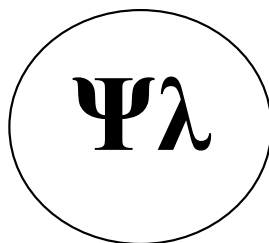


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Metaphorical Conceptualization of WAR in Chinese Sports Discourse*

Метафорична концептуалізація ВІЙНИ у китайськомовному спортивному дискурсі**

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ABSTRACT

The purpose of the article is to analyze the verbally expressed phenomenon of the metaphorical model *SPORT IS WAR* in the Chinese sports media discourse, to describe the ways of its conceptualization and to investigate the peculiarities of its functioning.

Methods. Through the *linguo-cognitive* and quantitative analysis of a representative sample of Chinese texts of sports discourse, the dominant concept of which was *SPORT*, there was identified the following system of metaphorical models: *SPORT IS WAR*, *SPORT IS THEATER*, *SPORT IS FAMILY* and *SPORT IS WAY OF LIFE*. The method of metaphorical modeling was chosen as the main method of empirical research of the metaphorical model *SPORT IS WAR*. Attention was focused on the definition of the main models of conceptual sports metaphor, which have a frame-slot structure, where were revealed the linguistic means of its reproduction.

Results. There have been studied structural and semantic properties of sports metaphor in Chinese media discourse, the expansion source of which is the conceptual sphere of *WAR*. In the article there was presented a structural analysis of the frames in which sporting events and their participants are presented as warriors on the battlefield, striving for victory, which is a metaphorical rethinking of the undisputed thirst for victory. It has been found that the metaphorical model *SPORT IS WAR* in Chinese sports discourse is represented by three main frames: «Hostilities», «Results of war», «Warriors». Within each frame, there were highlighted the main slots, described their lexical content, determined the communicative functions of the metaphorical model *SPORT IS WAR* in the Chinese sports discourse and clarified the reasons for its activation.

Conclusions. The frame-slot structure of the metaphorical model *SPORT IS WAR*, presented in Chinese media discourse, reflects a strong desire and will to win and absolute rejection of defeat, and indicates the intensification of the studied metaphorical model in the period of the expansion of China's global hegemonic strategy. It was found that in the objectification of the concepts of the conceptual sphere of *SPORT*, which reflect the victory of Chinese players, dominates the positive evaluative metaphors describing the hostilities, its participants and the results of the confrontation, and negative evaluative metaphors are used for intensifying the defeat of the opponents. Although sport activity a priori aimed at emphasizing the best human qualities, its personal development and called upon for showing the respect to all participants, still in Chinese sports discourse this process is more and more taken by addressers and recipients as warfare. Hereby, metaphorical conceptualization of *WAR*

in Chinese sports discourse is indisputable and defined by paralinguistic peculiarities of military and sport activities, which despite of their visual difference have certain conceptual similarity.

Key words: *concept, metaphor, sport discourse, frame, slot.*

Introduction

Despite the wide range of works devoted to the study of metaphor, the interest in this phenomenon of the linguo-cognitive paradigm is quite relevant and debatable. Since the time of Aristotle, metaphor has been seen as a figurative comparison, which has become a fundamental basis for a rhetorical and stylistic approach. However, in the 20th century due to the development of the cognitive approach, the perception of metaphor changes dramatically.

From the point of view of cognitive linguistics, metaphor is a powerful means of objectifying abstract concepts. Lakoff and Johnson (2003), scientists who founded the theory of cognitive metaphor, consider it as a way of *structuring of space – for us*.

«*In other words, the structure of our spatial concepts emerges from our constant spatial experience, that is, our interaction with the physical environment. Concepts that emerge in this way are concepts, that we live by in the most fundamental way*» (Lakoff & Johnson, 2003: 89).

The process of cognition about the world around us is done with the help of «partially structuring one experience in terms of another. In order to see in detail what is involved in metaphorical structuring, we must first have a clearer idea of what it means for an experience or set of experiences to be coherent by virtue of having a structure» (Lakoff & Johnson, 2003: 89).

Metaphor as a mental operative unit unites the sphere-source, the space that is the donor, and the sphere-target, the space that borrows the concept of the donor sphere. The elements of the source sphere structure a less clear target sphere, which is the essence of the cognitive potential of the metaphor.

In recent decades, when the boundaries of the study of metaphor have expanded significantly due to the understanding of this

phenomenon as a mental-verbal construct and as a metaphORIZATION of interrelated processes of generation and perception of figurative content, increased a large number of psycholinguistic studies, dedicated to this topic (Alekseev, 1998; Zalevskaya, 1999; Hardy, 2003; Lawrence & Bargh, 2008; Gibbs & Chen, 2018; Sternberg, 2018, etc.). Therefore, in her research Zalevskaya (1999) emphasizes that the heuristic potential of metaphor as a means of cognition is realized through the interaction of the following processes: cognition, focused on the active search in the received information for something already known and clear; an association that provides such a search and leads to the actualization of connections between the products of processing perceptual, cognitive and emotional-evaluative experience; statements of the fact of the established connection; reliance on output knowledge of different types. But at the same time

«attention is focused on some identified feature of an identifiable object, which is significant and heuristic, but then something similar to the inflation of the flux occurs: the understanding of the conventionality of the transfer is lost, and through the absolutized feature of the cognizable and in connection with it, a specific circle of inferential knowledge is formed, taken as initially inherent in him as a carrier of this trait» (Zalevskaya, 1999: 278).

Thus, the conceptual metaphor becomes a mental tool of cognition, which is represented at the level of the natural language of the individual. In modern linguistics there is a significant interest in cognitive metaphor and its pragmatic potential in different types of discourses. Metaphor, as a mental and linguistic phenomenon, is a tool for conceptualizing reality and shaping the worldview of the mankind. Man's anthropocentric nature allows him to rethink all abstract phenomena by analogy with the objects of reality because of the similarity of certain features of these phenomena with the features of real objects, well known to him. Through a conceptual metaphor, all the information that belongs to a well-known field is used to fill in the gaps in understanding and interpreting another one. This makes it possible to describe the cognitive structures and processes that take place in the human mind and helps to analyze the communicative-pragmatic functionality used by journalists to create headlines and their strong desire to draw attention to the topic.

The phenomenon of conceptual metaphor has a wide range of scientific applications and is considered on the basis of *political*

discourse (Brugman et al., 2019), *economic discourse* (Cheng, 2020), *pandemic discourse* (Silva, 2020), *advertising texts* (Shilyaev & Shlotgauer, 2020; Lopez-Gonzalez et al., 2018), *poetic texts* (Rasse, Onysko & Citron, 2020), *special types discourse of literary texts* (Citron, Lee & Michaelis, 2020).

The rapid development of technology leads to the enrichment and diversification of sports discourse, which, in turn, leads to the need to understand it in new terms and concepts. There is an active process of vocabulary enrichment through secondary nomination. Therefore, metaphor, as one of the fundamental methods of cognition and conceptualization of reality, is gaining the most widespread in sports discourse (Kuan-Chung & Ming-Yu, 2020).

Despite the significant degree of interest of linguists in studying the functioning of conceptual metaphor in different types of discourse, in Sinology there are virtually no works dedicated to the cognitive-metaphorical modeling research, which involves analysis of each metaphorical model within its frame-slot structure, lexical content and clarification of its pragmatic function. At the center of our study is a sports metaphor, which is a kind of anthropomorphic metaphor, the original sphere or sphere-source of which is the concept of WAR.

The actuality of the chosen research topic is due to the general focus of modern linguistic research on the analysis of the functioning of language units, considering their linguo-cognitive and communicative-pragmatic features from the standpoint of anthropocentrism.

The aim of the study is to identify structural-semantic and functional features of metaphorical verbalization of WAR in modern Chinese texts of sports media discourse, to explore its role in the conceptualization of sports concepts and realities of international sports. To do this, it is necessary to identify and classify its main metaphorical models, describe the means of their verbal embodiment, and identify their pragmatic potential.

Our research is performed within the framework of the theory of conceptual metaphor and is devoted to metaphorical modeling of reality within the sports media discourse. In the theoretical and empirical basis of our research are the works of scientists all over the world in the field of conceptual metaphor, e.g. Arutyunova (1990), Black (1990), Gudkov (1994), Fauconnier and Turner (2002), Lakoff and Johnson (2004), Wang (2005), Chudinov and Budaev (2007), Yang and Zhou (2007),

Malysheva (2011), Yin, Su, and Ye (2013), Ponterotto (2014), Raffaelli (2016). In the field of frame theory, we count on the scientific studies of Babushkin (1997), Fillmore and Baker (2019).

The scientific research was within the main framework of printed (《运动》) and online (*CCTV Sports*, *Sina Sports*) sports publications, as well as sports broadcasts posted on Chinese video hosting sites (*Bilibili* at www.bilibili.com). In total, the work is based on more than four hundred metaphorical units.

The texts discussed in the article belong to the popular sports discourse. The specificity of the lexical design of popular sports texts is a combination of common vocabulary, general scientific and special terminology. A feature of popular sports texts is living metaphors, which are based on every day, daily concepts of human life, and in a rethought form are correlated with the concepts of sports. Through a conceptual metaphor, all the information that belongs to a well-known field can be used to fill in the gaps in understanding and interpreting another. Metaphors of this kind help to understand the way of thinking of the nation.

Research Methods and Techniques

At the first stage of our study there was used a descriptive method based on the generalization, interpretation, and systematization of the obtained data; there was presented a theoretical overview of the studies, the subject of which was a conceptual metaphor. Using contextual analysis and the method of continuous sampling, metaphorical expressions were singled out with the corresponding nouns (《战》 (zhàn, «war»), 《争》 (zhēng, «struggle»), 《将》 (jiàng, «command»), 《杀》 (shā, «to kill»), 《击》 (jī, «to beat / attack»), etc., representing the concept of WAR in Chinese sports discourse. By metaphorical expressions we mean those that are based on the transfer of the meaning of their lexical components from one conceptual sphere to another.

In the second stage of the study, through the linguo-cognitive and quantitative analysis of a representative sample of Chinese texts of sports discourse, the dominant concept of which was SPORT, there was identified the following system of metaphorical models: SPORT IS WAR, SPORT IS THEATER, SPORT IS FAMILY and SPORT IS

WAY OF LIFE. The share of sports vocabulary related to conceptual metaphorization is 22.0%, of which the largest percentage (17.5%) falls on the metaphorical model SPORT IS WAR.

In the third stage of the study, we used the method of metaphorical modeling developed by Lakoff and Johnson (2003), which was further developed in the works of Baranov (2008), Kobozeva (2001), Foconnier and Turner (2002), etc. As Chudinov (2001) notes,

«metaphorical modeling is a means of awareness, rubrication, representation and evaluation of a certain fragment of reality, which reflects its national, social and personal identity through scripts, frames and slots that belong to another conceptual area» (ibid.: 47).

Through the frame-slot analysis there was carried out the classification of the most used in Chinese sports discourse metaphorical model SPORT IS WAR.

Results and Discussion

For the first time, metaphor as a fundamental mechanism of thinking was described in the work «*Metaphors we live by*» by Lakoff and Johnson (2003). According to the authors, this mechanism is implicit, i.e., not realized and not subject to any rationalization by native speakers in the process of communication, which is quite natural, because metaphors are a tool for encoding information, so they spend a minimum of mental effort and a maximum for the transfer of information. The process of metaphorization is based on the process of interaction between the structures of two semantic categories, one of which is projected on the other: *the source domain* and *the target domain* (ibid.). Metaphorical projections allow a person to incorporate new information into their experience by correlating it with already familiar experience. This process is carried out not only between the individual elements of the two structures of knowledge, but also between these structures. Thus, there is a cognitive (metaphorical) projection of the realm of the source into the realm of the goal. Lakoff and Johnson (2003) suggested that the metaphorical projection in the target sphere partially preserves the structure of the source sphere. It formed the basis of the mathematical hypothesis of invariance.

Conceptual metaphor is widely used in media discourse, especially in the article titles to summarize information and seek associations

with other events through one's own experience. The use of various conceptual metaphors by journalists helps to influence a personality's perception of certain phenomena and events, to shape his worldview, to structure human thinking, to teach to predict alternative solutions to a particular socio-political problem. With the help of metaphors, a journalist can make the reader to think about current issues, contribute to the assertion of certain worldviews of citizens. However, sometimes the conceptual metaphor is a means of manipulating of the human consciousness (Tuguz, 2014: 152). In any case, the active use of metaphors in the language of the media is accompanied by processes of overcoming some stereotypes of perception of certain realities and replacing them with new ones, modeling a certain linguistic picture of the world – a kind of superstructure over reality. Thus, conceptual metaphor is the most productive means of enriching language and a tool for influencing human thinking.

The most productive variety of conceptual metaphors in the language of the media is a kind of anthropomorphic metaphor* – sociomorphic, in which the world is represented as a model of social relations in society, as well as human social activity (Rafaelli, 2016: 126).

Sociomorphic conceptual metaphor in the language of sports media is usually implemented in various metaphorical models, creating a set of figurative schemes that help the viewer to understand better some sports phenomena. Thus, the lack of knowledge about a particular sport is compensated by the fact that the reader compares the phenomenon with a familiar phenomenon and has a general impression of the sporting events that took place. Thus, by associating sport with politics or military action, journalists are seeking to create in the minds of the recipients an appropriate attitude to sports competitions, as to a fierce struggle, a certain confrontation. In the human mind is the transfer of appropriate image schemes from one conceptual area to another, giving the opportunity to summarize the information obtained and link it to previous experience. Thus, a conceptual metaphor is formed in the minds of readers: a certain image can be evoked in the human mind through recourse to his socio-cultural background knowledge, i.e., through the inclusion in the story of a metaphorical context.

* In the language of the media function different types of metaphors: anthropomorphic, the donor zone of which is the concept sphere of «man», naturalomorphic with the concept sphere of «nature» in focus and artifact metaphor, the source zone of which is the concept sphere of «objects».

Even though sports competitions are a peaceful event, such extralinguistic characteristics as the struggle on the verge of human endurance, emotional confrontation, maximum dedication to victory – these are the reasons for using military terms to define sports events.

An extremely critical view of the connection between sport and war was voiced by Orwell (1950): «*Serious sport has nothing to do with fair play. It is bound up with hatred, jealousy, boastfulness, disregard of all rules and sadistic pleasure in witnessing violence. In other words, it is war minus the shooting*».

War and sport have a number of common features. According to Charteris-Black (2004), both domains tend to entail control over the territory (with potential benefits and losses), and require physical and mental strength, as well as training (ibid: 125). Sports events and hostilities, at least in theory, governed by rules and are the source of interest around the world. Not surprisingly, these two areas invariably permeate each other linguistically. The military industry not only helps to create analogies with sporting events, but sport can also be a source of metaphors that structure the discussion of war and sport in general. In other words, war can be perceived in terms of sports, and sports can be understood in terms of war.

Taking into consideration the peculiarities of Chinese history and culture, sport plays an important role in the lives of Chinese people because it appeals to the senses and allows a large number of spectators and fans to unite around a certain event. Very often, sports confrontations in terms of emotional tension resemble military events or theatrical actions, which affects the perception of sporting events by the Chinese.

The concept of WAR in Chinese sports discourse is realized through such tokens (nouns) as 《战》 (zhàn, «war»), 《将》 (jiàng, «commander», «general»), 《杀》 (shā, «to kill»), 《争》 (zhēng, «to fight»), 《击》 (jī, «to beat / attack»), etc., as well as due to the frequent use of metaphorical nominations in sports terminology: for example, the token 《前锋》 (qiánfēng, «avant-garde») is used to mean «to strike / to forward». This allows us to conclude that the donor sphere (according to Chudinov and Budayev (2007) WAR is one of the main sources of metaphorization of modern Chinese sports vocabulary).

Through the linguo-cognitive and quantitative analysis of a representative sample of Chinese texts of sports discourse, the dominant

concept of which was SPORT, there was identified the following system of metaphorical models: SPORT IS WAR, SPORT IS THEATER, SPORT IS FAMILY and SPORT IS WAY OF LIFE. The share of sports vocabulary related to conceptual metaphorization is 22.0%, of which the largest percentage (17.5%) falls on the metaphorical model SPORT IS WAR. This metaphor is significantly activated during economic growth, global transformations, and the strengthening of the policy of regional hegemony of the country, because, as noted by Ullmann (1972), the source of metaphorical expansion is always the semantic spheres to which society pays special attention.

According to the theory of conceptual metaphor, metaphorization is based on the process of interaction between frames and scenarios, which structure the concepts of source and target. Thus, a frame is a structure that represents stereotypical, typified situations in a person's mind (memory) and is designed to identify a new situation based on the same situational pattern. A frame is a unit organized around a certain concept, a typical representation of knowledge, where there is no difference between linguistic and extralinguistic. Frames consist of certain links – slots, which are tools for transmitting a certain type of information relevant to the described fragment of reality (Kubryakova et al., 1996: 188).

The framing of the metaphorical model SPORT IS WAR, which was represented in the Chinese texts of sport discourse, can be represented as follows (Figure 1).

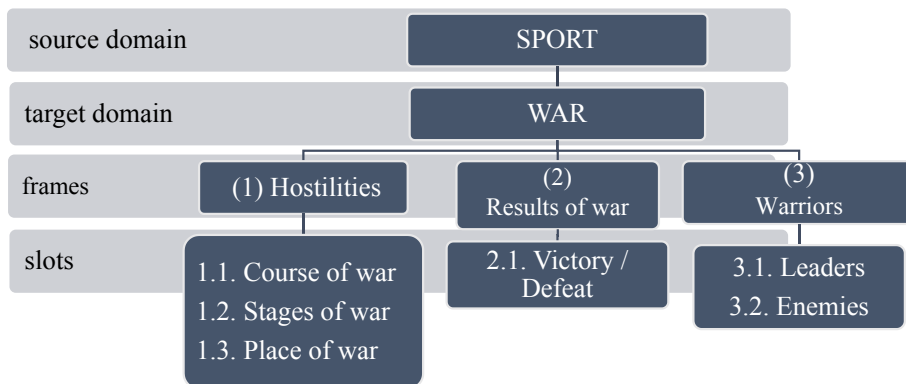


Figure 1. *The structure of the metaphorical model SPORT IS WAR*

Frame 1. «Hostilities» is represented by slots 1.1. «The course of war», 1.2. «Stages of war», 1.3. «Place of war».

Slot 1.1 «Course of War».

The range of hostilities on the battlefield is quite diverse. Metaphors of this group mean almost all actions that are aimed at achieving victory. This slot is represented by such nominative units as: «to attack», «to charge», «to beat», «to hit the target», «to storm» and others.

For example, in the review of a football match we find such tokens as 《攻守》(gōngshǒu, «to attack and defense») and 《击中》(jīzhòng, «to hit the target»): 《下半场, 双方互有攻守, 内雷斯的射门击中立柱险些扩大比分》/ «In the second half, two teams conducted a series of offensive and defensive actions, an accurate shot by David Neres in the bar almost increased the team's advantage». To emphasize the fierceness of the match and the confrontation between the teams, the token 《战》(zhàn, «war / battle / skirmish») is often used, which is directly added to the term 《德比》(débǐ, «derby»): 《孙颖莎/王曼昱在德比战中以4比3险胜队友陈梦/朱雨玲》/ «Sun Insha and Wang Manyui defeated their compatriots Chen Meng and Zhu Yulin in a fierce derby with a score of 4: 3».

Defensive actions in sports competitions are opposed by defensive ones. In this regard, metaphorical nominations of actions aimed directly at defending and preserving what has been achieved are used: «protection», «counterattack», «resistance», «capitulation», etc. For example, the character 《击》(jī, «to beat / attack») is also used in the token 《还击》(huánjī, «to attack in response / counterattack»): 《保罗跳投命中, 杜兰特还击三分杰雷布科替补出场两次进攻得手》/ «Chris Paul made an accurate shot in the jump, and Kevin Durant scored three points in return, replaced by Jonas Jerebko, who twice successfully attacked the opponent's ring». In addition to the counterattack, a series of successful throws is transmitted by the token 《进攻》(jìngōng, «to attack / to charge»). Commenting on the match is accompanied by other military vocabulary, which emphasizes the difficult vicissitudes and losses of athletes on the way to the coveted victory: 《连中2个三分球为火箭队止血, 库里还击5分, 火箭队外线保持准星》/ «After two accurate three-point shots, the Houston Rockets were finally able to heal their wounds, but Stephen Curry threw another five-point hit in response and continued to keep the opposing

team «in sight». In this example, the token 《止血》 (zhǐxiě, «stop bleeding») was used, which enhances the recipient's perception of the fierceness of the confrontation between the teams. The metaphorical model is complemented by the military expression 《保持准星》 (bǎochí zhǔnxīng), i.e., «to keep in sight, on the front sight» and the already mentioned character 《击》 (jī, «to beat / charge»).

Most of the tokens that belong to the above-mentioned semantic group have a positive pragmatic potential: therefore, the decisive actions of athletes are approved by journalists, and thus by fans.

Slot 1.2 «Stages of War».

In Chinese sports discourse, several tokens are used to denote a match, and their meaning may vary depend on the context and format of the competition. Thus, in the context of a playoff round, final stage or knockout competition, the most used token is 《战》 (zhàn, «war / fight / skirmish»), which demonstrates the importance and uncompromisingness of wrestling: 《与开拓者第一战, 乔治砍下26分10篮板, 但命中率惨淡, 全场24投8中, 三分线外15投4中》 / «In the first playoff game against the Portland Trail Blazers, Paul George scored 26 points, but the percentage of implementation is not the best, for the whole match George scored 8 of 24 shots within the three-point zone and 4 of 15 throws outside the three-point line».

In another example, a National Basketball Association playoff series match is also compared to a series of battles: 《库里手指缠绷带参加训练, 预计将出战火勇第三战》 / «Stephen Curry took part in training with a bandaged finger, he is expected to return to battle in the third match of the series». Besides, to emphasize the determination of the attack, the player's actions are transmitted by the token 《出战》 (chūzhàn, «to fight»), complementing the metaphorical model of SPORT IS WAR with a nomination from another slot.

Thus, the match is described in Chinese publications as a battle not for life, but for death, at the end of which the winner will get everything, and the defeated athlete – nothing, the battle is particularly fierce and dynamic change of events.

Slot 1.3 «Place of War».

In general, the stadium in the Chinese sports media is presented as a grand arena, where there is a fierce match between two teams or two athletes. The most used representative of this slot is the nomination 《战场》 (zhànchǎng, «battlefield»): 《随后战场转移到笼边,

在一番尝试后，张伟丽再一次抱摔放倒了托雷斯，并在上位通过连续的击打进行压制》 / «Then the battlefield shifted to the far side of the octagon, after another attempt Zhang Weili again threw Tecia Torres on the floor and began to press the opponent with blows, being in a more advantageous position». Thus, the octagon – an arena for mixed martial arts – is compared to a battlefield, where athletes fight not for life but for death.

Frame 2. «Results of War» is represented by slot 2.1. «Victory / Defeat».

Slot 2.1 «Victory/Defeat».

The description of the results of matches in the headlines and articles of Chinese sports periodicals is characterized by its analogies with the results of hostilities. Besides the common antonymous pair 《赢》 – 《输》 (yíng – shū, «to win» – «to lose»), there could be found other options. For instance, 《战胜》 (zhànshèng, «to win the battle»): 《晋级男单决赛的道路上战胜了林高远、梁靖崑这些队友》 / «On the way to the final, Ma Lun defeated his compatriots Lin Gaoyuan and Liang Jinkun».

Sometimes the achievements and victories of an athlete are described in such a nomination as 《战绩》 (zhànjì, «to combat achievements»): 《张伟丽一致判定获胜，在UFC取得了三战三捷的战绩》 / «Zhang Weili won by unanimous decision of the judges, this is her third undisputed victory in the third fight within the UFC».

More aggressive in the semantic meaning of «victory» is the token 《淘汰》 (táotài, «to eliminate / wash out / die out»): 《法尔克是本次赛事的一匹黑马，半决赛里他淘汰了韩国小将安宰贤》 / «Matthias Falck was the «dark horse» of this competition, in the semifinals he left no chance of victory to the young talent from South Korea An Jaehyun».

Defeat is often compared to death or injury by the Chinese sports media. For instance, increasing the advantage in competition is equated with beating to death, which is expressed through the token 《搏杀》 (bóshā, «to kill with your own hands, tearing to pieces»): 《法尔克积极搏杀，努力追至5比7》 / «Matthias Falck decisively attacked the opponent and was able to increase the advantage from 5 to 7 points». Another example shows the defeat, which is served through the token 《杀》 (shā, «to kill»): 《阿的江仍旧带领新疆男篮连克强敌，最终杀入总决赛》 / «Adiljan Suleyman still leads Xinjiang's men's basketball team, which managed to defeat a strong opponent, but

eventually defeated them in the final». The metaphorical model SPORT IS WAR is supplemented by other nominations: 《带领》 (dàilǐng, «to lead, to head»), 《克强》 (kèqiáng, «to defeat the stronger»), 《敌》 (dí, «enemy»).

Victory in Chinese sports publications is described as a triumphant end to a fight that will bring the winner fame, trophy, and recognition, while defeat is death, injury to the opponent, a blow that he must endure and become stronger for.

Frame 3. «Warriors» is represented by slots 3.1. «Leaders», 3.2. «Enemies».

Slot 3.1 «Leaders».

The implementation of the metaphorical model SPORT IS WAR is characterized by the active use of tokens that are part of the semantic field «Warriors» and reflect the structuring of this fragment of modern sports vocabulary in terms of military specialty, military hierarchy, and other characteristics. For example, the coach is represented as the commander-in-chief and the team captain as the army general: 《雷霆主帅比利多诺万在接受采访时谈到了阵中大将保罗乔治的身体状况》 / «Oklahoma City Thunder head coach Billy Donovan spoke in an interview about the health of team leader Paul George». In this case, the lexical unit 《主帅》 (zhǔshuài), which is used to denote the position of Billy Donovan, literally translates as «chief commander, commander in chief», and to denote the captain of the team used 《大将》 (dàjiàng) – «army general / great commander». Within this metaphorical model, the coach is presented as an experienced commander-in-chief of an army of athletes, who leads his team to victory through tactics and strategy, and the team captain implements these tactics on the field together with the team.

When the team captain is mentioned in the Chinese sports publications, the word 《将帅》 (jiāngshuài, from Chinese «commander / military leader») is usually used for his nomination: 《新疆将帅: 本赛季遭遇的困难将成为宝贵财富》 / «Xinjiang commander: the difficulties we have overcome this season will be an invaluable experience». The captain of a team in the Chinese sports media is seen not only as a key player, but he is also compared to a commander who leads his team (army) to a victorious end.

Such tokens are actively used by journalists to achieve various pragmastylistic goals: play on words, creating tropes and ironic effect,

and finally increasing the expressiveness and emotionality of the commentator's speech.

Slot 3.2 «Enemies».

Sports discourse necessarily operates with such a conceptual opposition as «friend-or-foe», which is embodied in the military metaphor in such nominations as «rival», «enemy», «adversary».

To denote the enemy in Chinese sports publications, in addition to the commonly used lexical unit 《对手》 (duìshǒu, «opponent»), the token 《敌人》 (dírén, «enemy») is quite common. For example, the recording of the game of the famous tennis player Rafael Nadal in the Chinese-language segment of the Internet is distributed with the message: 《拉斐尔·纳达尔在网球运动中最大的敌人》 / «Rafael Nadal – the fiercest enemy in tennis».

In general, Chinese sports media describe rivals as tireless warriors who want to win just like any other athlete and will do whatever it takes to «bleed» the opponent and take the victory away from him at the last minute.

Conclusions

Based on the above, we conclude that the metaphorical model SPORT IS WAR is widely used in the texts of Chinese sports periodicals, especially during the strengthening of China's political hegemony not only in the region but also in the world, as evidenced by a selection of texts from and Chinese-language online publications, covering the period from 2018 to the present.

Through the linguo-cognitive and quantitative analysis of a representative sample of Chinese texts of sports discourse, the dominant concept of which was SPORT, there was identified the following system of metaphorical models: SPORT IS WAR, SPORT IS THEATER, SPORT IS FAMILY and SPORT IS WAY OF LIFE. The share of sports vocabulary related to conceptual metaphorization is 22.0%, of which the largest percentage (17.5%) falls on the metaphorical model SPORT IS WAR. The method of metaphorical modeling was chosen as the main method of empirical research of the metaphorical model SPORT IS WAR. The method of metaphorical modeling is chosen as the main method of empirical research.

The above-mentioned analysis made it possible to identify the structure of the metaphorical model SPORT IS WAR in Chinese-language media texts on sports, the activation of which is associated with the involvement of a set of military terms, united by structured frames and slots: Frame 1. «Hostilities» is represented by slots 1.1. «The course of war», 1.2. «Stages of war», 1.3. «Place of war»; frame 2. «Results of War» is represented by slot 2.1. «Victory/Defeat»; frame 3. «Warriors» is represented by slots 3.1. «Leaders», 3.2. «Enemies».

According to the examples given in the article, especially productive within the metaphorical model SPORT IS WAR were isolated metaphorical expressions with the corresponding numbers of expression of aggression: 《战》 («war»), 《争》 («to struggle»), 《将》 («to command»), 《杀》 («to kill»), 《击》 («to beat / attack») etc., whose cognitive features are projected on the undisputed victory.

For Chinese journalists and correspondents, a stadium or sports arena is seen as a battlefield; teams are two enemy armies; if it is an individual competition, the participants are two warriors who fight against each other; a team captain is a commander who leads his army; a coach is a commander who tries to realize his strategic ideas and win the battle; victory is often won at great cost and by all possible means, and defeat is compared to death or serious injury.

Among the main functions of metaphorical transfer from the sphere-source of SPORT to the sphere-target of WAR in media texts of sports themes it is possible to single out persucial function, the purpose of which is to influence the consciousness of the recipient with the formation of the customer's attitude to sports phenomena and processes. However, the use of military metaphors in sports discourse is a natural reaction of linguistic consciousness to the conceptual similarity of these two discourses in many extralinguistic indicators. However, the prevailing view (Bruenner, 1987) is that the constant identification of sport with the military can level the playing field and provoke another factor of aggression, so journalists are advised to use the metaphorical model of SPORT IS WAR and not overload sports content.

Promising areas of further research are comparative linguistic analysis of the use of metaphor in Ukrainian and Chinese sports media texts, as well as the study of metaphorical profiling of sports concepts and comparison of linguistic means of its implementation in Chinese and Ukrainian languages.

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АНОТАЦІЯ

Мета. Виявити та описати способи вербалізації феномену концептуальної метафори СПОРТ – ВІЙНА у матеріалі спортивних ресурсів ЗМІ, а також визначити особливості її функціонування.

Методи. За допомогою лінгвокогнітивного та кількісного аналізів репрезентативної вибірки китайськомовних текстів спортивного дискурсу, доміантним концептом яких був СПОРТ, була визначена наступна система метафоричних моделей: СПОРТ – ВІЙНА, СПОРТ – ТЕАТР, СПОРТ – СІМ'Я, СПОРТ – ЖИТТЄВИЙ ШЛЯХ. Частка спортивної лексики, яка пов'язана з концептуальною метафоризацією загалом, складає 22.0%, в рамках яких найбільший відсоток (17.5%) припадає на метафоричну модель СПОРТ – ВІЙНА. Основним методом емпіричного дослідження метафоричної моделі СПОРТ – ВІЙНА було обрано метод метафоричного моделювання. Увагу акцентовано на визначенні основних моделей концептуальної спортивної метафори, які мають фреймово-словову структуру, та виявлено мовні засоби їх відтворення.

Результати. Вивчено структуро-семантичні властивості спортивної метафори, джерелом експансії якої є поняттєва сфера ВІЙНА. Здійснено структурний аналіз фреймів, в яких спортивні події та їх учасники представлено як воїнів на полі бою, що прагнуть перемоги, які є метафоричним переосмисленням безпелеяційної жаги до перемоги. З'ясовано, що метафорична модель СПОРТ – ВІЙНА в китаємовному спортивному дискурсі представлена трьома основними фреймами: «Військові дії», «Результати війни», «Воїни». У межах кожного фрейму виділено основні слоти та описано їх лексичне наповнення. Визначено комунікативні функції метафоричної моделі СПОРТ – ВІЙНА в китаємовному спортивному дискурсі, а також з'ясовано причини її активізації.

Висновки. Фреймово-словова структура метафоричної моделі СПОРТ – ВІЙНА, представлена в китаємовному медійному дискурсі, відображає стійке бажання та волю до перемоги та абсолютне несприйняття поразки, і свідчить про активізацію використання досліджуваної метафоричної моделі в період зростання глобальної гегемонії Китаю. З'ясовано, що в об'єктивізації концептів поняттєвої сфери СПОРТ для відображення перемоги китайських гравців переважають позитивно-оцінні метафори військових дій, її учасників та результатів протистояння, а негативно-оцінні метафори – при поразці супротивників. Не зважаючи на те, що спортивні змагання – це подія мирного характеру, однак такі екстралінгвістичні характеристики як боротьба на межі людської витривалості, емоційне протистояння, максимальна самовідданість заради перемоги – це причини того, що саме у військових термінах переважно окреслюються спортивні події. Відтак, феномен метафоричної концептуалізації ВІЙНИ у китайському спортивному дискурсі є беззаперечним і визначається паралінгвістичними особливостями військових дій та спортивних змагань, які, не зважаючи на візуальну відмінність, мають певну концептуальну схожість.

Ключові слова: концепт, метафора, спортивний дискурс, фрейм, слот.

Воробей Ольга, Акімова Аліна & Акімова Анастасія. Метафорическая концептуализация ВОЙНЫ в китаеязычном спортивном дискурсе

АННОТАЦИЯ

Цель. Выявить и описать способы вербализации феномена концептуальной метафоры СПОРТ – ВОЙНА на материале спортивных ресурсов СМИ, а также определить особенности ее функционирования.

Методы. С помощью лингвокогнитивного и количественного анализ репрезентативной выборки китаеязычных текстов спортивного дискурса, доминантным концептом которых был СПОРТ, была определена следующая система метафорических моделей: СПОРТ – ВОЙНА, СПОРТ – ТЕАТР, СПОРТ – СЕМЬЯ, СПОРТ – жизненный путь. Доля спортивной лексики, связанной с концептуальной метафоризацией в целом, составляет 22.0%, в рамках которых наибольший процент (17.5%) составляет метафорическая модель СПОРТ – ВОЙНА. Основным методом эмпирического исследования метафорической модели СПОРТ – ВОЙНА был метод метафорического моделирования. Внимание акцентировано на определении основных моделей концептуальной спортивной метафоры, которые имеют фреймово-слововую структуру, а также выявлены языковые средства их воспроизведения.

Результаты. Изучены структурно-семантические свойства спортивной метафоры, источником экспансии которой является понятийная сфера ВОЙНА. Осуществлен структурный анализ фреймов, в которых спортивные события и их участники были представлены как воины на поле боя, стремящихся к победе, что является метафорическим переосмыслением безапелляционной

жажды победы. Выяснено, что метафорическая модель СПОРТ – ВОЙНА в китайском спортивном дискурсе представлена тремя основными фреймами: «Военные действия», «Результаты войны», «Воины». В пределах каждого фрейма выделены основные слоты и было описано их лексическое наполнение. В рамках исследования также были определены коммуникативные функции метафорической модели СПОРТ – ВОЙНА в китайском спортивном дискурсе, а также выяснены причины ее активизации.

Выводы. Фреймово-слотовая структура метафорической модели СПОРТ – ВОЙНА, представленная в китайском спортивном дискурсе, отражает устойчивое желание и волю к победе и абсолютное неприятие поражения, и свидетельствует об активизации использования исследуемой метафорической модели в период роста глобальной гегемонии Китая. Установлено, что в объективации концептов понятийной сферы СПОРТ для отображения победы китайских игроков преобладают положительно-оценочные метафоры военных действий, ее участников и результатов противостояния, а негативно-оценочные метафоры – при поражении противников. Несмотря на то, что спортивные соревнования – это событие мирного характера, однако такие экстралингвистические характеристики как борьба на грани человеческой выносливости, эмоциональное противостояние, максимальная самоотверженность ради победы – это причины того, что именно в военных терминах преимущественно определяются спортивные события. Следовательно, феномен метафорической концептуализации ВОЙНЫ в китайском спортивном дискурсе является безоговорочным и определяется паралингвистическими особенностями военных действий и спортивных соревнований, которые, несмотря на визуальное отличие, имеют определенную концептуальную сходство.

Ключевые слова: концепт, метафора, спортивный дискурс, фрейм, слот.

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