Original Paper

A Study on "Chou" Metaphors in *300 Song Lyrics*

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Abstract

Advancements in modern cognitive linguistics have rendered metaphor a conceptual tool for understanding the world. The interplay between emotion and cognition highlights the importance of studying human emotions, which are often metaphorized by people. The expression "Chou" is one of the most prevalent emotions in Chinese Song Lyrics. This paper adopts a cognitive linguistics perspective, utilizing 300 Song Lyrics as the corpus, to conduct a detailed exploration and analysis of the types and meanings of "Chou" metaphors by applying Conceptual Metaphor Theory. The study identifies six main types of "Chou" metaphors in 300 Song Lyrics, namely ontological metaphors, image metaphors, body metaphors, personification, synaesthetic metaphors, and reverse metaphors. Among them, the most common are ontological metaphors and image metaphors. This paper aids in a better understanding of the emotion of "Chou" in Song Lyrics. It is also significant for enhancing appreciation of Chinese poetry and literature, while facilitating a deeper understanding of the characteristics of national metaphorical thinking and promoting cultural exchange.

Keywords

conceptual metaphor, "Chou", 300 Song Lyrics, mapping

1. Introduction

Lakoff and Johnson (1980) argued that metaphor is pervasive in everyday life, not just in language but in thought and action. According to Feng and Li (2017), human emotions are rich and diverse, emotions are an important part of human experience, and expressing emotions is one of the important functions of metaphor. A metaphorical study of the emotion "Chou" is necessary because it is one of the most frequent emotions in traditional Chinese poetry. Song Lyrics are very prominent in expressing emotions such as "Sadness" and "Sorrow", which provides a good corpus for analyzing "Chou" metaphors.

Cognitive grammar considers conceptualization as a dynamic process (Langacker, 1999). Based on the Conceptual Metaphor Theory, this paper aims to address the following three questions: (1) What types of "Chou" metaphors are employed in *300 Song Lyrics*? (2) What are the working mechanisms of the "Chou" metaphors in *300 Song Lyrics*? (3) What cultural connotations of ancient China are reflected in the metaphors of "Chou"?

300 Song Lyrics, compiled by the Qing Dynasty lyricist Zhu Zumou in 1924 and annotated by the contemporary lyricist Tang Guizhang, is one of the most sophisticated anthologies of its kind, containing almost all of the most representative lyricists and their works of the Song Dynasty. Therefore, this paper selects this edition of *300 Song Lyrics* as the object of study and builds a small corpus for quantitative analysis.

The meaning and value of Song Lyrics are not only aesthetic, they also reflect the social culture and people's ideological activities of that era. This article jumps out of the single aesthetic category and uses the Conceptual Metaphor Theory to explore the metaphors of "Chou" in *300 Song Lyrics*, which is beneficial to our in-depth study of traditional Chinese culture.

2. Literature Review

2.1 Studies on Emotion Metaphors

Emotion metaphors have received a lot of attention in the West. Many Western scholars, such as Averill (1974, 2012), Lakoff and Johnson (1980), Lakoff and Kövecses (1987), Kövecses (1986, 2002), Quinn (1991), Baxter (1992), etc., have conducted numerous studies on Emotion Metaphors in English, especially on basic emotions such as anger, love, and happiness. In addition, there are many other types of emotions, such as jealousy, shame, and surprise. They all agreed that metaphors play a crucial role in the way we understand emotions. Averill was a pioneer in trying to study emotions metaphorically. In 1974, he noted: "The topic of emotion has long played an important role in theories of personality and social psychology". Lakoff and Johnson (1980) and Kövecses (1986) enumerated a series of metaphorical source domains in their conceptualization of happiness. Lakoff and Kövecses (1987) described how "anger" is conceptualized through metaphors. In addition, they describe a typical cognitive model for understanding the five stages of anger in English. Kövecses (1986, 1988, 1990, 2002) pointed out that many emotions, such as anger, love, and happiness, even have several typical cognitive models, and that metaphors are the bridge for people to understand these emotions and figure out their cognitive models. Baxter (1992) studied the Conceptual Metaphor of love from a psychological perspective.

The study of Emotion Metaphors has also received widespread attention in China. The domestic research on Emotion Metaphors mainly starts from the following aspects: 1) A comparative study of Emotion Metaphors in Chinese and non-Chinese (Lu, 2014; Fan & Feng, 2015). 2) Metaphorical study of a specific emotion (Li & Xie, 2018; Li, 2022). 3) Analysis and interpretation of Emotion Metaphors

in combination with other theories (Shu, 2002; Zhao & Feng, 2013). In addition, some studies are approached from other angles. For example, Li (2016, 2017), Li and Xie (2018) used The Yellow Emperor's Canon of Internal Medicine as the research object to study the conceptualization of "joy" and "sadness" emotions and the construction of the meaning of Emotion Metaphors in this book, which can make us better understand and explore the characteristics and laws of the theoretical language of Chinese medicine. Zhang (2021) studied the metaphorical pattern of emotion embodiment in modern Russian.

Through analyzing domestic and foreign studies on emotion metaphors, I found that domestic scholars mainly focus on analyzing the emotion metaphors that appear in a certain corpus, while foreign scholars focus on exploring how a certain emotion is metaphorized and constructing a corresponding cognitive model.

2.2 Studies on Song Lyrics

As one of the wonders of ancient Chinese literature, Song Lyrics have attracted many scholars to study and decipher its mysteries from different perspectives. Many articles have studied the imagery of Song Lyrics, some studying the imagery of birds in Song Lyrics (Zou, 2011) and some studying the imagery of buildings in Song Lyrics (Zou, 2005). Shen (2013) studied the "West Lake" imagery and its cultural implications in Song Lyrics. In addition, some scholars focus on the imagery of people and the imagery of a specific emotion in Song Lyrics. The study of Song Lyrics from the perspective of stylistics is also common. The styles of Song Lyrics can be broadly divided into the "Bold Faction" and the "Grace Faction". The works of the Bold Faction lyricists are generally grand, while those of the Grace Faction lyricists are more subtle and introspective. As a result, many scholars have studied the characteristics of these two styles, their representative characters, and works (Zhan, 1980; Sun, 2009). Another focus of studies is the English translation of Song Lyrics. Xu Yuanchong, Yang Xiangyi, Weng Xianliang, and others are excellent translators of Song Lyrics. Through the efforts of many excellent translators, the English translations of Song Lyrics have reached a high level.

With the continuous development of cognitive linguistics, the cognitive studies of ancient Chinese poetry have also been enriched. Zhao (2014) analyzed the imagery of Wutong in Song Lyrics from the perspective of cognitive metaphor, which reproduces the artistic conception of the original poem and narrows the cognitive differences between different ethnic groups. Lan and Zheng (2011) used the Ideal Cognitive Model, Conceptual Metaphor Theory, and Conceptual Metonymy Theory of cognitive linguistics to compare the concept of love in Song Lyrics and contemporary popular songs, and discovered some similarities and differences between them.

3. Conceptual Metaphor Theory

3.1 Definition and Classification of Conceptual Metaphor

Lakoff and Johnson's Conceptual Metaphor Theory is a new breakthrough for linguistics, and metaphorology has since been freed from the shackles of traditional rhetoric and has formally embarked on the path of exploration in cognitive linguistics and cognitive science. Conceptual Metaphor Theory holds that metaphor is a systematic mapping from a concrete conceptual domain to an abstract conceptual domain, and metaphor is a way of thinking and a means of cognition. Lakoff and Johnson (1980) pointed out that the essence of metaphor is understanding and experiencing one kind of thing in terms of another.

In the book *Metaphors We Live By* published in 1980, Lakoff and Johnson clearly divided conceptual metaphors into three categories: orientational metaphor, ontological metaphor, and structural metaphor. These three types of metaphors are not unrelated. In fact, all metaphors are structural because they project one structure onto another. All metaphors are ontological because they produce entities of the target domain. And most metaphors are orientational. The classification of the three types of metaphors is based on the main characteristics of each type.

Lakoff and Johnson (1980) defined structural metaphor as the case where one concept is metaphorically structured in terms of another. According to their definition, such metaphors use a concept with a clear structure and well-defined boundary to construct a vague concept without a clear internal structure. The two structures have different but similar cognitive components, and each of them has a certain correspondence. Orientational metaphors are also known as spatial metaphors because they are mostly derived from people's perceptions of space. The basic spatial relationships formed by these perceptions have become necessary concepts in people's daily lives. People map these concrete concepts to abstract concepts such as emotion, quantity, and social status, resulting in many metaphorical expressions. Human experience of what surrounds them provides a basis for understanding and expressing abstract concepts. This is another type of conceptual metaphor, namely ontological metaphor. Ontological metaphors mainly involve Entity and Substance Metaphors and Container Metaphors.

3.2 Working Mechanism of Conceptual Metaphor

Conceptual Metaphor Theory holds that metaphorical meaning based on image schema is constructed by language users in a one-way mapping between the source domain and the target domain, and the mapping is a representation of the interaction between the source domain and the target domain (Li, 2004). Later, Fauconnier (1997) proposed the Conceptual Blending Theory systematically in his book Mapping in Thought and Language and he believed the theory to be a good complement to the mapping mechanism of conceptual metaphors, and the explanatory power of it was even stronger.

Lakoff argues that human experience and perception of what is around us, in addition to existing in basic categories, can rise to a higher cognitive level, which he calls image schema. Image schema is the

intermediate link for human understanding of concrete images and abstract concepts, and it organizes and processes knowledge to construct a certain organizational form or a certain structural pattern that is easy to be accepted. Common image schema includes container schema, part-whole schema, link schema, up-down schema, front-back schema, and so on.

4. Analysis of "Chou" Metaphors in *300 Song Lyrics*

4.1 Meaning of "Chou" in Song Lyrics

As a kind of psychological feeling, "Chou" is very abstract, but it actually has a specific object and content of expression. In Song Lyrics, "Chou" covers a wide range of feelings, including indignation at the lack of talent, regret at the passing of time, bitterness at parting from each other, and sorrow at the destruction of the country and the family. The recurrence of "Chou" in Song Lyrics is a product of that era. The original meaning of "Chou" is sorrow and anxiety. It is derived from sorrow and anxiety to sadness, grief, and resentment. When "Chou" is used for things, it describes a bleak and miserable scene (Li & Zhao, 2012). All in all, "Chou" covers "melancholy", "resentment", "depression", "loneliness", "sadness", and other psychological feelings.

4.2 Working Mechanism of "Chou" Metaphors in 300 Song Lyrics

This section will examine the working mechanism of "Chou" Metaphors, including semantic conflict, mapping, and similarity.

4.2.1 Semantic Conflict

One of the working mechanisms of "Chou" metaphors is their semantic conflict. Semantic conflict refers to the violation of semantic choice restrictions or common sense in the combination of linguistic meanings (Shu, 2002). The meaning between ontology and metaphor begins with conflict and ends with unity, which is not exactly the same as the general mechanism of language work. For example:

1) "水调"数声持酒听，午醉醒来**愁未醒**。（张先《天仙子》）

In people's cognitive experience, "醒" can only be used to describe people or living things, but this sentence uses "醒" to describe "Chou" resulting in semantic conflicts between the subject and predicate. When the normal meaning does not make sense, people turn to metaphorical thinking. "愁未醒" uses anthropomorphic expressions, which can better express the depth of "Chou" and the author's feelings. It is precisely because of this semantic conflict that the charm of ancient Chinese poetry is vividly displayed.

4.2.2 Mapping in "Chou" Metaphors

Metaphors involve two different categories of things, and the metaphorical meaning is the result of mapping some features of the source domain to the target domain. The abstract emotion of "Chou" is mapped onto visible things and familiar experiences, so that the extent and meaning of "Chou" can be better understood by people. For example:

2) 撩乱**春愁如柳絮**，依依梦里无寻处。（欧阳修《蝶恋花》）

In this sentence, willow catkins（柳絮）are the source domain, and some of its characteristics are mapped to the target domain. Therefore, "Chou" in the target domain has some characteristics of willow catkins. "Chou" in the lyricist's heart is suddenly like willow catkins, which is in a messy and disorderly manner. Here, the lyricist uses willow catkins as a metaphor for "Chou", concretizing the invisible sorrow and expressing its chaos in a vivid way.

4.2.3 Similarity in "Chou" Metaphors

Similarity is also one of the working mechanisms of "Chou" metaphors, including physical similarity and psychological similarity. Metaphors are formed based on the similarity between the ontology and the metaphor, or by linking two things that are not considered to be similar before. People can also understand metaphors only when they perceive similarities between two conceptual domains. For example:

3) 离愁渐远渐无穷，迢迢不断如**春水**。（欧阳修《踏莎行》）

These two lines turn reality into fiction, setting up a very clever metaphor. Due to the flood season in China, spring water has the characteristic of large volume and strong momentum. The connection between "Chou" and the spring water（春水）here shows the similarity between the two things and expresses a deepening and raging sorrow of leaving, which has a very strong artistic impact.

4.2.4 Summary

In the analysis of the working mechanism of "Chou" metaphors, I found that semantic conflict is the basic condition of metaphors, which is one of the prerequisites for the creation of metaphors. The mapping mechanism is the most frequently used in *300 Song Lyrics*. The similarity between the two conceptual domains is an important condition for people to understand metaphors.

4.3 Conceptualizing Process of "Chou" Metaphors in 300 Song Lyrics

By categorizing and analyzing all the "Chou" metaphors in *300 Song Lyrics*, I found that "Chou" metaphors are mainly divided into the following types, as shown in the table below:

Table 1. Types of "Chou" metaphors in *300 Song Lyrics*

Types of "Chou" metaphors in *300 Song Lyrics*	Amount
Ontological metaphors	46
Image metaphors	13
Personification	4
Body metaphors	11
Reverse metaphors	1
Synaesthetic metaphors	7
Other metaphors	10
Total	92

As we can see from the above table, more than half of the "Chou" metaphors in *300 Song Lyrics* are conceptual metaphors and image metaphors. The conceptual metaphors of "Chou" are mainly ontological metaphors, and there are almost no other two types of conceptual metaphors. Next, I will analyze each of the six metaphor types mentioned in the above chart.

4.3.1 Ontological Metaphors in *300 Song Lyrics*

In Chapter Three, the concept of ontological metaphor has been already introduced in detail. The emotion of "Chou" is complex and difficult to describe, so the use of tangible entities to represent this abstract emotion is a common way for Song lyricists.

4.3.1.1 "Chou" as an Object

4）算空有并刀，难**剪离愁**千缕。（姜夔《长亭怨慢》）

5）碧楼帘影不**遮愁**，还似去年今日意。（晏几道《木兰花》）

6）只匆匆眺远，早觉**闲愁挂乔木**。（史达祖《八归》）

All the above examples show that the lyricists treat "Chou" as an object when describing it. "遮愁", "闲愁挂乔木" respectively suggest that "Chou" can be covered by a curtain, hung on a tree, and so on. In people's perception, only entities like paper, fabric, and string can be cut by scissors. In example 4) "剪离愁", the lyricist treats "Chou" as a specific object to be cut by scissors, which is a unique expression.

4.3.1.2 "Chou" as Substance in a Container

7）双桨莼波，一蓑松雨，暮愁渐满空阔。（姜夔《庆宫春》）

8）只恐舞衣寒易落，**愁入西风南浦**。（姜夔《念奴娇》）

The container metaphor is the most representative type of ontological metaphor, and the above examples all treat "Chou" as a substance in a container. In example 8) "愁入西风南浦", "Chou" is like a gas entering a container. As we all know, gas is invisible, which is why it can be mapped onto "Chou".

4.3.1.3 Old and New Mapped onto "Chou"

9）向此成追感，**新愁**易积，故人难聚。（柳永《竹马子》）

10）凝眸处，从今又添，一段**新愁**。（李清照《凤凰台上忆吹箫》）

New and old are generally used to describe people or things, but the above examples "新愁" use new and old to describe the invisible emotion "Chou". This combination shows that "Chou" is recent, but it also expresses the lyricist's helplessness when facing the new sorrow.

4.3.1.4 "Chou" with Concentration

11）斜阳挂深树，映**浓愁**浅黛，遥山眉妩。（袁去华《瑞鹤仙》）

12）**清愁**不断，问何人会解连环。（辛弃疾《汉宫春·立春》）

Concentration is a term used in analytical chemistry to describe liquids or gases. "Chou" is not a liquid or gas but has a concentration, divided into clear "Chou"（清愁） and strong "Chou"（浓愁）, which obviously maps the characteristics of a gas or liquid to "Chou". In fact, the lyricist uses concentration

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to indicate the degree of "Chou". Thick "Chou" represents a deep degree of sorrow, and clear "Chou" represents a faint sadness.

4.3.1.5 "Chou" with Measurement

13）早白发、**缘愁万缕**，惊飙从卷乌纱去。（吴文英《霜叶飞 重九》）

14）马上**离愁三万里**。（辛弃疾《贺新郎 赋琵琶》）

When "Chou", which belongs to the category of emotion, is metaphorically translated into concrete things, it has the properties of objects, such as quantity, length, and so on. In example 13), "缘愁万缕" means that "Chou" has quantity, and people can count "Chou" as tangible things. In example 14), "离愁三万里" indicates that "Chou" has length. The length of 30,000 miles is used to write "Chou", which more vividly expresses the weight of the lyricist's sorrow. From the above conceptual metaphors, we can also get another set of conceptual metaphors which are the opposite: "Chou" is Endless, which can't be measured.

4.3.1.6 "Chou" as a Force

15）故国梅花归梦，愁损绿罗裙。（鲁逸仲《南浦》）

16）朱楼外，**愁压空云欲坠**，月痕犹照无寐。（朱嗣发《摸鱼儿》）

When we observe the world carefully, we will find that everything has its own law, which is governed and controlled by an invisible force. People will unintentionally feel the existence of this invisible force and recognize the great effect of the force, but sometimes people tend to ignore it. In the above examples, "Chou" is treated as a force that acts on other objects and has a certain influence on them. For example, in 16), "愁压空云欲坠" describes that "Chou" is pressing on the cloud, making it almost fall.

4.3.1.7 Fabric Mapped onto "Chou"

17）**愁旋释，还似织**；泪暗拭，又偷滴。（李甲《帝台春》）

In ancient works, people often used fabrics to express their emotions. The characteristics of fabrics are large numbers, long length, and interlacing, which are mapped onto the target domain, making "Chou" also have these features. "愁旋释，还似织" aims to illustrate that "Chou" is as soft and long-lasting as fabric.

4.3.2 Image Metaphors in *300 Song Lyrics*

Not all metaphors map one conceptual structure onto another. Besides constituting metaphors by mapping concepts to other concepts, there are some metaphors that are not mapping of concepts but mapping of images. "Clouds", "rain", "smoke", "sunset", "willow trees", and so on are commonly used to express sorrowful feelings. The poets skillfully combine their personal inner feelings with natural scenes, creating a metaphorical correspondence between external images and universal human emotions.

4.3.2.1 Plants Mapped onto "Chou"

18）塞鸿难问，岸柳何穷，**别愁纷絮**。（廖世美《烛影摇红 题安陆浮云楼》）

19）听风听雨过清明，**愁草**瘗花铭。（吴文英《风入松》）

Song Lyrics are rich in botanical images, and these images show the unique aesthetic characteristics of the Chinese language. When the negative emotion of "Chou" is expressed by willow catkins（别愁纷絮）, it implies the sadness of parting. In example 19), two prominent features of the source domain "grass"（草）are mapped onto the target domain "Chou". The first is the resilience of the grass. The feeling of "Chou" grows rapidly like grass and spreads quickly in the mind. Another characteristic that is mapped onto "Chou" is the continuity of grass growth, which fully reflects the endlessness of "Chou".

4.3.2.2 "Chou" as Cloud and Rain

20）卷尽**愁云**，素娥临夜新梳洗。（吴文英《点绛唇·试灯夜初晴》）

21）桐花半亩，静锁一庭**愁雨**。（周邦彦《琐窗寒》）

In these examples, lyricists express their worries and sorrow by comparing "Chou" to clouds（愁云）and rain（愁雨）. They do so because when it rains, the sky is always cloudy, making people feel desolate. Another reason is that the clouds in the sky are always moving and changing, just as the feeling of "Chou" cannot be captured.

4.3.2.3 "Chou" as Mountain

22）泪湿阑干花著露，**愁到眉峰碧聚**。（毛滂《惜分飞 富阳僧舍作别语赠妓琼芳》）

In example 22) "愁到眉峰碧聚", "Chou" is compared to a mountain, which blends with the surrounding scenery to form a poignant and mournful tone.

4.3.3 Personification in *300 Song Lyrics*

23）今年对花更匆匆，相逢似有恨，依依**愁悴**。（周邦彦《花犯》）

24）人静夜久凭阑，**愁不归眠**，立残更箭。（周邦彦《过秦楼》）

Personification is a common metaphorical device in literature. From the above examples, we can see that the feeling of "Chou" is given a human quality, which can become haggard（愁悴）, can be compared with other things, and can even fall asleep（愁不归眠）. In the process of anthropomorphizing "Chou", people can understand the feeling of it more clearly.

4.3.4 Body Metaphors in *300 Song Lyrics*

Body metaphors in *300 Song Lyrics* explored in this paper involve human organs as well as facial expressions.

4.3.4.1 Human Organs Stand for "Chou"

25）明月楼高休独倚，酒入**愁肠**，化作相思泪。（范仲淹《苏幕遮》）

26）异乡风物，忍萧索，当**愁眼**。（柳永《迷神引》）

As part of traditional Chinese culture, Traditional Chinese Medicine (TCM) theory considers the human body as an organic whole. The use of human organs（愁肠、愁眼）to express sorrow is both due

to the fact that the experience of emotion is largely derived from the physiological and psychological effects of emotion acting on the body, and also influenced by the development of Chinese medicine theory.

4.3.4.2 Facial Expression Mapped onto "Chou"

27）榴心空叠舞裙红，艾枝应压愁鬟乱。（吴文英《踏莎行》）

28）露蛩悲、青灯冷屋，翻书**愁上鬓毛白**。（史达祖《秋霁》）

In Song Lyrics, lyricists are good at depicting sorrow through the countenance and its changes, because negative emotions accelerate one's aging, and the aging of the face is often more obvious. For example, in 28) "愁上鬓毛白", "Chou" makes people's temples turn white, which shows that deep emotional distress or prolonged sadness can have a physical impact on a person, accelerating aging and affecting their overall well-being.

4.3.5 Synaesthetic Metaphors in *300 Song Lyrics*

29）**愁苦**，问院落凄凉，几番春暮?（徽宗皇帝《宴山亭 北行见杏花》）

30）自春来、惨绿**愁红**，芳心是事可可。（柳永《定风波》）

Modern cognitive linguistics proves that synaesthesia has a psychological and physiological basis. Song Dynasty lyricists created many novel and unique synaesthetic metaphors. Through the feelings of the five senses, lyricists can depict emotions in all directions, giving abstract emotions a strong sense of image and three-dimensionality. "Chou" is originally tasteless, but in example 29), the lyricist says that "Chou" is bitter（愁苦）, which makes the lyricist's inner sorrow more concrete. The use of the color red（愁红）to describe the color of "Chou" makes the abstract emotion visible, just as intense as the color red.

4.3.6 Reverse Metaphors in *300 Song Lyrics*

The process of metaphor is usually from concrete objects to abstract concepts. However, Turner (1993) pointed out that some metaphor concepts will be reversed after being used for a long time. That is, the original source domain will become the target domain and the original target domain will become the source domain. For example, "丝雨细如愁" doesn't compare "Chou" to rain; instead, it likens the visible rain to the intangible and elusive emotions of "Chou".

31）自在飞花轻似梦，无边**丝雨细如愁**。（秦观《浣溪沙》）

5. Conclusion

5.1 Research Findings

This paper discusses the "Chou" metaphors in *300 Song Lyrics* from the perspective of cognition and explores the working mechanisms of "Chou" metaphors. Combined with the analysis of the previous chapters, I have come to the following conclusion:

(1) There are six main types of "Chou" metaphors in *300 Song Lyrics*, which are ontological metaphors, image metaphors, body metaphors, personification, synaesthetic metaphors and reverse metaphors.

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Among them, the most common are ontological metaphors and image metaphors. Except for ontological metaphors, the other two types of conceptual metaphors do not appear in *300 Song Lyrics*, although they are very common in modern Chinese.

(2) The working mechanisms of "Chou" metaphors in *300 Song Lyrics* are mainly semantic conflict, mapping, and similarity. Among them, semantic conflict is the basic condition of metaphors, and the mechanism of mapping involves two different categories of things in the source domain and target domain.

(3) "Chou" metaphors in *300 Song Lyrics* fully reflect some cultural connotations in ancient China. First, according to traditional Chinese medicine theory, "Chou" may cause diseases of the lungs, intestines, and heart. Therefore, there are many words in *300 Song Lyrics* that use the body organs to express sorrow, especially "愁肠", which often appears in the verses. Second, the Chinese Confucian philosophy of "the Unity of Heaven and Man" holds that the natural world is a world full of life. Man and nature are closely related to each other and nature is likened to an extension of human emotions. Therefore, there are many examples of using natural phenomena or natural objects to reflect the feeling of "Chou" in *300 Song Lyrics*.

5.2 Research Implications

The research in this paper is a meaningful attempt in the field of emotion metaphor research, revealing to a certain extent the essence of "Chou" metaphors in *300 Song Lyrics*. This research is of great significance for better understanding and learning about Song Dynasty and Chinese literary works. In the process of research, it should be ensured that the corpus of the study must be accurate and credible, the research process must be reasonable and orderly, and the conclusions reached should have a certain significance to reality.

5.3 Research Limitations and Future Prospects

Due to limited knowledge and time, there is still a lot to think about in this article. In addition, for the study of emotion metaphors, this paper only studies the emotion of "Chou", and only chooses *300 Song Lyrics* as the corpus, resulting in insufficient corpus and relatively single conclusions. Subsequent research can continue to study the metaphors of other emotions guided by Conceptual Metaphor Theory in cognitive linguistics, thereby systematically comparing the differences between different emotion metaphors. If the research results can be compared with those of similar emotions in the West, the characteristics of Chinese emotional expression, the psychological characteristics of Chinese culture, and the characteristics of national metaphorical thinking can be examined.

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