



Radiant suns, burning fires and brilliant flowers:

The onomasiology and radical support of Chinese literary LIGHT ideophones

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Roadmap

Goal: study the relation between the meanings and forms of Chinese ideophones in a diachronic manner

Introduction

Study 1: Sound symbolic clusters

Study 2: Manual case study of LIGHT ideophones

Study 3: Computational adaptation

Concluding thoughts

Ideophones, a cross-linguistic concept

Ideophones are

- marked
- words
- that depict
- sensory imagery
- and which belong to an open lexical class

(Dingemanse 2011; 2012; 2019)

Japanese:

<i>koro koro</i>	コロコロ	'small thing rolling'
<i>fuwa fuwa</i>	ふわふわ	'fluffy, puffy'

(Lu 2006:125ff.; 2011:325)

Basque:

<i>tipi tapa</i>		'walk in small steps'
<i>zirri zarra</i>		'drag clumsily'

(Ibarretxe-Antuñano 2019:152)

Ewe:

<i>kpakpa</i>		'quack (sound of duck)'
<i>dábòdábò</i>		'duck waddling'

(Westermann 1927; 1937

by Dingemanse 2017)

Chinese ideophones

雾 茫茫

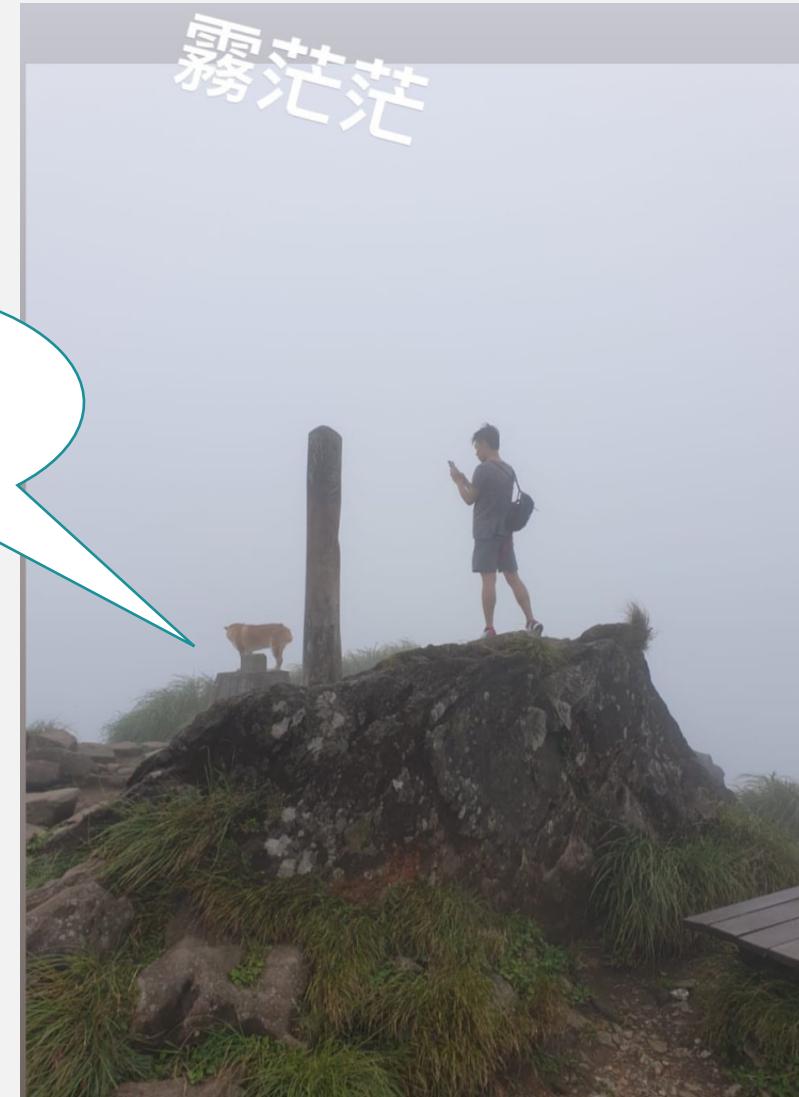
wù mángmáng
mist hazy.IDEO

“It's foggy.”

狗 吠 汪汪

gǒu fèi wāngwāng
dog bark woofwoof.IDEO

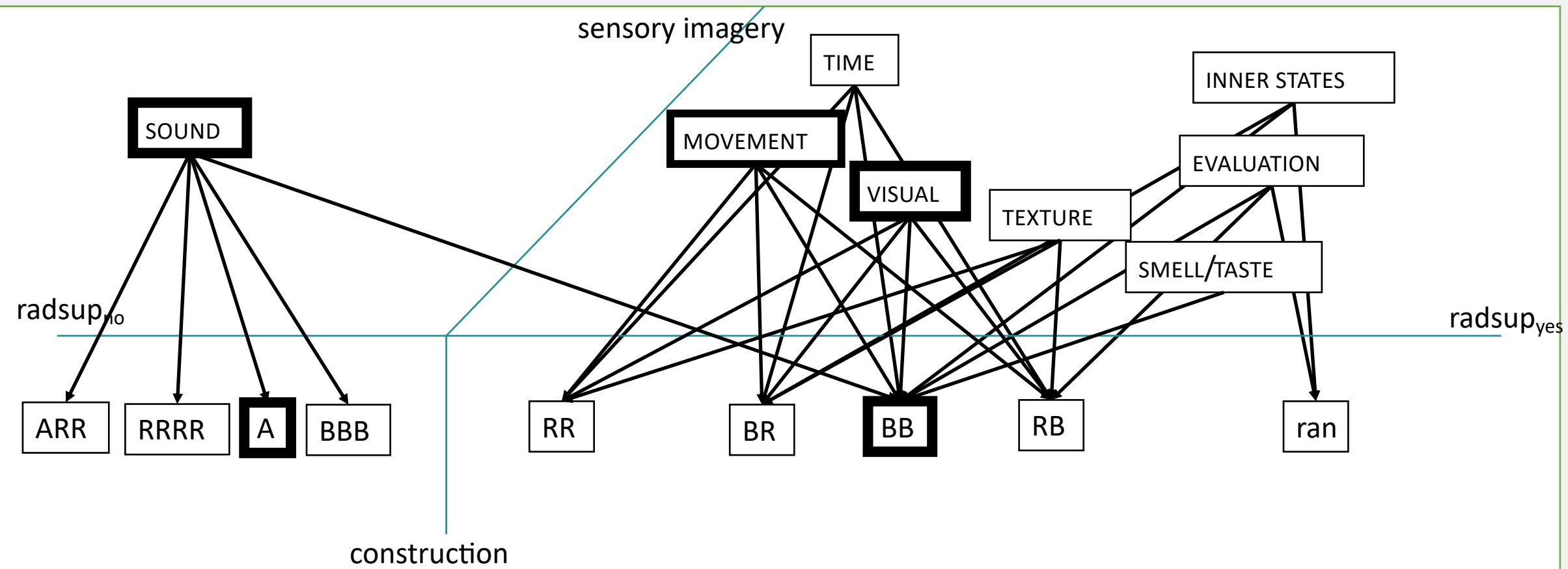
“The dog is barking woofwoof.”



Instagram: @nickprometheus31

Ideophones as language-particular constructions

Prototypical (Childs 1994; Akita 2009; Van Hoey 2019)



Motivation

星-光

熠熠

xīng-guāng yìyì

start-light twinkle.IDEO
'twinkling star light'

Some people pronounced zhézhé
but did know the meaning.

There can be a dissociation between phonological form,
written form and meaning.



Folk model of Chinese words

$\left[\frac{\text{writing}}{\text{sound}} \mid \text{MEANING} \right]_{\Sigma}$

Folk model of Chinese based on Langacker's symbolic assemblies (1987; 1991; 2008)

Traditionally called
漢字的「形音義」 ‘the form-sound-meaning’ of
Chinese characters (Hsieh 2006)

Folk model of Chinese words

$\left[\frac{\text{writing}}{\text{sound}} \mid \text{MEANING} \right]_{\Sigma}$

$\left[\frac{\text{熠熠}}{\text{yìyì}} \mid \text{TWINKLING} \right]_{\Sigma}$

Folk model of Chinese based on Langacker's symbolic assemblies (1987; 1991; 2008)

Application to the previous ideophone

Traditionally called
漢字的「形音義」 ‘the form-sound-meaning’ of
Chinese characters (Hsieh 2006)

Research questions

Using the folk model as a guideline, this study aims to study the relations between these poles, especially how they evolved through time.

- Study 1 1. Phonological variation: are there any groupings that engage in a systematic/iconic relationship with the meaning (sound-symbolism)?
- Study 2 2. Semasiological variation: what does a given ideophone mean? (What does it collocate with?)
- Study 3 3. Onomasiological variation: what variants in the form are at play?

Study 1: Sound-symbolic clusters

(term paper)

Study 1: Sound-symbolic clusters

For this study, which investigates the **SOUND pole vs. MEANING**, we ended up with **17 types** from the group that had an obstruent coda in Old Chinese (reconstruction Baxter & Sagart 2014), that were of the full reduplication / AA type (Van Hoey 2015; 2019)

Material came from

- Kroll's (2015) *A Student's Dictionary of Classical and Medieval Chinese*
- Ministry of Education's online dictionary (found on zdic.com)

(These days I would recommend the Chinese Ideophone Database CHIDEOD, Van Hoey & Thompson 2019; in prep.)

Study 1: Sound-symbolic clusters

yì~yì	熠熠	làn~màn	爛熳	shuò~shuò	鑠鑠	yù~yì	煜煜
yuè~yuè	爚爚	wèi~wèi	煒煒	hù~hù	扈扈	yì~yù	熠熠
yào~yào	燿燿	wèi~yè	煒煒	shǎn~shǎn	閃閃	yè~yè	燁燁
yào~yào	耀耀	zhuò~zhuò	灼灼	zhēng~zhēng	錚錚	yè~yè	曤曤
yì~yào	熠燿	zhuò~shuò	灼爍	huǎng~huǎng	晃晃	càn~làn	粲爛
yì~yào	熠耀	hào~hào	皓皓	jīng~jīng	晶晶	càn~càn	粲粲
yù~yù	煜煜	jiǎo~jiǎo	皎皎	guāng~guāng	光光	làn~làn	爛爛

Semantic domain of LIGHT

C_{CO}ewk

耀
yào
yewH
**lewk-s*

燿
yào
yewH
**lewk-s*

爚
yuè
yak
**lewk*

鞶
luò
lak
r^cewk

鐸
shuò
syak
**rewk*

熯
shuò
syak
**rewk*

灼
zhuò
tsyak
**tewk*

char
Mand
MC
OC

**Coda stop
Old Chinese**

G^w(r)əp

*G^wəp
yik
yì
熠
(*əp>ip>ik)

*G^wrəp
yuwk
yù
煜
(*əp>up>uk)

*G^wrəp
hip
yè
熳

*G^wrəp
hip
yè
暉

*G^wrəp
hip
yè
熳

G^wəj?

*G^wəj?
hjwɪjX
wěi
熳

*G^wəj?
hjwɪjX
wěi
熳

*q^wər
xjwɪj
huī
暉

*q^wər
xjwɪj
huī
暉

q^wər

*q^wər
xjwɪj
huī
暉

yVcd

reanalysis

yewH

耀
yào

yewH

*lewk-s

燿
yào

yewH

*lewk-s

爚
yuè

yak

*lewk

鞞
luò

lak

r^cewk

鐸
shuò

syak

*rewk

熾
shuò

syak

*rewk

Cak

char
Mand
MC
OC

Coda stop
Middle Chinese

yVk

*G^wəp

yik

yì
燭
(*əp>ip>ik)

*G^wrəp

yuwk

yù
煜
(*əp>up>uk)

*G^wrəp

hip

yè
燦

*G^wrəp

hip

yè
暉

hip

*G^wrəp

hip

yè
燁

C_{DOR+FRIC} jwɪjX

*G^wəj?

hjwɪjX

wěi
暉

hjwɪjX

*G^wəj?

hjwɪjX

wěi
暉

xjwɪj

*q^wər

xjwɪj

huī
暉

OC
MC
Mand
char

OC
MC
Middle Chinese
char

yV

reanalysis

yV_{back} \

耀
yào
yewH
*lewk-s

燿
yào
yewH
*lewks

爚
yuè
yak
*lewk

犖
luò
lak
r'ewk

鐸
shuò
syak
*rewk

爍
shuò
syak
*rewk

Cuò \

char
Mand
MC
OC

Coda stop
Mandarin Chinese

OC
MC
Mand
char

yV_{front} \

*G^wəp
yik
yì
熠
(*əp>ip>ik)

*G^wrəp
yuwk
yù
煜
(*əp>up>uk)

*G^wrəp
hip
yè
熳

*G^wrəp
hip
yè
暉

*G^wrəp
hip
yè
熳

*G^wəj?<
hjwɪjX
wěi
熳

*G^wəj?<
hjwɪjX
wěi
熳

*q^{wh}ər
xjwɪj
huī
暉

*q^{wh}ər
xjwɪj
huī
暉

(C)wei
*q^{wh}ər
xjwɪj
huī
暉

Sound-symbolic clusters: conclusions

Real 'sound-symbolism' is hard to detect,

- especially through the ages
- especially with Chinese

Clusters with phonesthemes are possible

Clusters change over time

English *gl-* phonestheme

glimmer

glitter

glisten

...

Closed-class

(Kwon & Round 2014)

so not canonical ideophone
(Dingemanse 2019)

Study 2: Manual analysis of semasiology and onomasiology

Presented at ICPEAL 17 – CLDC 9 (Van Hoey & Lu 2018)

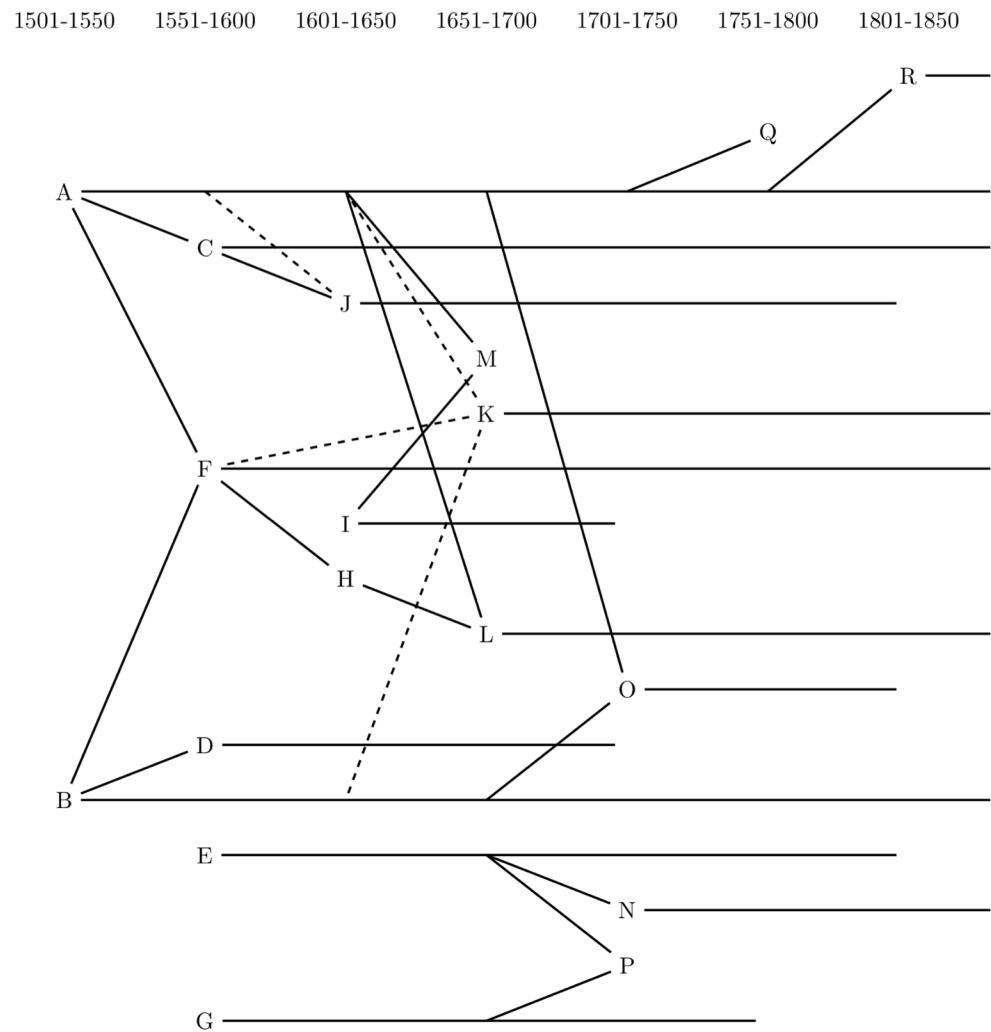
Study 2:

For same group of words looking at interplay between meanings and (written) forms

Follows the example of Geeraerts *vergrijpen*
Geeraerts (1997)

Discussion based on the four-tiered metaphor model from
Kövecses (2017)

Diachronic prototype semantics



- 'to do something wrong'**
- A: to use physical violence against (someone)
 - B: to oppose someone to whom one owes respect and obedience
 - C: to harm (someone) in a non-physical way
 - D: to oppose an abstract principle
 - E: to mis-take
 - F: to do something forbidden
 - G: to make a mistake
 - H: to adulterate
 - I: to do something inadvisable, unwise, improper
 - J: to harm (something) in a non-physical way
 - K: to steal
 - L: to violate a woman's honour
 - M: to eat or drink excessively
 - N: to hurt while catching or seizing
 - O: to rebel violently
 - P: to catch the wrong person
 - Q: to commit suicide
 - R: to damage (something)
- 'to do something wrongly'**

Geeraerts
(1997: 47-62)

Figure 1: *Vergrijpen* (Adapted from Geeraerts 1997)

Case study: *huīhuī*, *huihui*, and *huihui*

Item	Written	Phonological evolution	Meaning	Translation
huihui _{LIGHT} 光 light	輝輝	huī < MC xjwīj < OC *q ^{wh} ər	1. 顯赫貌。 2. 光耀貌。 3. 亮光。 4. 光澤，潤澤。	1. Illustrious 2. Bright 3. Light 4. Glossy, sleek
huihui _{SUN} 日 sun	暉暉	huī < MC xjwīj < OC *q ^{wh} ər	1. 形容日光灼熱。 2. 艷麗貌。 3. 清輝貌。 4. 象聲詞。	1. Bright sun 2. Bright-coloured, beautiful 3. Clear and bright 4. ideophone
huihui _{FIRE} 火 fire	輝輝	huī < MC xjwīj < OC *q ^{wh} ər	明亮貌。	bright

Based on definitions in the Hanyu Da Cidian 漢語大詞典, the meanings are very similar.

The phonology is also the same.

As semanticists, we want to know how these meanings evolved, extended, rather than just the dictionary ‘snapshot’.

Methodology

Step 0. Getting the data from corpus

Scripta Sinica (Hànjí 漢籍電子文獻資料庫) :
manual copying + 'wrangling' into concordance

Step 1. Identifying the collocates per item

huīhuī 輝輝 with LIGHT radical

"Spring clouds gently drifting, the sun blazing" 春雲澹澹日輝輝, in collection of 御定佩文齋廣群芳譜

"On a clear morning, the lantern burning brightly" 清晨輝輝燭, in collection of 御定佩文齋廣群芳譜

"Bright cinnabar" 輝輝丹, in collection of 御定佩文齋廣群芳譜

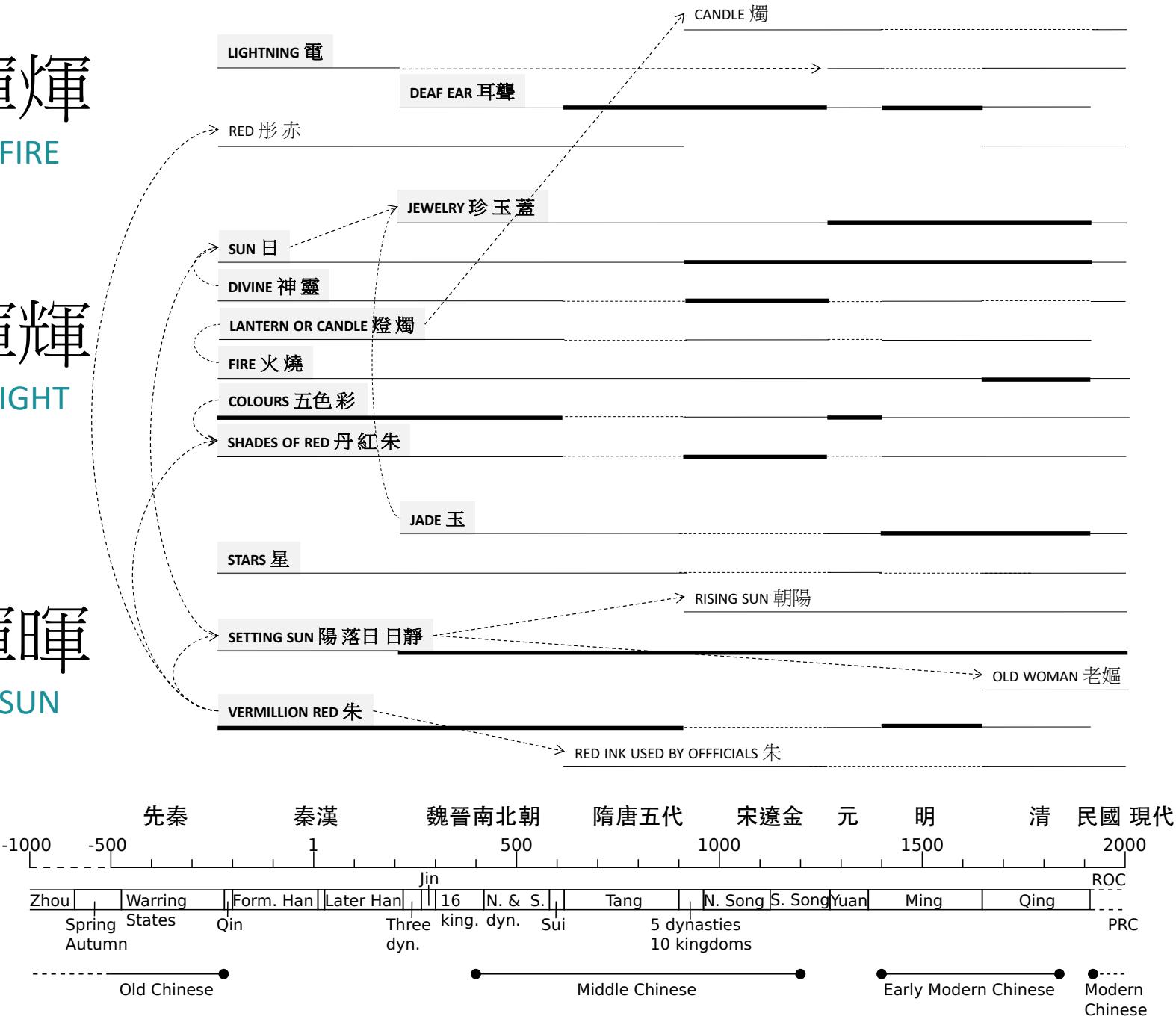
"Bright is the light, shining in the 5 colours" 輝輝有光曜五色, in 全後漢文

Step 2. Count these collocates per period

暉暉
FIRE

暉暉
LIGHT

暉暉
SUN



Vagueness / polysemy
different shades of RED

(Referential) meaning
extensions
CANDLE

Metaphors
OLD WOMAN

Token frequency effects

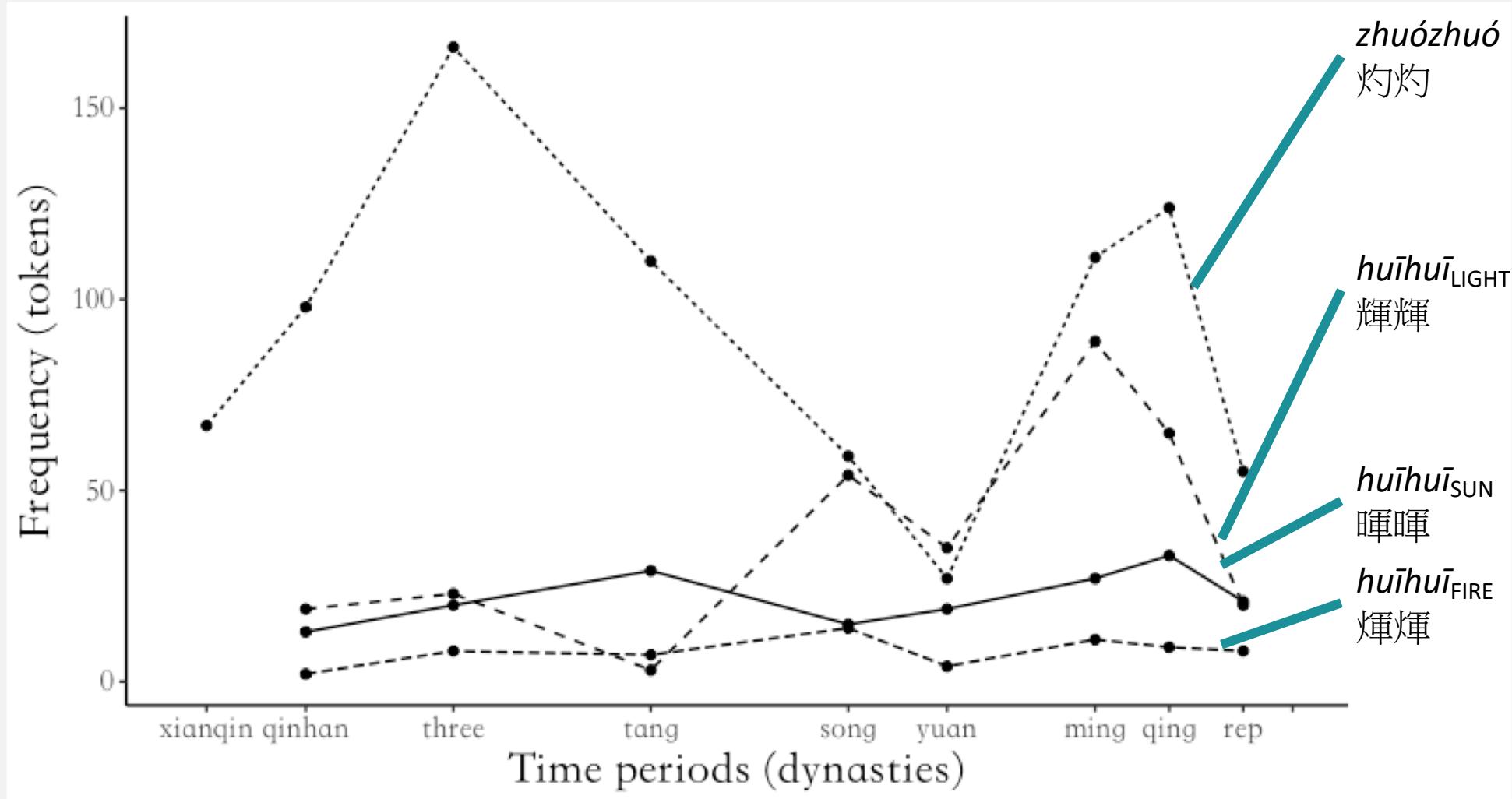
Type frequency effects

Prototypical structure

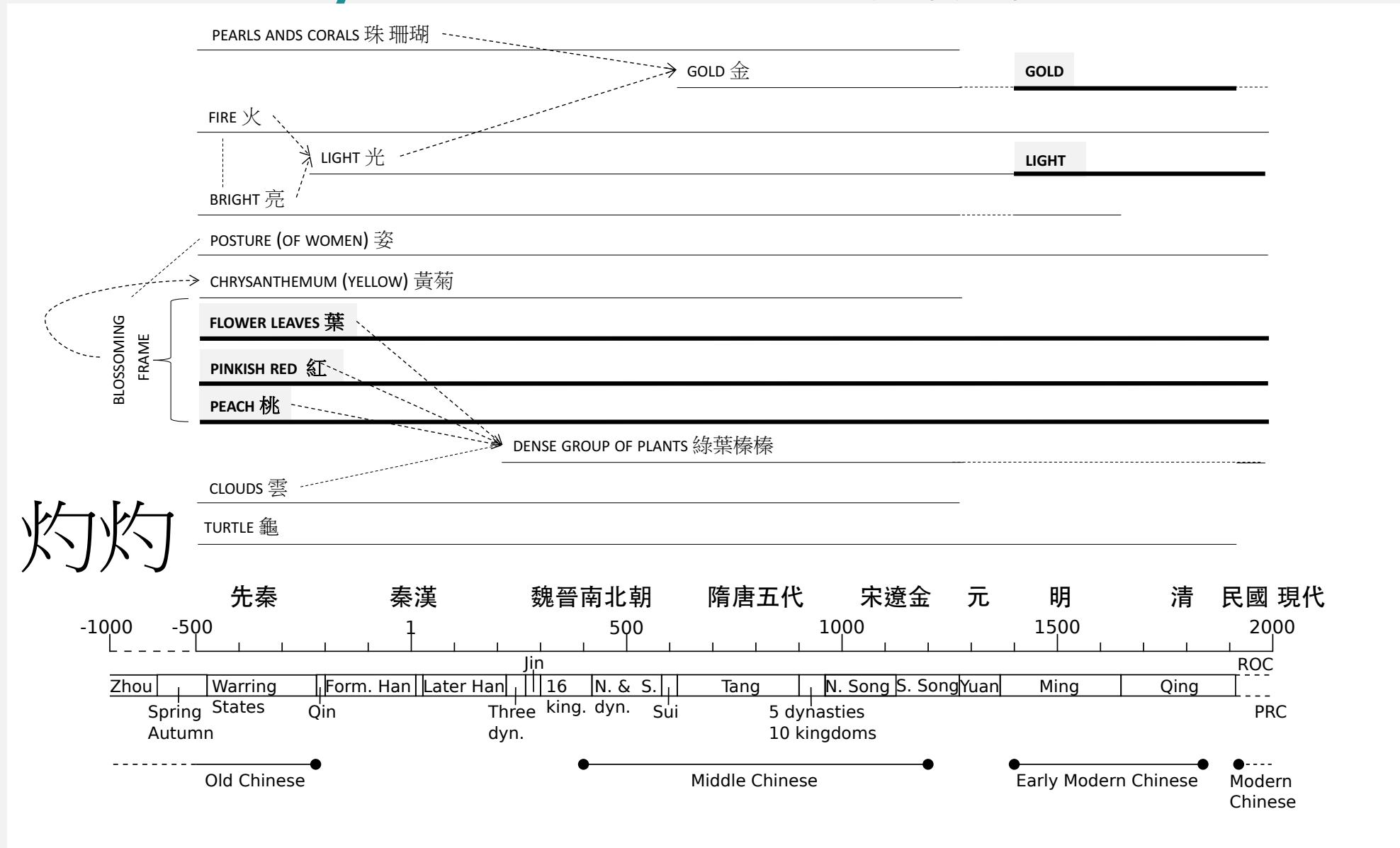
Three *huīhuī*s vs. *zhuózhuó*

- There is a big **type frequency** difference: *huīhuī* 輳輝 with LIGHT radical has a much higher **type frequency** in terms of different referential collocates.
- Still, they each are similar in meanings, e.g. different shades of red per ideophone.
- This difference in **type frequency** inspired an inquiry into **token frequency**.
- The ideophone with the highest token frequency in my data was *zhuózhuó* 灼灼.

Three *huīhuī*'s vs. *zhuózhuó* token frequency



Case study 2: *zhuózhuó* 灼灼



Horizontal and vertical results

Horizontal

- Historical change with prototypes and frequency effects
- Mutual influence of the written form (even with a constant phonological form)

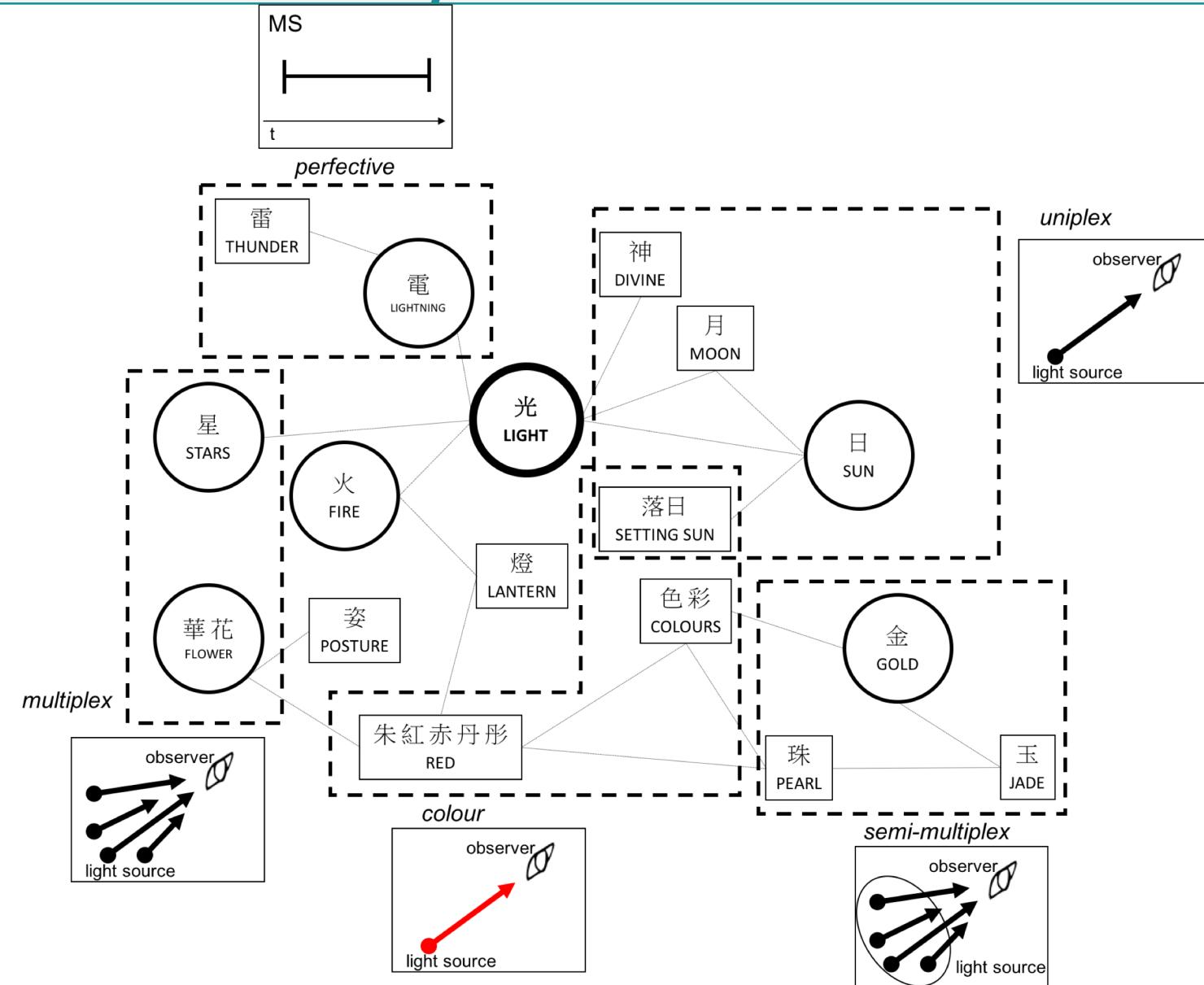
Vertical

- **Mental spaces**
- **Frames**
- **Domains | ICMs**
- **Image schemas**

the lower level patterns, 'real data' as we go
entrenched constructions, slightly bigger
more entrenched collocations
licensed by embodiment:
our bodies know about physics (optics)

Domains / ICMs: collections of frames

(Kövecses 2017)



Study 3: computational adaptation

Today's core study

The challenge of scaling

Main question: How can I look at more than the 17 ideophones in the sample?

Until now, the manual methods (study 2) have yielded a great amount of insight into the dynamic semantic structure of these ideophones.

But to include more target items, I needed computational methods.

Operationalized question:

How can computational methods help us better understand the semantic structure of ideophones?

The challenge of scaling

Methodological answer

Distributional semantics

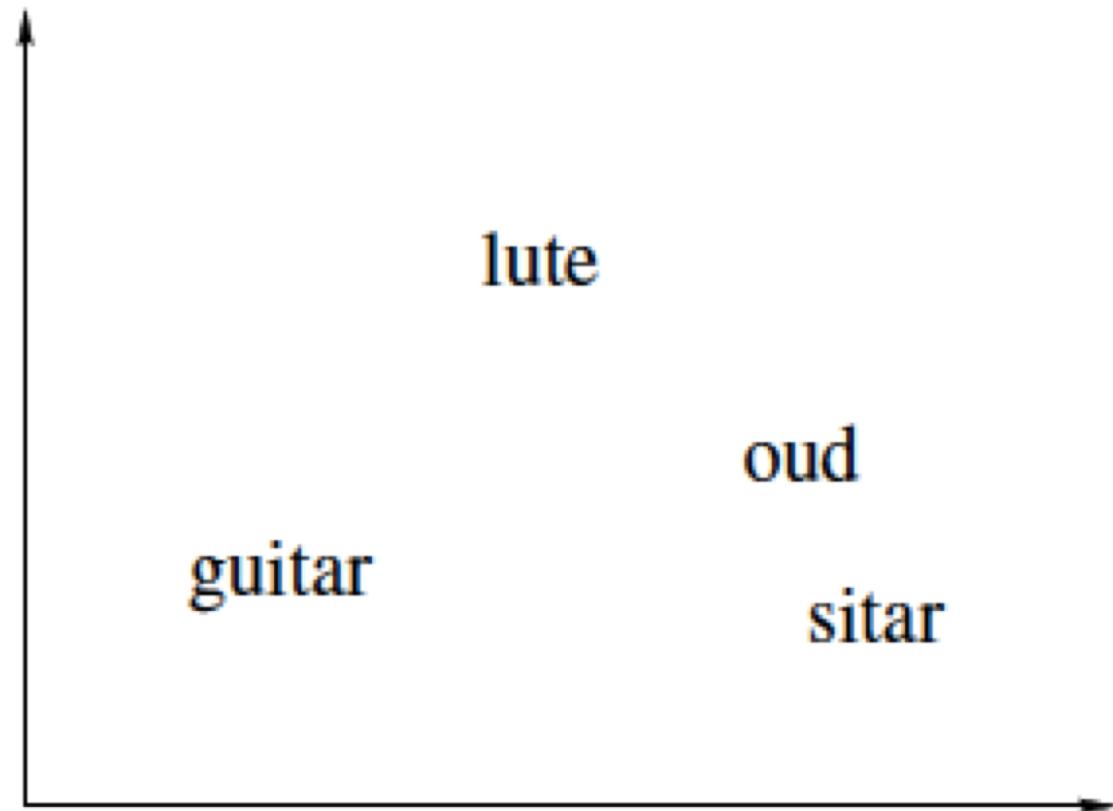
- Cognitive linguistics:

Heylen, Speelman & Geeraerts 2012; Wielfaert, Heylen & Speelman 2013; Heylen et al. 2015; Peirsman, Geeraerts & Speelman 2015, etc.

- word2vec-like approaches:

Mikolov, Yih & Zweig 2013; Mikolov et al. 2013; Goldberg & Levy 2014, etc.

The challenge of scaling



Using conceptual metaphors:
SIMILARITY IS PROXIMITY ;
ENTITIES ARE LOCATIONS

Sahlgren (2006:18-19) shows how distributed semantics attempts to calculate the relative distance between different concepts

For instance: on the x-axis *oud* is mostly similar to *sitar* and then *lute*, but not to *guitar*

Methodology

Step 0. Gathering data

- Material: **Scripta Sinica corpus** 漢籍全文資料庫計畫
- Method: python (selenium library) to get data

Step 1. Segmenting text

- Method: python (jieba library) + added 'dictionaries'
 - List of ideophones (CHIDEOD)
 - List of Premodern Chinese particles (Jonker, Esch & Mansvelt Beck 2011)

Step 2. Choice of model and units

- word-based (as opposed to syntax-based or text-based)
- skip-grams and R script (cf. work done by Julia Silge through the R package tidytext)

Methodology

Step 3. Frequencies and co-occurrence strength

- calculating the pointwise mutual information PMI for every pair of words

Step 4. Similarity

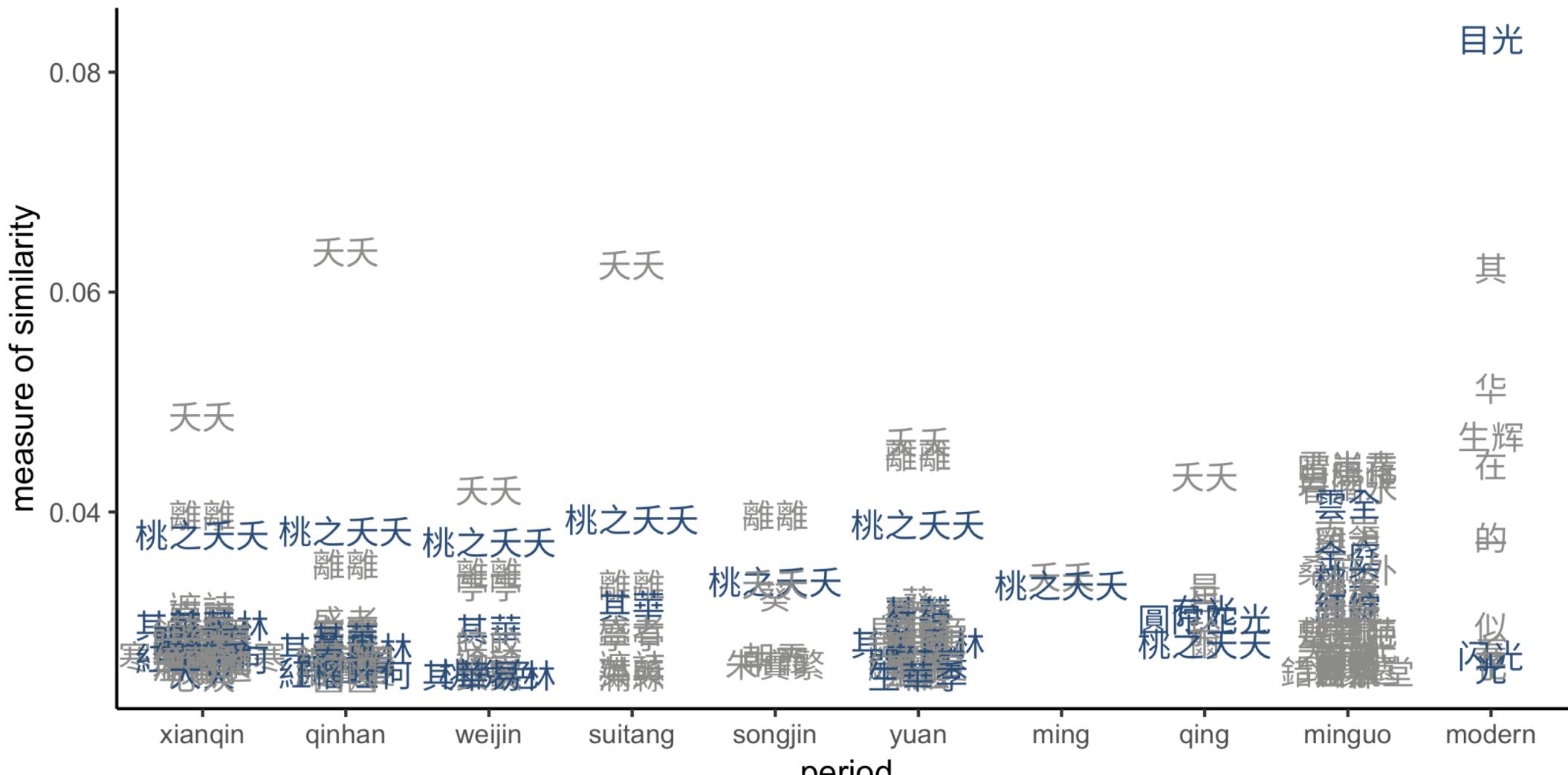
- reducing the dimensionality with singular value decomposition SVD

Step 5. Interpreting the results

Now there is a long data frame ('table-like object in R'), with a score for each 'neighbour' ('calculated collocate')

This can be plotted.

Distributional semantic nearest neighbours of zhuozhuo 灼灼



Intermediate discussion of computational methodology

Computational methods are able to calculate similar results as with the manual analysis.

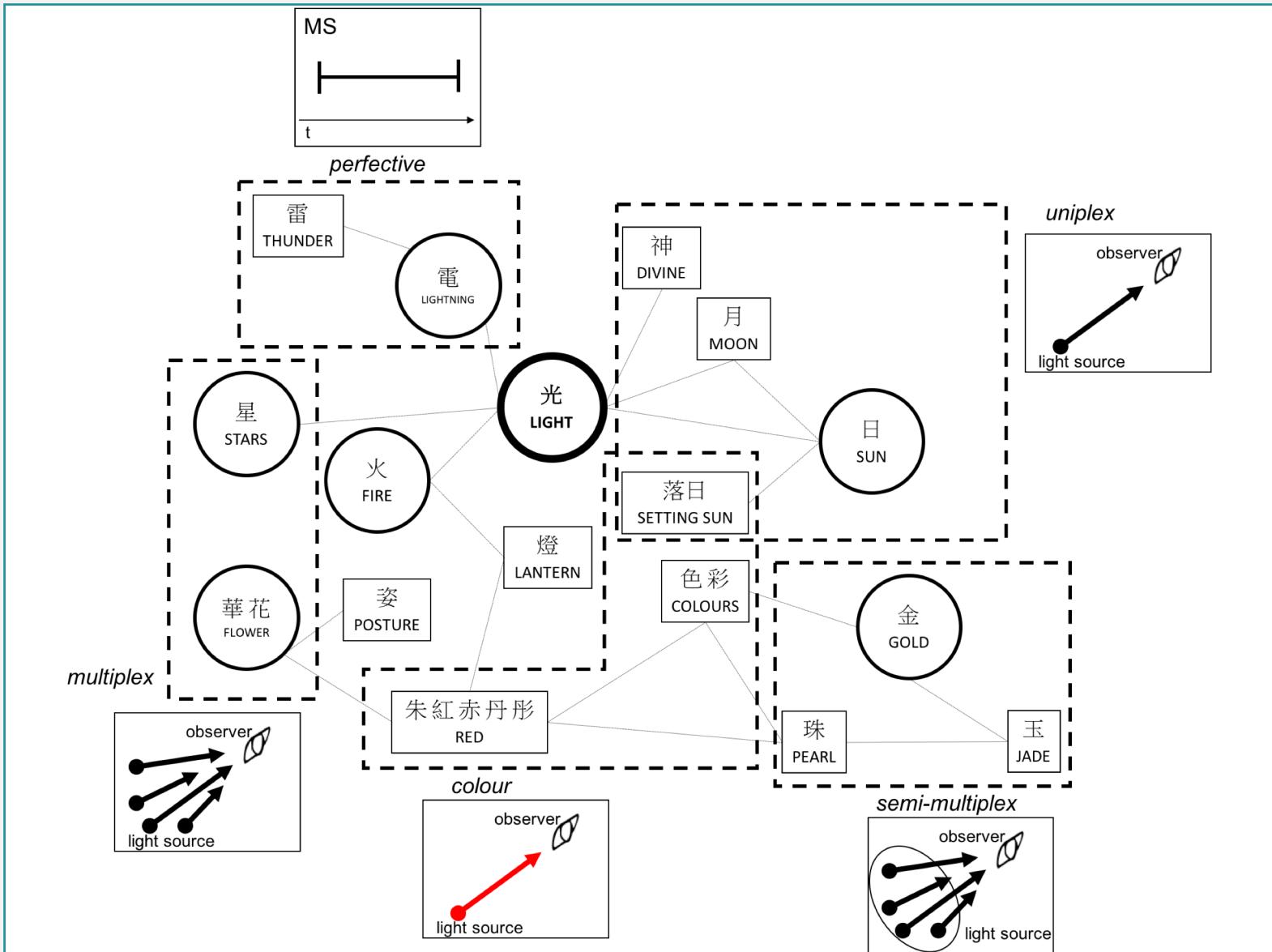
But:

- mostly higher-frequency items — if there are hapaxes or many similar scores, it can become messy
- + we now know **relative distances**

Thus, they can still aid in the analysis of higher levels of abstraction (vertical abstraction, cf. Kövecses 2017), but with relative distances!

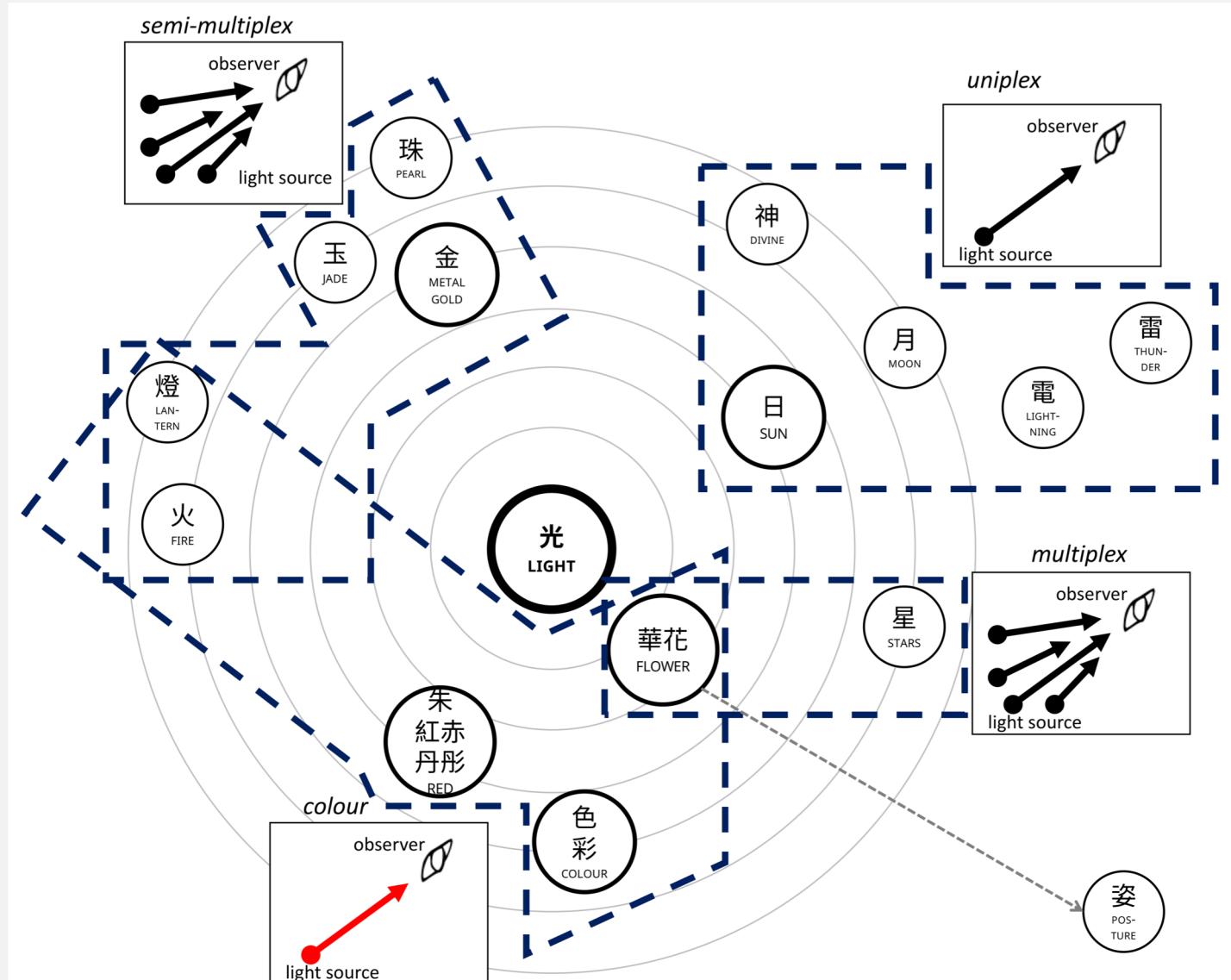
mental spaces ← frames ← domains ← image schemas

Domains / ICMs: collections of frames



Study 2:
Manual analysis of 17
ideophones

Domains / ICMs: collections of frames



Study 3 (current):
Manual analysis of some
40 ideophones

The distances from the core of LIGHT reflect conceptual distance.

This is a manually redrawn interpretation of the data.

How do the three *huīhuī*'s fit in with this computational method?

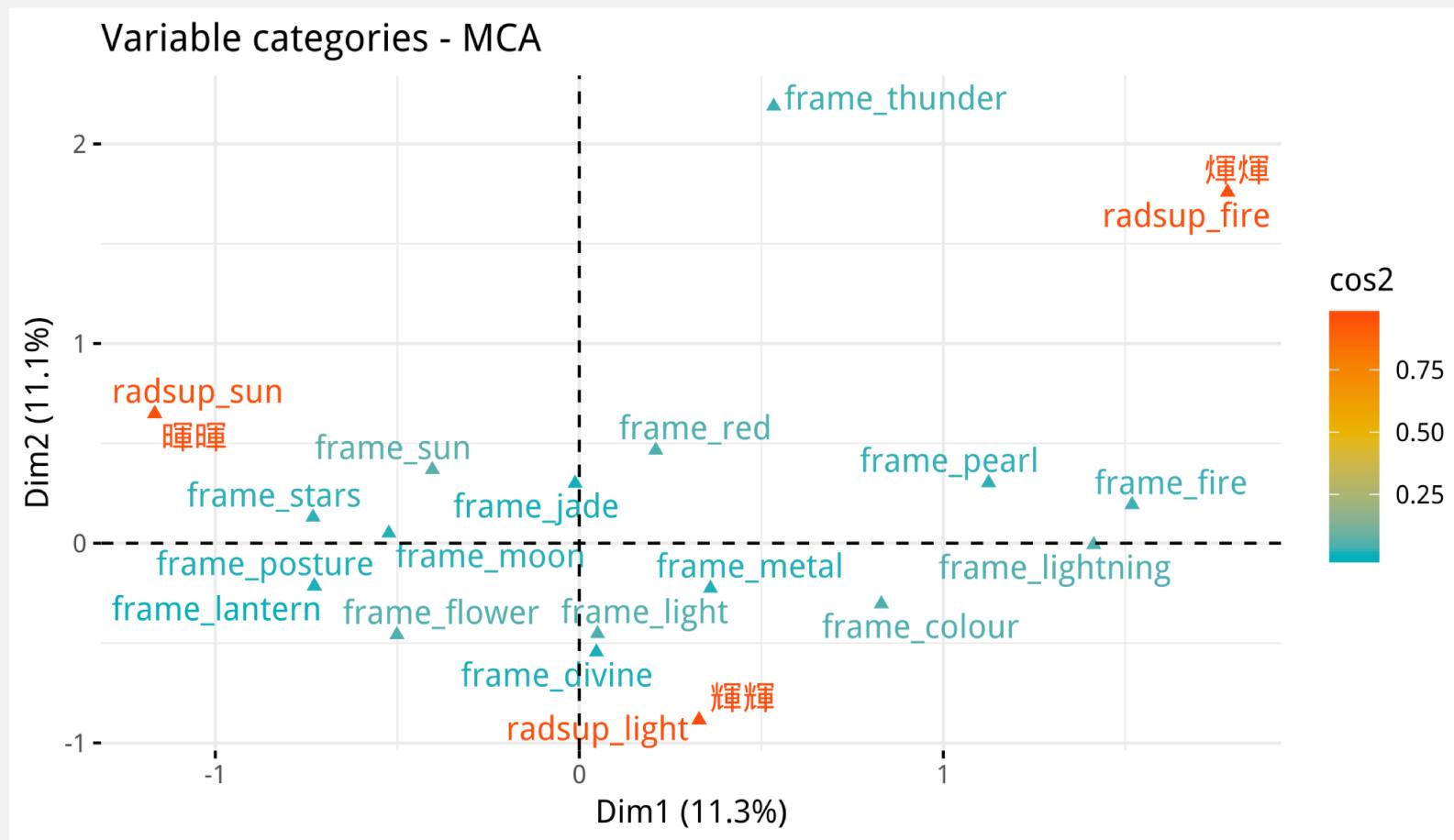
The preceding diagram leads to the following question, in relation to the case study of *huīhuī*:

If we collapse the variable time, which frames co-occur with the three *huīhuī*s?

In other words:

Given that there are three different radicals (部首/偏旁 /functional components), how much do certain radicals *attract* certain frames:

How do the three *huihui*'s fit in with this computational method?

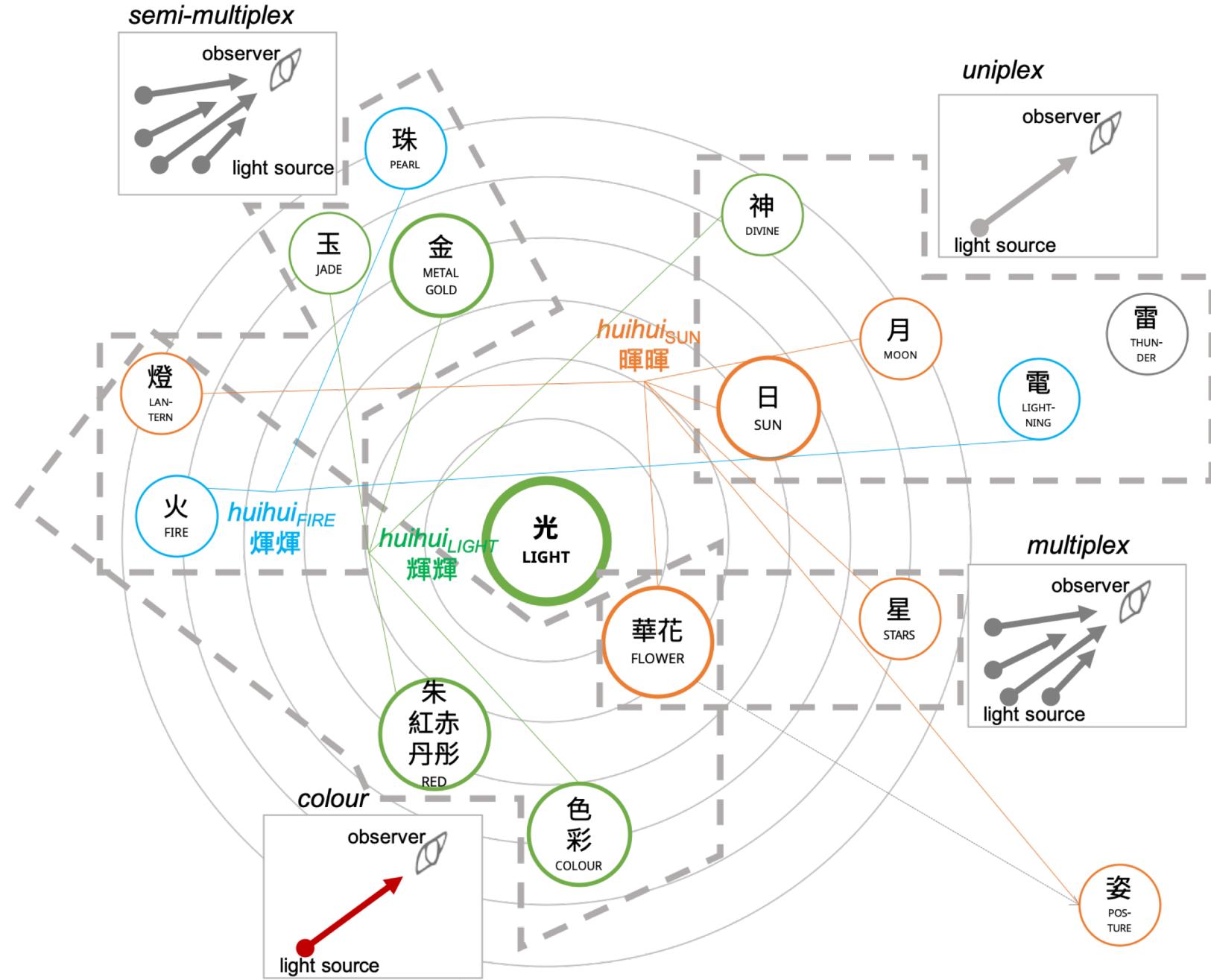


Multiple Correspondence Analysis
(Glynn 2014; Levshina 2015)

R packages:
FactoMineR, factoextra,
mca, ca

Adjusted frequencies
Dim1: 43.5 %
Dim 2: 39.7 %
Dim 1 + 2 = 83.2 %

Alternative presentation



Concluding thoughts

Validity of computational approach

- Is good for exploratory analysis
- Can handle a lot more data more quickly
- Still needs manual check
- Also allows for many different perspectives
 - Collapsing dimensions like time
 - Or tracing the relative distances per time block
(cf. Gries's studies on Behavioural Profiles, e.g. Gries 2006; Gries & Divjak 2009; Jansegers & Gries 2017)

Ideophones are rampant with variation

There are many specific ideophones

(cf. case made by Akita 2013 for onomatopoeia)

But there are also ideophones that are

- highly vague / polysemous (1 form → many meaning)
- near-homophonic (1 meaning → many written forms, 1 phonological form)
- near-synonymic (1 meaning → many written & phonological form)

So there are both cases of semasiological and onomasiological variation.

Future work

- More case studies that study the interplay between the different poles of the Chinese folk model of language
- In broader work on iconicity, these studies also look at cross-modality, but mostly focus on the interplay between the written modality and the sound modality.
- Currently mostly corpus-related, but possibilities for experimental work are becoming clearer.

Thank you!
ご清聴ありがとうございました！

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