



Color Metaphor Comprehension in English Chinese and Bengali Language: A Cross-Cultural Comparative Study

Fatema K*

M.A in Foreign Linguistics and Applied Linguistics, Nanjing Tech University, China

*Corresponding author: Fatema K, M.A in Foreign Linguistics and Applied Linguistics, Nanjing Tech University, China; E-mail: fatemakaniz700@gmail.com

Received date: 04 July 2021; Accepted date: 12 July 2021; Published date: 15 July 2021

Citation: Fatema K (2021). Color Metaphor Comprehension in English Chinese and Bengali Language: A Cross-Cultural Comparative Study. SunText Rev Arts Social Sci 2(2): 123.

DOI: <https://doi.org/10.51737/2766-4600.2021.023>

Copyright: © 2021 Fatema K. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.

Abstract

The principle purpose of the present study is to take the first step in raising foreign language learners' cultural awareness through comparing color conceptual metaphors in English, Chinese and Bengali language. It is hoped that this awareness can pave the way for the development in language learners' intercultural awareness. This paper, the authors explored English, Chinese and Bengali color metaphor in general that are very frequent in daily communication. The study is done on the graduate learners of the Nanjing Tech University of China, both the Chinese and overseas Bangladeshi learners. The results revealed that linguistic realizations common color metaphors are largely shared by English, Chinese and Bengali language user. But at the time certain color metaphor differs, sometimes used oppositely of one culture to another. So, this paper attempt to demonstrate raising learners' linguistic and intercultural awareness keeping focus on conceptual metaphors.

Keywords: Colour metaphor; Basic color terms; Similarities; Cognitive study

Introduction

Metaphor has been used traditionally as a figure of speech used for special effects in a speech or an essay but it is used most often in our daily communication in every culture and people worldwide. It was Lakoff and Johnson's who first noticed this abundant use of metaphor. People around the world use different metaphor, among them, color metaphor is one. There are numerous of metaphorical expressions with color serving as the source domain in English, Bengali and Chinese. Color is a ubiquitous perceptual stimulus that carries meaning and can impact the way we feel, think and act [1,2]. Every object in the world has its own color and color terms are usually used to depict the colors of objects in the world. As a vital human experience, colors took attention of many scholars' attention. The scholars who carry out a landmark research on color terms; English has eleven basic color terms: black, white, red, green, yellow, blue, brown, purple, pink, orange and gray [3]. The research revealed that reason for the similarities and of color

metaphor in the three languages can be attributed to the common perceptual and cultural experience, while the dissimilarities appeared from the different living environment, religion, culture, custom, and philosophy. This paper makes a comparison of color metaphor about the similarities and differences in English, Bengali and Chinese. Understanding similarities and differences of color metaphor in English, Bengali and Chinese is of great importance in the cross-cultural communication. It's beneficial for us to do English/Bengali/Chinese teaching, English/Bengali/Chinese translation, and appreciation of English/Bengali/Chinese culture. So this comparative study more would be a cross-cultural study of color metaphor used in this three cultural. Aristotle, in Poetics, defined metaphor as "the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is proportion" [4]. But now Metaphor contains a large unexplored field. The publication of Metaphors: We Live By makes a milestone in metaphor study [5]. In this book, the idea of "conceptual metaphor"



is put forward for the first time. Lakoff and Johnson claimed that, “Metaphor is pervasive in everyday life, not just in language but in thought and action”. Our ordinary conceptual system means the way we both think and act, is fundamentally metaphorical in nature” [5]. They also point out that “the essence of metaphor is to understand and experience one kind of thing in terms of another” [6]. In this view, metaphor becomes a valuable cognitive tool and inevitable part of everyday human communication, understanding, and reasoning. In 1666, Newton, for the rest time in his life as well as in human’s history, distinguished seven colors in the order: red, orange, yellow, green, blue and purple, that pushed forward the study of color a great deal [7]. The color terms study could be explained from the linguistic perspective by using the linguistic relativism proposed. In 1969, the ethnologist Brent Berlin and Paul Kay coauthored a book *Basic Color Terms: Their Universality and Evolution*. They found the evidence that people rely on some focal colors for categorization. Correspondingly, these focal colors form the basic color words in languages. Berlin and Kay reached 98 languages, and found the basic color words expressions nearly all orderly came from 11 basic colors that enclosed if a language only has two color words, they must be black and white; if the language has the third color word, it must be red; if it has the fourth one, it must be green or yellow, and the rest may be deduced by analogy. Influenced by Berlin and Kay’s publication, basic color terms theory has resulted in great achievements in cross-discipline researched. Since then, many scholars have studied color terms from different perspectives. The predictions and explanations on cross-cultural and experience-based semantic color associations are known as *Conceptual Metaphor Theory of Color (CMToC)*. The theory is based on the idea from cognitive linguistics that the study of metaphorical language provides valuable insights into our mental models involving color. The remarkable papers who claim that the semantics of basic color terms in all languages are the results of a common set of neuro-physiological processes in which differences in wave lengths of light reaching the eye are transformed into response differences in the visual nervous systems, while the other, led opposed Kay and McDaniel’s claimed and suggested that color concepts are anchored in certain universal identifiable human experiences, such as day, night, fire, the sun, vegetation, the sky, and the ground [8]. Evidently, the two camps look at the same phenomenon from completely different angles, one from a neuro-physiological perspective and the other from a cognitive perspective. So the result seemed, one accused the other of man-made connection between language and neural responses while the other discredits its opponent’s argument as observation unsupported by empirical evidence. In another study, color associations for ordered linguistic concepts (letters and days) were tested. The culture and language specificity of these effects was examined in a large group (457) of Dutch-speaking participants, 92 English-speaking participants, and 49 Hindi-speaking participants.

The color choices which are non-random distributions were revealed; consistencies were found across the three language groups in color preferences for both days and letters. When the Hindi-speaking participants were presented, with letter stimuli matched on phonology, their pattern of letter-to-color preferences still showed similarities with Dutch- and English-speaking participants, interestingly. Moreover, it was found that the color preferences corresponded between participants indicating to have conscious color experiences with letters or days (putative synesthetes) and participants who do not (non-synesthetes). The outcome of the study supported a notion of abstract concepts (such as days and letters) that are not represented in isolation, but are connected to perceptual representational systems. Among those connections, some of these connections to color representations are shared across different language and cultural groups. In the year 1973, the connotative structure of the English color terms black, white, grey, red, yellow, green and blue and their equivalent color terms in 20 other languages of the world using the *Semantic Differential Technique* was analyzed by Adams & Osgood [9,10]. An important aspect to be taken into account is that Adams & Osgood’s methodology requires participants to make explicit ratings on the position of a given word (e.g. red) in a scale between two poles (e.g. between the terms fresh and stale, or hot and cold). Factor analysis generates the dimensions, and the specific ratings are then used to calculate the value of each word on the dimensions. Therefore, the methodology captures explicit judgments about the connotative loadings of terms. But for most color emotion psychologists ‘the activation of the colour association, as well as its influence on affect, cognition, and behavior, is viewed as occurring without the individual’s conscious awareness or intention’. Therefore it is pertinent to investigate whether the same values in the semantic dimensions can be found at an unconscious level as well. The *Implicit Association Test (IAT)*, which is a new experimental methodology, is used to investigate the implicit connotative structure of the Peninsular Spanish color terms rojo (red), azul (blue), verde (green) and amarillo (yellow) in terms of Osgood’s universal semantic dimensions: Evaluation (good–bad), Activity (excited–relaxed) and Potency (strong–weak) (Soriano & Valenzuela, 2009, 421). The findings of the study showed a connotative profile compatible with the previous literature, except for the valence (good–bad) of some of the color terms, which is reversed. They suggested reasons for both these similarities and differences with previous studies and proposed further research to test these implicit connotations and their effect on the association of color with emotion words. Another study focusing on English and Spanish languages, that depth into the nature of motivation and into the literal and metaphorical continuum of color expressions for red and green color. They focus on the analysis of color metaphors in relation to concepts different from those of emotions, in non-literary texts, and where synaesthesia is not the only motivation.

The corpus consists of lexical items, idioms and collocations where colour contributes to meaning, taken from the BNC (English) and the CREA (Spanish). The study shows that a) the literal-metaphorical cline cannot always be observed within the same expression; b) the importance of the centre of the cline made up of chains of entailments is predominantly based on cultural knowledge, as well as on value judgments assigned to colors by the language community focusing the goal of this paper is to deepen into the nature of motivation and into the literal/metaphorical continuum of expressions with colors red and green in English and Spanish approaches for a study on color metaphor, what was more a comparative study on use of color metaphor used in Chinese and English language unlike the above mentioned studies. His study mostly present the cultural differences and similarities of this two language practitioners unlike the above papers that concerns more the semantically use of color metaphor. This paper mainly follows the study style of Yu Weihua but it will also explore whether these similarities have any influence on foreign language cognition.

Color metaphor, a universal phenomenon, is used both in English and Bengali language and culture. The “mapping of the logic of one domain (usually, but not always a concrete domain) onto another (usually more abstract) domain” is the way Metaphor defined [11]. Color is an important part of the human experience and plays a vital part in our daily life. People always use color words to express their understandings and thought. Both English and Bengali language share some similarities and dissimilarities using of color metaphor. This paper mainly concerns with some basic color metaphor such as black, white, red, yellow, orange, blue and green including their usage in English and Bengali language.

Black

Black is a color mostly used to express ominous or meaning something negative in both language cultural. Symbolically black represents evil, darkness, night, and despair. It's the same for any metaphorical expression such as the following table shows (Table 1).

Table 1: Black Color Metaphor and English, Bengali and Chinese Language.

English	Bengali	Chinese
1. He was blacklisted from the committee due to allegation against him.	তাকে অপরাধী হিসেবে কালোতালিকায় রাখা হয়েছে।	黑社會又稱黑幫, 中國又稱為有組織犯罪集團 (Wikipedia)/ Hēishèhuì yòu chēng wèi yǒu zǔzhī fànzuì jítuán (Wikipedia)/ The underworld is also called the gang, and China is also called the organized crime group (Wikipedia)
2. She is a black-belt winner	বিয়েতে কালো পোশাক পরা অশুভ মনে করা হয়।	成年人的崩溃往往从收到黑钱开始 (China News)/ chéngnián rén de bēngkuì wǎngwǎng cóng shōu dào hēiqián kāishǐ (China News)/ The collapse of adults often begins with the receipt of black money (China News)
3. It's a black comedy.	২৫ শে মার্চের রাত বাংলাদেশের ইতিহাসের সবচেয়ে কালো রাত।	你的前途很黑暗/ nǐ de qiántú hěn hēi'àn/ Your future is dark
4. That organization becomes banned due to black-money	তাকে কালোটাকার ব্যবসার দায়ে জেল মঞ্জুর করা হয়েছে।	黑手黨 是一種很龐大的有組織犯罪集團/ hēishǒu dǎng shì yīzhǒng hěn pángdà de yǒu zǔzhī fànzuì jítuán/ The mafia is a very large organized crime group
5. He returned from school with black-eye.	তার চোখের নিচে কালি পরে গিয়েছে দুশ্চিন্তায়।	他是黑心人/ tā shì hēixīn rén / He is a black man

6. Black market is the source of illegal marketing.	সফি কালোবাজারের ব্যবসা করে।	他的不良行为给家里抹黑了。 / tā de bùliáng xíngwéi gěi jiālǐ mōhēile/ His bad behavior smeared the family.
7. He thought to be effected by black magic.	তারা কালো জাদু তে বিশ্বাস করে।	他们相信黑魔法/ Tāmen xiāngxìn hēi mófǎ/ They believe in black magic
8. Tina is in black mood today.	তিনি মুখ কালো করে বসে আছে।	他输掉比赛时似乎有黑脸/ tā shū diào bǐsài shí sìhū yǒu hēi liǎn/ He seemed to have a black face when he lost the game

Table 2: Black color metaphor in Bengali, Chinese and English language in Survey.

Black color metaphor in Bengali, Chinese and English language					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Similar	12	80.0	80.0	80.0
	Dissimilar	3	20.0	20.0	100.0
	Total	15	100.0	100.0	

All the above examples show the use of color black showing something evil, negativity and something bad. But there are some differences too. For example, the line where “black belt” is not a sign of anything negative but positive or superior stature. This positive expression is universal one originated in Chinese culture. In Chinese the black color is understood as, heibai fenming “black & white (are) clearly distinguished” heitoufa “black head hair” on the other hand darkness hei’an “black dim” h eiye “black/dark night” or bad or ominous is also understood hēi’àn de shìjiè “black/wicked world” hēi xinyan “black/evil heart” hēi wulei “black/bad elements” heihua “black/secret language” heishi “black market” heihaizi “black/illegal child” (i.e. child without registration)

Heiqian “black money” or “money from an illegal channel”, in Bengali and so on. Again in Bengali culture black is not always that significant color showing mourning rather when a person dies in Bengali culture, people tend to put on white colored dress based on the religious influence unlike Chinese and English culture.

Other than that, the use of black color metaphor is a kind of showing universality. When a survey questionnaire was done on the learners, their reaction came out as following (Table 2).

Among 15 learners 80 percent of learners find certain use of metaphorical expression using black color is similar. But at the same time there is some dissimilarity too. Just as Xie (2015) write, “From the perspective of the theory of conceptual metaphor, this thesis analyzes the complicated metaphorical meanings of the color black in Dubliners and A Portrait of two works and also the color green, is the national color of Ireland, mainly endowed with a metaphorical meaning of rottenness”, so does the in Chinese, Bengali and English has their own variation of using this color metaphor [12-25].

White

White is another basic color metaphor often used in everyday life in Bengali, English and Chinese culture. The more examples are given below (Tables 3 and 4).

Table 3: White color metaphor and English and Bengali language.

English	Bengali
1. He turns white seeing his boss coming.	তার মুখ ফ্যাঁকাসে(সাদা) হয়ে গেলো।/ Tar mukh fakase (sada) hoye gelo/ His face turns white.
2. His face is white , and he seems very weak.	সারাদিন না খেয়ে ওর মুখখানা সাদা হয়ে আছে।/ Saradin na kheyey or mukhkhana sada hoye ace/ His face seems white as he didn’t eat anything.
3. The neighborhood is populated mainly by whites.	ও সাদাসিধে জীবন যাপনে আভুস্ত।/ O sadaside jibon japon kore ovostho/ He lives a very simple life.

4. Your face is as white as a sheet.	সাদা কাফনের কাপড়ের রঙ।/ Sada kafoner kaporer rong/ White is the color to mourn
5. Her hair all turns gray (indicating age).	এই ছোট বয়সেই তার চুল সাদা হয়ে গেছে।/ Ey boyosey tar chul sada hoye gese/ Her hair all turns gray(white/(indicating age)).
6. It was white , the least showy.	সে সাদা মনের মানুষ।/ Se sada moner manush/ He is a simple man

Table 4: White Color Metaphor and English and Chinese Language.

English	Chinese
The army surrendered and walked toward the enemy camp, carrying white flag .	机会却白白的从你身边溜走。/Jihui que báibái de cóng nǐ shēnbiān liū zǒu./ Opportunity slipped away from you in vain.
White days were always like that	在我们家，教育孩子的时候我唱白脸。/Zài wǒmen jiā, jiàoyù háizi de shíhòu wǒ chàng bái liǎn./ In our house, I sang my face when educating children.
It was white , the least showy.	所有的工作都白做了/Suǒyǒu de gōngzuò dōu bái zuòle/All the work was done in vain
He had white hair	白衣渡江：被动技能，只能使用一次。/báiyī dù jiāng: Bèidòng jìnéng, zhǐ néng shǐyòng yīcì./ Crossing the River in White Clothes: Passive skills, can only be used once.
Your face is as white as a sheet.	我从来没有犯过事，清清白白。/Wǒ cónglái méiyǒu fànguò shì, qīng qīngbáibái./ I have never committed a crime, innocent.
The neighborhood is populated mainly by whites.	他是清白无辜的/Tā shì qīng bái wúgū de/He is innocent
His face is white , and he seems very weak.	洁白的美玉上面没有一点小斑。比喻人或事物完美无缺/jiébái dì měiyù shàngmiàn méiyǒu yīdiǎn xiǎo bān. Bǐyù rén huò shìwù wánměi wúquē/There is no spot on the white jade. As a metaphor for people or things to be perfect.
He turns white seeing his boss coming.	眼下我是白丁一个，但是我会当教授的/yǎnxià wǒ shì báidīng yīgè, dànshì wǒ huì dāng jiàoshòu de/ Right now I am Bai Ding, but I will be a professor

Table 5: White color metaphor Exist in Bengali, Chinese and English language.

White color metaphor Exist in Bengali, Chinese and English language					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Similar	9	60.0	60.0	60.0
	Dissimilar	6	40.0	40.0	100.0
	Total	15	100.0	100.0	

A survey questionnaire was done among the Bengali, Chinese and English learners about the use of color metaphor especially white color. They have been told to find the similarities and dissimilarities and the result was following (Table 5).

White conveys purity, cleanliness and angelic but at the same time suggesting ominous, uselessness or common in Bengali, Chinese and English as well. In these languages religion plays a vital role, for example, in Christian religion in marriage white color dress a

bride wore but in Bengali culture in marriage wearing white is ominous. But, compared with *bái*'s other extended also abstract meanings, *bái*'s meaning in *báihuà* "clear language" is clearly related to *bái*'s meaning in *míngbái* "clear/understand", but neither *bái*'s "legal" meaning in *báidào* "legal way" nor the "antirevolutionary" meaning in *báijūn* "anti-revolutionary army" is remotely related to any of *bái*'s other meanings.

Table 6: Red Color Metaphor in English, Bengali and Chinese.

English	Bengali	Chinese
1. Her eyes red and swollen, with dark circles under them.	রাত্রে না ঘুমিয়ে তার চোখ লাল হয়ে আছে। / rate na ghumiye tar chokh lal hoye ace./ His eyes are red as he couldn't sleep at night.	它的节日给我们带来了 红包 /Tā de jieri gei women dài láile hóngbāo/ Its festival brought us red envelopes
2. He received a red carpet treatment	তাকে লাল গালিচার শুভেচ্ছা জানান হল। / take lal galichar shuvesca janano holo/ He was given respect.	她的脸 红了 /tā de liǎnhóngle/ She blushed
3. Alex turned red when Carmen stepped forward.	রবিকে দেখে সুমি লজ্জায় লাল হয়ে গেল। / Robike dekhe Sumi lojjay lal hoye gelo/ Sumi seeing Robi, got blushed.	她已经上 红妆 了/tā yǐjīng shàng hóngzhuāngle/ She has red makeup
4. Standing at the mailbox, it occurred to her that the red flag would be exactly that for Yancey.	ওয় নালাৰ কাছে যেও না ওখানে লাল পতাকা টানানো। / Oy nalar kase jeyo na okhane lal potaka tanano./ Don't go near drain as there is a red flag(danger) is hung.	这是没有找出这种 红色 政权所以发生和 存在的正确的解释的缘故/zhè shì méiyǒu zhǎo chū zhè zhǒng hóngsè zhèngquán suǒyǐ fāshēng hé cúnzài de zhèngquè de jiěshì de yuàngù./ This is because there is no correct explanation for the occurrence and existence of this red regime.
5. Normally it was a raised area, dark pink, but now it looked red and angry.	তিনি রেগে লাল হয়ে আছেন।/ Tini rege lal hoye acen./ He got angry.	斯特兰表示, 绿区和 红区 将会彼此隔离 。 / Sī tè lán biǎoshì, lǜ qū hé hóng qū jiāng huì bǐcǐ gélí./ Strand said that the green zone and the red zone will be separated from each other.
6. The man's face was red with shame this time.	তুহিনের কাণ্ড দেখে সুমি লজ্জায় লাল হয়ে গেল।/ Tuhiner kando dekhe Sumi lojjay lal hoye gelo/ Tuhin's behaves make Sumi blushed.	他气得脸 红脖子粗 / Tā qì dé liǎnhóng bózi cū/ He blushed and his neck was thick

7. The girl is looking a red beauty.	এই শাড়িতে ওকে লাল বউ লাগছে। / Ey shareete okke lal bou lagse/ She is looking like a bride in red share.	如果能赢得 开门红 的话，以后的事情就会顺利了。 / rúguǒ néng yíngdé kāiménhóng dehuà, yǐhòu de shìqíng jiù huì shùnlìle./ If you can win a good start, things will go well in the future.
8. Don't go there it's a red zone.	লটারি জিতে সে পুরায় লালেলাল ।/ Lotarite jite se puray lalelal./Wining the lottery he is extremely happy.	村庄 红白喜事 中的人际交往准则。 / Cūnzhuāng hóngbáixìshì zhōng de rénji jiāowǎng zhǔnzé./ Guidelines for interpersonal communication in the weddings in the village.

Table 7: Red color metaphor Exist in Chinese Bengali and English language.

Red color metaphor Exist in Chinese Bengali and English language					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Similar	8	53.3	53.3	53.3
	Dissimilar	7	46.7	46.7	100.0
	Total	15	100.0	100.0	

In this case, we may conclude that bai's "clear" meaning was probably developed earlier than hei's "secret" meaning in heihua "black language", but bai's "legal" and "anti-revolutionary" meanings were probably deduced from hei's "illegal" meaning and hóng's "revolutionary" meaning respectively through people's cognitive construal of oppositeness. White color dress is put on, in Bengali culture in mourning for a death ceremony. But as the table present about 60 percent seemed similar when it comes to use and 40 percent were dissimilar [26-30].

Red

Red is usually associated with celebrations and joyful occasions, luck and money, love and passion, power but at the same time it also indicates anger, fire, sleeplessness and so on. In China, the red color plays an important role in Chinese people's life, seen as the

color of sun and fire. In Bengali and English red is used more or less same (Table 6).

As the examples show that the use of red color metaphor is more or less the same in these languages. But there are some differences too. For example, in marriage both the Chinese and Bengali culture put on red dress which indicates the red beauty of a bride but in English it's white. In Chinese culture during festival, all decoration is done with red which is not that common in Bengali and English culture. For example, hóngyán "red face/young girl" hongzhuang "red/feminine attire" hong bai dashi "red & white events/wedding and funeral" hongyun "red/good luck" zouhong "walk red/be lucky" hongren "red/favorable person" hongweibing "red/revolutionary guard" hongjun "red/revolutionary army" hongxin "red/revolutionary heart" yanhong "red eye/jealous". When learners were asked about their opinion they answer following (Table 7).

Table 8: Blue Color Metaphor in English, Bengali and Chinese language.

English	Bengali	Chinese
1. His humor was a bit too blue for my taste.	মার খেয়ে তার পুরো শরীর নীল হয়ে আছে। / Mar kheyee tar pura sorir nil hoyee ace.	青出于蓝而胜于蓝/ Qīngchūyúlán ér shèng yú lán/ the student surpasses the master

After the analysis as the percentage present, 53 seemed similar and 46 percent found dissimilar in the use of red color metaphor in Chinese, Bengali and English language.

Blue

Blue is the color of soothing sky and also sadness. Blue metaphor in English and Bengali has a lot of similarity but not in a conceptual metaphorical way. Again Chinese and English has little in common. The examples are following (Table 8). So the use of the color blue seems to have fewer similarities in these three cultures. But in English blue has also extended meaning such as; “Alex turned blue when Carmen pushed him all of a sudden/ He

feels blue as he failed in exam./ The want control of the company to remain in true blue hands.” But in English the expression “The blueprint of the building helps them a lot”, which doesn’t seem common in Chinese but In Bengali it exists such as, although blue metaphor is not that commonly used in Bengali and Chinese, but the way this color metaphor is used in Bengali and Chinese, in English, they are more or less similar. As in Chinese blue is understood, lanshan “blue shirt/poor quality clothes” lanling “blue collar/working class” in Bengali it is a bit different. So the Bengali and Chinese learner find the use similar rather than dissimilar. As the table present (Table 9).

Table 9: Blue color metaphor Exist in Bengali, Chinese and English language.

Blue color metaphor Exist in Bengali, Chinese and English language					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Similar	11	73.3	73.3	73.3
	Dissimilar	4	26.7	26.7	100.0
	Total	15	100.0	100.0	

Table 10: Yellow Color Metaphor in English, Bengali and Chinese language.

English	Bengali	Chinese
1. Asian people are known as brown and yellow people	ওঁর চোখ হলুদ হয়ে আছে কেন, অসুখ নাকি?/ Or chokh holud hoye ace keno?/ Why is his eyes are yellowish?	五一，十一黄金周旅游者相对集中/ Wǔyī, shíyī huángjīn zhōu lǚyóu zhě xiāngduì jízhōng./ Tourists are relatively concentrated during the Golden Week on May Day and November.
2. Tom is yellow when it comes to act.	নীলার আজকে গায়ে হলুদ।/ Nilar ajke gaye holud/ Today is Nila’s “Turmeric” ceremon	用黄金时代已过造句。/ Yòng huángjīn shídài yǐguò zàojiù. / Use the golden age in a sentence.
3. In medieval period people died by yellow fever.	তাকে হলুদ পরীর মনে হচ্ছে।/ take holud porir moto mone hochche/ She looks like a yellow angel.	这时正是春天的黄金时期/ Zhè shí zhèng shì chūntiān de huángjīn shíqí/ This is the golden age of spring

Table 11: Yellow color metaphor Exist in Chinese, Bengali and English language.

Yellow color metaphor Exist in Chinese, Bengali and English language					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Similar	4	26.7	26.7	26.7
	Dissimilar	11	73.3	73.3	100.0
	Total	15	100.0	100.0	

Yellow

Yellow color metaphor is mostly used in Chinese language rather than Bengali and English language. Yellow color in Chinese language is a royal color, especially for the king's dress up. But yellow in Chinese also means failure. More examples are following (Table 10).

Just like blue is a significant color in English language, the same way Yellow is the important color for Chinese people/culture and language, that has more use than the other languages comparatively. For example; The leaf turns yellow due to season change expression is absent in Bengali language.

Yellow in Chinese is *huangjin* "yellow gold", "yellow" *huangdi* "emperor", *huangquan* "ground spring" yellow/cowardly person *huanglian* "yellow face", *huangle* "fail", *huangshu* "pornographic"(Xing, 2008), in Bengali has similarities with English understanding pornographic as the both culture it is understood with the color blue. When learners are told to find out the similarities and dissimilarities of using of color metaphor with their native language and English, the survey outcome was following (Table 11).

As the chart shows, based on learner's observational survey present, Bengali, Chinese and English has some similarities but mostly they are dissimilar when it comes to any metaphorical expression. It seems that color metaphor is used more or less similarly but there are also dissimilarities when it comes to use in daily expression.

From the finding above it is clear that among the color metaphor discussed above; black, white and red has mostly the similar use while other color like; blue, yellow are used differently in Bengali, Chinese and English language. This similarity if compared then they may help the learner of the Chinese or Bengali learner to learn the English language which is the foreign language for both language learner contexts. So it seems color plays a remarkable role in people's daily life and intercultural communication. A cross-cultural comparative study on Bengali, Chinese and English common color metaphor to find out their similarities and dissimilarities by analyzing their different meanings and cultural background was the basis of the study. This paper tried to find out whether the learner are conscious about the use of color metaphor and the use of those color terms in their native language. There are so many expressions with color terms in both English and Bengali, English and Chinese, Chinese and Bengali but the paper contains few examples mostly to show contrast and make comparison. The purpose of the paper is not only to enclose the similarities and dissimilarities; the most important point is to understand them between cultures and the implications keeping focus in this three languages and cultures [31-37].

References

1. Elliot AJ, Niesta D. Romantic red enhances men's attraction to women. *J Personality Social Psychol.* 2008; 5: 1150-1164.
2. Elliot AJ, Maier MA, Moller AC, Friedman R, Meinhardt J. Colour and psychological functioning the effect of red on performance attainment. *J Experimental Psychol General.* 2007; 1: 154-168.
3. Berlin B, Kay P. Basic color terms. Their University and Evolution. Berkeley University California Press. 1969.
4. Guimei H. A Comparative study of color metaphors in english and chinese theory and practice in Language Studies. 2011; 1: 12.
5. Lakoff G, Johnson M. *Metaphors We Live by.* Chicago. The University of Chicago Press.
6. Weihua Y. A discussion of color metaphors from the perspective of cognition and culture studies in literature and language. 2017; 15: 19-23.
7. Mansoor AS. Discourse markers and reading comprehension: is there an effect. *Theory Practice Language Studies.* 2011; 1: 1673-1678
8. Wierzbicka A. *Semantics, culture and cognition: universal human concepts in culture- specific configurations.* New York. Oxford University Press. 1992.
9. Soriano C. The conceptualization of anger in English and Spanish. A cognitive approach, Doctoral dissertation, Department of English Philology, University of Murcia, Spain. 2005.
10. Valenzuela J, Soriano C. Sensorial perception as a source domain A cross- linguistic study, Paper presented at the VII International conference on Researching and Applying Metaphor, University of Extremadura, Caceres, Spain. 2008; 29-31.
11. Taylor JR, Mbense TM. Red dogs and rotten mealies. How Zulus talk about anger, in A. Athanasiadou, E Tabakowska *Speaking of emotion.* 1998; 191-226.
12. Adams FM, Osgood CE. A cross-cultural study of the affective meanings of colour. *J Cross-cultural Psychol.* 1973; 4: 135-156.
13. Allan K. The connotations of English colour terms: colour-based X-phemisms. *J Pragmatics.* 2009; 41: 626-637.
14. Aristotle R. *Poetics.* Translated by MC Butcher. 1950
15. Cacciari C, Massironi M, Corradini P. When color names are used metaphorically the role of linguistic and chromatic information, *Metaphor and symbol.* 2004; 3: 169-190.
16. Clarke T, Costall A. The emotional connotations of color a qualitative investigation. *Color Res Application.* 2008; 5: 406-410.



17. Cristina S, Javier V. Emotion and colour across languages implicit associations in Spanish colour terms. *Social Sci Information*. 2009; 3: 421-445.
18. Egan MRD. The colours of emotion. *American Ethnologist*. 1974; 1: 49-63.
19. Gao X P, Xin J H, Sato T, Hansuebsai A, Scalzo M, Kajiwara K, et al. Analysis of cross-cultural colour emotion. *Colour Res Application*. 2007; 3: 223-229.
20. Goldstein K. Some experimental observations concerning the influence of colours on the function of the organism. *Occupational therapy*. 1942; 21: 147-151.
21. Greenwald AG, McGhee DE, Schwartz J LK. Measuring individual differences in implicit cognition. The Implicit Association Test. *J Personality Social Psychol*. 1998; 74: 1464-1480.
22. Hill RA, Barton RA. Red enhances human performance in contests. *Nature*. 2005; 435.
23. Hupka RB, Zaleski Z, Otto J, Reidl L, Tarabrina NV. The colours of anger, envy, fear, and jealousy. A cross-cultural study. *J Cross-Cultural Psychol*. 1997; 28: 156-171.
24. Kovecses Z, Radden G. Metonymy. Developing a cognitive linguistic view. *Cognitive linguistics*. 1998; 9: 37-77.
25. Mehta R, Zhu R. Blue or red. Exploring the effect of color on cognitive task performances. *Sci*. 2009; 323: 1226-1229.
26. Meier BP, Robinson MD, Crawford LE, Ahlvers WJ. When light and dark thoughts become light and dark responses. Affect biases brightness judgments. *Emotion*. 2007; 7: 366-376.
27. Murray DC, Deabler HL. Colours and mood-tones. *J Applied Psychol*. 1957; 41: 279-283.
28. Odbert HS, Karwoski TF, Eckerson AB. Studies in synesthetic thinking I. Musical and verbal associations of colour and mood. *The J General Psychol*. 1942; 26: 153-173.
29. Osgood CE, May WH, Miron MS. Cross-cultural universals of affective meaning. Urbana. London. University of Illinois Press. 1942.
30. Oyama T, Tanaka Y, Haga J. Colour-affection and colour-symbolism in Japanese and American students. *Japanese J Psychol*. 1963; 34: 109-121.
31. Pecjak V. Verbal synesthesiae of colours, emotions, and days of the week. *J Verbal Learning Verbal Behaviour*. 1970; 9: 623-626.
32. Philip G. Connotative meaning in English and Italian colour-word metaphors, *Metaphorik*. 2006; 10: 59-93.
33. Schaie KW. A Q-sort study of colour-mood association. *J Projective Techniques*. 1961; 25: 341-346.
34. Sirvyde R. Metonymy - a sister or a stepdaughter. A case study of the colour of anger, *Respectus philologicus*. 2007; 11: 145-153.
35. Soldat AS, Sinclair RC, Mark MM. Colour as an environmental processing cue. External affective cues can directly affect processing strategy without affecting mood, *Social cognition*. 1997; 15: 55-71.
36. Wexner LB. The degree to which colours are associated with mood-tones. *J Applied Psychol*. 1954; 38: 432-435.
37. Yonglin Y. Chinese Students Chinese Color Codability Research. Beijing. QingHua University Press. 2002.