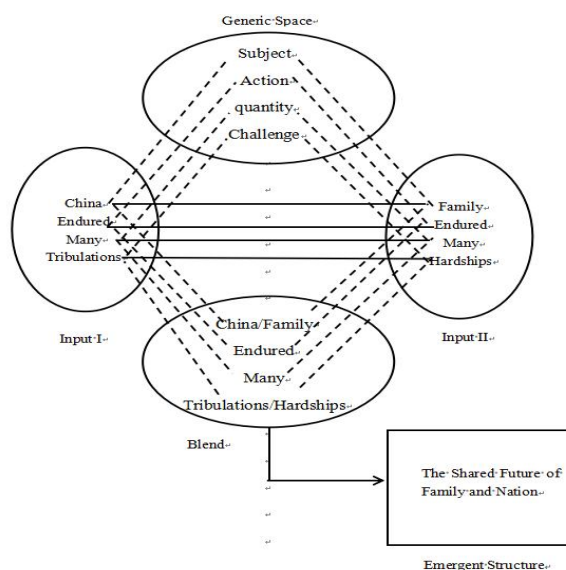


Figure 2. The Visual Analysis of 4.2

4.3 Continuity and Sublimation of Blood Ties Through the Lens of "Family Affection"

Lines: 永远那个永远，那个我要伴随她。

Yǒngyuǎn nàgè yǒngyuǎn, nàgè wǒ yào bànsuí tā.

Forever and forever, I'll forever stay with you.

The lyrics open with the repeated phrase “forever and forever”, using simple words to convey profound emotion. Eschewing grandiloquence, the author employs accessible language to bridge the gap with listeners, fostering shared empathy and even a collective sense of affectionate care. From a conceptual integration theory perspective, these lyrics belong to a dual-domain integration network of family-nation and interpersonal relationships. Input Space 1 represents the mother who gave birth to me, raised me, and accompanies me, containing elements such as “spending time with family” and “promising to stay together”. Input Space II represents the motherland, containing elements such as “the nation as family” and “sense of belonging”. Cross-space mapping projects elements from Input Space II onto Input Space I, translating an individual’s national belonging into intimate interpersonal bonds. Within this conceptual integration framework, the categorical space serves as the core commonality linking the “Mother” and “Motherland” input spaces. Its key elements comprise: “nurturing entity”, “vehicle for emotional connection”, and “commitment to enduring companionship”. The phrase “I shall accompany” reflects the author's active choice to stay by his mother’s side, suggesting an elevation of his sense of belonging. The use of “she” rather than “it” personifies the sentiment towards the motherland, expressing profound patriotic emotion. Viewed holistically, the elements of “mother” and “motherland” are not merely juxtaposed; through the repetition of “forever that one,” the core emotion of accompaniment becomes an independent expressive unit. The dual “that one” creates a warm connection between Motherland and mother, grounding the individual’s affection

for both. While the word “forever” often evokes a sense of vagueness, here “forever that one” resembles the everyday murmurs of family life – devoid of ornate rhetoric, it conveys only the sincerity of a devoted heart. The principle of semantic deconstruction lends this lyric greater dimensionality: it reveals both the concern for one's personal mother and the profound affection for the motherland. The topological principle ensures elemental consistency: the personified address “she” aligns with the interpersonal attributes of “mother” while seamlessly transitioning to the national attributes of “motherland”. Elements from both spatial contexts merge into a unified space, giving rise to a novel structure that culminates in the desire to walk alongside cherished companions forever. This resonates profoundly: nurtured by both mother and motherland, we have grown into resilient trees. We must now embrace responsibility, weathering storms with our mothers and advancing alongside our family-land! The specific process of constructing shared adversity in “Great China” is as follows Figure 3.

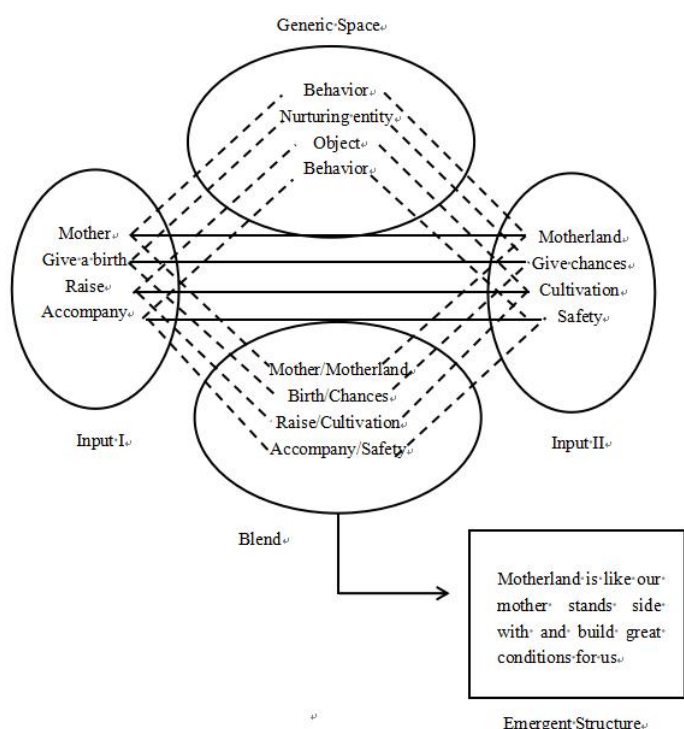


Figure 3. The visual Analysis of 4.3

4.4 The Aspiration for Eternal Peace of family and Nation from an “motional Expression” Perspective

Lines: 中国祝福你，不用千言和万语

zhōngguó zhùfú nǐ, bùyòng qiānyán hé wànyǔ

China, I'll forever bless you with my love and devotion.

Concluding the entire composition with “no need for a thousand words or ten thousand phrases”, the aesthetic principle of achieving more with less distills the most fervent emotions and sincerest aspirations into concise language. This creates an effect where silence speaks louder than words,

reaching a realm where meaning endures beyond the spoken phrase. From the perspective of conceptual integration theory, this lyric constructs two psychological spaces. This is a single-domain network, its core logic being the adoption of a single input space framework as primary throughout the structure. Input Space I represents China's experiential domain, framed by formal, public expressions of patriotic sentiment, incorporating elements such as "China," "grandiloquent declarations," and "direct emotional expression." Input Space II represents your (family's) experiential domain, framed by direct, private emotional expression, incorporating elements such as "you (family)," colloquial language," and "subtle emotional expression." The shared structural elements between Input Space I and Input Space II are mapped into the categorical space. This space abstracts the semantic structures common to both input spaces, constructing a universal cognitive framework for emotional expression: the behavioral pattern of "the subject conveying positive intent to the object." This framework comprises "action recipient," "blessing language type," and "emotional expression type."

Cross-space mapping connects elements across domains: "nation" links to "you (family)"; "grand declarations" align with "colloquial language"; "direct emotional expression" corresponds with "emotional expression types". This completes the first step of conceptual integration. The action recipient shifts from the grand "China" framework to the personal "you (family)" within the blessing framework. This innovation integrates the nation-family relationship into an intimate "I" and "you" dynamic—the bond between self and family. It adopts the "personal blessing" framework (warmth, conciseness) while substituting its object. Furthermore, it replaces the typical "thousand words" approach of patriotic expression with warm, understated blessings. Following the principle of holistic integration, the fusion space constitutes a unified, self-contained unit. This innovative synthesis generates a novel structural framework, articulating a potent new core meaning: a de-ritualization, understated patriotic sentiment. It transcends the grandiosity and formality of official narratives, returning instead to the simplicity and sincerity of confiding in loved ones. The depth of emotion surpasses the accumulation of words: by replacing "a thousand words," it instead emphasizes the indescribable subtlety of feeling—my love for you is so profound that all the world's ornate language pales in comparison. This highlights the ineffable subtlety of emotion, echoing the Eastern aesthetic principle expressed in the Lao Zi(2014) Tao Te Ching: "The greatest sound is soundless; the greatest form is formless" – the deepest blessings often reside in silence and the unsaid. This lyric precisely captures the nation's character and cultural traits: subtle, restrained, delicate yet unadorned. By placing "I" and "China" within an intimate relational framework, it fosters a profound sense of belonging and identification—that the individual and the nation are kin, sharing the same breath and destiny. This sentiment of nation and family as one does not spring from thin air; it is deeply rooted in China's history and culture. The Chinese sentiment of family and nation constitutes the spiritual backbone running through five millennia of Chinese civilization, an ingrained cultural gene and emotional resonance. It transcends mere political concept, embodying instead a philosophy of life, an ethical order, and a spiritual anchor. The specific process of constructing shared adversity in "Great China" is as

follows Figure 4.

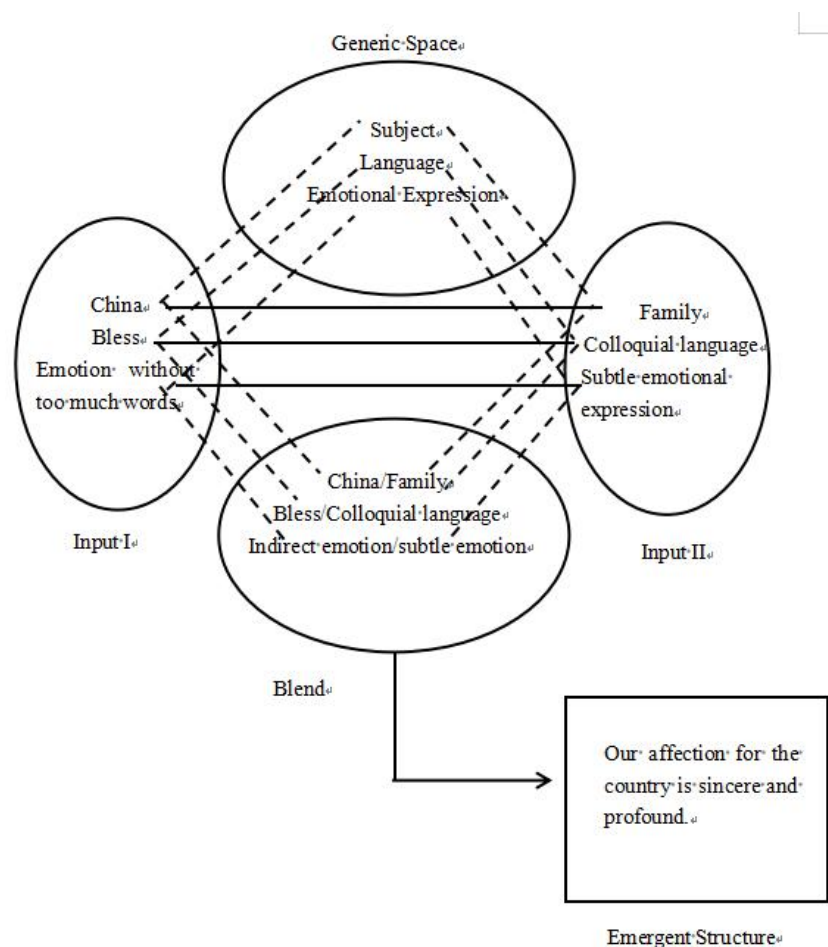


Figure 4. The visual Analysis of 4.4

On the one hand, the selection of principles and pathways during conceptual integration is not arbitrary or random, but profoundly influenced by specific cultural cognitive structures and historical origins. The construction of the "integration of family and nation" concept stems from China's long-standing historical traditions and social practices, with its spatial mapping also reflecting the unique cognitive choices of the Chinese nation's dominant cognitive model. "Metaphorical information elements combine with the background knowledge of the cognitive subject, forming layered content through cross-spatial matching of metaphorical information" (Wang, 2012). This perspective indicates that the generation of metaphorical meaning relies not only on surface-level linguistic mappings but also on the cognitive subject's accumulated background knowledge system within the cultural context. Furthermore, through the deconstruction of meaning principles in conceptual integration theory, the whole itself "reveals its origins and structure, enabling us to rationally recognize the profound national character and cultural heritage underlying the spontaneous sense of family and nation among the Chinese people, as well as the intrinsic value logic of Chinese metaphor." The conceptual integration framework not only aids in elucidating the intrinsic generative mechanisms of Chinese metaphorical

rhetoric but also provides cognitive rationale for understanding the underlying cultural value systems upon which it rests. In this sense, conceptual integration transcends being merely a linguistic analytical tool, becoming a vital pathway for exploring national cultural psychology and emotional structures.

Though "Great China" is a song that celebrates China's magnificent landscapes and offers blessings for the nation with deft brushstrokes, we not only marvel at the grandeur of the Yangtze, Yellow River, Mount Everest, Great Wall, and Qinghai-Tibet Plateau, feeling profound pride. It also subtly links family with China through metaphors such as "brothers and sisters" and "fifty-six ethnic groups"; "individuals enduring hardships" and "the nation weathering storms"; "mother" and "motherland"; "the restraint of familial affection" and "the depth of patriotic sentiment"... highlighting the intertwined destinies of the individual and the nation.

The Chinese people's perspective on family and nation is by no means unfounded. It stems from our ancestors' profound understanding and reflective contemplation of the concepts of "family" and "nation" since ancient times. This silent philosophical integration of concepts elevates our patriotic music beyond mere emotional expression to a higher plane of thought: the family is the smallest nation, and the nation is a multitude of families.

5. Conclusion

This study, grounded in conceptual integration theory and employing meticulous analysis of optimization principles and model types, examines representative lyrics from "Great China" to dissect its conceptual integration process and explore its philosophical underpinnings of family-nation connection. Findings reveal: "Great China" exemplifies the literary device of substituting family for nation and nation for family; Through its lyrics, it evokes thoughts of ethnic minorities, shared hardships and joys, nurturing affection, and profound love, thereby skilfully achieving the unity of family and nation. Each time we hear "Great China," we feel our hearts and destinies intertwined with our motherland, naturally joining in the chorus. It is worth noting that the song offers further points for analysis, such as the imagery of the "Great Wall" and the "dragon" traversing the clouds, and the singularity of "family" and "nation"? This study's analysis suffers from limited sample diversity, insufficient alignment with international research, and a lack of systematic methodology, compromising its reliability and validity. Consequently, this paper urges researchers to broaden their scholarship through extensive reading, conduct comparative textual analyses, prioritize cutting-edge domestic and international research, strengthen theoretical foundations, and standardize research methodologies to mitigate analytical biases.

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