



A STUDY OF THE CONCEPTUAL METAPHORS
ABOUT WOMEN
IN THE CHINESE NOVEL (*FORTRESS BESIEGED*)
AND THE ENGLISH TRANSLATION

SUYU QI

A THESIS SUBMITTED
FOR THE DEGREE OF MASTER OF ARTS IN
ENGLISH LANGUAGE TEACHING
MA-ELT

GRADUATE SCHOOL OF ENGLISH (GSE)
ASSUMPTION UNIVERSITY
BANGKOK, THAILAND

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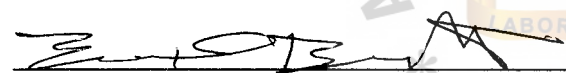
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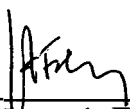
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PLAGIARISM STATEMENT

I certify that all the material in this study which is not my own work has been identified and acknowledged, and no material is included for which a degree has already been conferred upon me.



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ABSTRACT

This is a study of the conceptual metaphors about women in the Chinese novel *Fortress Besieged* and its English translation. The study is based on the framework of Lakoff et al. in Contemporary Metaphor Theory. According to Lakoff and Johnson (1980: 3), “Metaphors are pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.”

In this study, the researcher collected all the expressions about women in the Chinese novel *Fortress Besieged* and its English translation. According to the contexts, those expressions about women were classified into five categories: Social Roles, Attitudes, Emotions, Physical Descriptions and Personality. The findings show the conceptual patterns underlying those expressions. There are similarities as well as differences among the expressions referring to women in the Chinese data and the English translation. Owing to the logographic writing system of the Chinese character, the iconic metaphor in Chinese characters was also been included in the analysis of the Chinese data.

The findings indicate that some conceptual metaphoric patterns are shared between Chinese and English languages. These patterns include WOMEN AS ENTITIES, WOMEN AS FOOD, A BEAUTIFUL WOMAN IS POWERFUL. There is only one pattern which is WOMEN AS BODY PARTS appeared in Chinese only.

By analyzing the Chinese characters which are a combination of the Chinese radical

女 [nǚ] (woman) combined with other characters, social attitudes towards women are revealed. It was found that among these characters, there are more negative than positive terms in the Chinese data, which generally imply a negative attitude toward women in both traditional and contemporary Chinese usage.

The analysis showed that some social roles about women in Chinese and English are marked forms, and revealed that stereotypes about women are deeply ingrained in Chinese society.

The findings of the conceptual metaphor patterns about women in the novel reflect the socio-cultural attitude toward women. This research will be beneficial for English or Chinese foreign language learners in gaining a better understanding about conceptual metaphors, especially with regard to the role of women today.

TABLE OF CONTENTS

Acknowledgements..... II

Abstract.....III

Table of Contents..... V

List of Tables..... VII

Chapter One Introduction 1

1.1 General Introduction 1

1.2 Background of Study..... 1

1.3 Rationale 3

1.4 Objectives 5

1.5 Significance of This Study..... 5

1.6 Research Questions 6

1.7 Definition of Terms..... 6

1.8 Thesis Organization 8

Chapter Two Literature Review 9

2.1 General Introduction 9

2.2 An Introduction to Gender Studies..... 9

2.3 Language and Gender in Chinese and English..... 11

2.4 Conceptual Metaphors in Chinese and English 16

2.5 Iconic Metaphor in Chinese Characters 19

2.6 Conceptual Metaphor and Cultural Awareness 21

2.7 The Function of Metaphors in English Language Learning..... 23

2.8 The Study of Conceptual Metaphors that Label Women..... 24

2.9 Conclusion 25

Chapter Three Methodology 26

3.1 General Introduction 26

3.2 Research Questions 26

3.3 Description of The Research Context 27

3.4 Data 29

3.5 Method of Analysis 30

3.6 Conclusion 32

Chapter Four Results and Discussion 33

4.1 General Introduction 33

4.2 Conceptual Metaphors in the Category of Social Roles..... 34

4.3 Conceptual Metaphors in the Category of Attitudes 51

4.4 Conceptual Metaphors in the Category of Physical Descriptions 55

4.5 Conceptual Metaphors in the Category of Emotional Expressions..... 61

4.6 Conceptual Metaphors in the Category of Personality Expressions 65

4.7 Conceptual Metaphors about Women in the Chinese Novel *Fortress Besieged* 69

4.8 Iconic Metaphors in Chinese Characters 81

4.9 Conclusion 87

Chapter Five Conclusion 88

5.1 General Introduction 88

5.2 Review of Research Questions..... 88

5.3 Summary of Major Findings 89

5.4 Limitations of the Study..... 96

5.5 Recommendations for Second Language Learning..... 96

5.6 Suggestions for Further Studies 97

5.7 Conclusion 98

References 99

LIST OF TABLES

Table 1 Positive Address Terms in Chinese Women’s Social Roles..... 34

Table 2 Positive Descriptive Terms in Chinese Women’s Social Roles 37

Table 3 Negative Descriptive Terms in Chinese Women’s Social Roles..... 45

Table 4 Positive Attitudes about Chinese Women 51

Table 5 Negative Attitudes about Chinese Women 53

Table 6 Positive Terms about Chinese Women’s Appearances 55

Table 7 Negative Terms Referring to Chinese Women’s Appearances 59

Table 8 Positive Emotional Expressions Referring to Chinese Women..... 61

Table 9 Negative Emotional Expressions about Chinese Women 63

Table 10 Positive Personality Terms about Chinese Women 65

Table 11 Negative Personality Terms about Chinese Women 66

Table 12 Conceptual Patterns about Women Shared in Chinese and English..... 80

Table 13 Iconic Metaphor about Women’s Social Roles in Chinese Characters..... 81

Table 14 Conceptual Metaphoric Patterns Referring to Women in the Chinese 88

Table 15 Conceptual Metaphoric Patterns Referring to Women in the English 89

Table 16 Iconic Metaphor in Chinese Characters Related to Women 92

Chapter 1: Introduction

1.1 General Introduction

The researcher aims to analyze the conceptual metaphors about women used in the Chinese novel *围城* (*Fortress Besieged*) and its English translation in order to understand how Chinese women are viewed, and then compare the conceptual patterns about women in the Chinese and English versions. The rationale and objectives are presented in the next part. The significance of the study follows. The research questions, definition of terms and organization of the thesis is presented at the end.

1.2 Background of the Study

The Chinese novel *围城* (*Fortress Besieged*) was written by Chien Chung-Shu and first published in 1947. It was reprinted in 1980, and then it became popular in the eighties. There was a popular television drama based on the novel of the same name *围城* (*Fortress Besieged*) in the early 1990s.

The novel *Fortress Besieged* narrates the story of a group of returning students during the eve of the Sino-Japanese War. The writer observed that these people are an important part of Chinese society. In the novel, the life, work, love experiences, and thoughts and attitudes of a group of contemporary Chinese women are described. Those women have been living in Shanghai which is a prosperous metropolis in China today. Hence, the novel *Fortress Besieged* could possibly be used as a window into which the

study of contemporary Shanghai women can be done.

This novel was judged by Professor Hsia that “*Fortress Besieged* is the most delightful and carefully wrought novel in modern Chinese literature.” “[I]t also an interesting novel and it is regarded as good literature. The translation of 围城 (*Fortress Besieged*) is also valuable for serious readers.” (Hsia. *Fortress Besieged*’s preface. 1980:313-360). The novel is required reading by the Higher Education Department of Ministry of Education of the People’s Republic of China for middle school (<http://www.fync.edu.cn:8080/tuanwei/ShowArticle.asp?ArticleID=1072>), high school (<http://zhidao.baidu.com/question/31857742>) and college students (<http://edu.sina.com.cn/1/2005-09-05/1057126328.html>). An article was written by Gong (2009) and published in *MACAO DAILY NEWS* on 10th November, 2009 “The American Library Association evaluated *Fortress Besieged*’s English version as an outstanding academic work during 1980-1981. The *UK Times Literary Supplement* article said that *Fortress Besieged* is the best Chinese novel in the 20th century.” (Gong. 2009. <http://www.douban.com/group/topic/8696813/>) As such, the original Chinese book and its English translation are widely read by Chinese students and western readers.

In order to study conceptual metaphors about women, mainly the language used by women is analyzed. In society, people use language to express their ideas, attitudes and thoughts. Thus the language used by women can reflect women’s ideas, attitudes and thoughts. Language changes simultaneously with the development of women in society, and the image of Chinese women is reflected by their use of the language. We can see that the way women are represented, their social roles and lifestyles are evolving along with the development of Chinese society from the TV dramas,

magazines as well as novels written about them.

In Chinese, words used to refer to women and men are different. There exist gender differences in words used to refer to family relations or occupations, and so are words used to describe women. For instance, “*working mother*” is not simply a mother who happens to be working. A mother is seen as a stereotypical housewife; but a father whether he is working, or has worked or not, is addressed in the same way. The language used to describe women reveals (or further makes apparent) women’s image and social roles as different from men. By analyzing the language used to describe women in the novel *Fortress Besieged*, we can find out what images represent contemporary Shanghai women as well as the attitudes about these women.

1.3 Rationale

Women play a significant role in society. They play many different roles just as men do, such as *government officials*, *doctors* and *lawyers*. However, the words used to address them are marked as *female government official*, *female doctor* and *female lawyer*. This phenomenon exists in both Chinese and English language, and shows that stereotypes about gender are deeply ingrained in Chinese Society. Furthermore, the language used to express women is not only a linguistic phenomenon but also reflects people’s thinking and attitudes towards women.

This research focuses on the analysis of conceptual metaphors pertaining to women in a well-known contemporary Chinese novel 围城 (*Fortress Besieged*) and its English translation, to see how women in contemporary Chinese society are perceived. Since the translator is not Chinese but American, the translation (which is always an

interpretation) is done from a western (American) perspective, and may not reflect the true shades of meaning and nuances of what the author is trying to convey in the original Chinese novel. Furthermore, the translator may be influenced by her own culture and upbringing in her interpretation. Therefore, the differences between Chinese original Chinese book and the English translation will be analyzed. Furthermore, Some English translations are literal translations of Chinese sayings, and may cause foreign readers to misunderstand the meaning of the saying or miss it all together because the cultural reference and nuances, and the true meanings are lost in the translation. The result is that these translated sayings may not correctly and fully describe women in Chinese culture as depicted in the novel, and thus unable to provide the English reader a deeper understanding about human relationships that exist in the novel. Also, this undoubtedly prevents second language learners from gaining a deeper understanding of Chinese culture. Hence, the cross-cultural study in the cultures related to concepts about women is one of the purposes of this study.

In Song's research, "[w]omen are mainly represented as *powerless, tender, weak* and *soft* in both Chinese and English". (Song. 2009: 97). In this study, the researcher aims to find out how people express their thoughts and attitudes concerning women, as well as the social roles played by women, by analyzing expressions referring to women in the novel *Fortress Besieged*.

1.4 Objectives

This research intends to achieve the following:

1. To determine how women are perceived in contemporary China through a study of conceptual metaphors by analyzing the Chinese novel *围城* (*Fortress Besieged*) and its English translation.
2. To illustrate possible similarities and differences in a cross-cultural study in the cultures related to concepts about women.
3. To find what social attitudes about women in iconic metaphors in Chinese characters are being conveyed.
4. To help learners of English as a foreign language and Chinese as a foreign language become aware of the cross-cultural study about women through a study of conceptual metaphor patterns.

1.5 Significance of This Study

The research will be beneficial to second language learners in studying the English or Chinese languages. It will also be beneficial to second language teachers in teaching the Chinese or English languages, especially with regard to the role of women today. Also, the research will help translators in doing translations / interpretations.

1.6 Research Questions

1. What are the conceptual metaphoric patterns about women used in the Chinese novel *围城* (*Fortress Besieged*), and how are they translated into English?
2. How do conceptual metaphors reflect the social cultural attitudes about women?
3. What are the benefits of the findings in research questions 1 and 2 to second language learning?

1.6 Definition of Terms

Metaphor is the most widely occurring figure of speech, being commonly used in everyday varieties of language as well as in rhetorical and literary contexts. In this research, metaphor refers to metaphorical lexical expressions used to represent women which include lexical expressions, ordinary expressions, conversational usages, metaphorical expressions as well as idioms. For instance, saying that “*A woman is the clothes of her husband*” is a metaphorical expression.

Simile is a figure of speech in which something is compared to something else by the use of a function words, such as *like*, *as*, *as if*, and other similar terms. Similes in English are all-pervasive, involving religion, historical tradition, animals and plants, astronomy and geography, in short, every aspect of life. Hence similes can be looked on as a reflection of the social development, and a miniature of the social culture. For example, saying that something is “*as clear as crystal*” is a simile.

Conceptual Metaphor refers to underlying conceptual patterns mapping from a source domain to a target domain which are expressed in the general metaphorical expressions, which is understanding of one conceptual pattern in terms of another. (G. Lakoff and M. Johnson 1980: 5.) For instance, saying that “*A woman is the clothes of her husband*”, conveys the underlying conceptual metaphor: A WOMAN IS AN ENTITY.

Iconic Metaphor is the visual semantic element in all Chinese characters. The Chinese language create iconic images that convey metaphorical meaning through written characters, which play the additional significant role in understanding the words’ meaning, as opposed to types of writing that utilise an alphabet.

Marked Form refers to an unusual form (linguistics). Most specifically, marked terms refer to anything which deviates from the “norm”.

Unmarked Form refers to linguistic forms which are the “norm” as opposed to marked forms. For example, the unmarked form *doctor* is often assumed to refer to a man. To refer to a doctor who is a woman, the additional term *female/woman* is often added: *female/woman doctor* to mark the term “doctor.”

1.8 Thesis Organization

This research comprises five chapters:

Chapter One is the introduction and presents the background of the novel *围城* (*Fortress Besieged*), and importance of conceptual metaphors about women used in the said novel and its English translation, the significance of the study and research questions. Definition of terms and organization of the thesis is presented as well.

Chapter Two is the literature review; and includes the theoretical points relevant to conceptual metaphors about women in Chinese and English. The theories mainly present the significance of gender discourse and the background of conceptual metaphors in the Chinese and English languages relevant to gender. The iconic metaphor in Chinese characters is presented as well.

Chapter Three describes the structure of the research design — the research context, and background information of the research questions. The data is the Chinese novel *围城* (*Fortress Besieged*) and its English translation. Finally, the research methodology is described.

In Chapter Four, the answers to the research questions are discussed through the analysis of conceptual metaphors about women used in *Fortress Besieged* and its English translation. The conclusion of the analysis is presented at the end.

Chapter Five contains the overall conclusion. The researcher will summarize the main findings of this research, and discuss the limitations of the study with suggestions for further research.

Chapter 2: Literature Review

2.1 General Introduction

The first part of this chapter is on the significance of gender discourse, and the second part gives the background of conceptual metaphors in Chinese and English languages relevant to gender. The study of iconic metaphor in Chinese characters is presented in the third part. Following this, conceptual metaphor and cultural awareness, the function of metaphor in English language learning is presented. The conceptual metaphoric study about representation of women is presented at the end.

2.2 An Introduction to Gender Studies

Since this study focuses on expressions about women in the Chinese novel *Fortress Besieged*, the social roles of women should be discussed. Women have important roles in human society. There are many studies about women in different areas such as literature, drama, movies, contemporary art history, anthropology and sociology. However, the language used to refer to men, as opposed to women, is different in ways that we may not be aware of. The language can identify the gender, and can reveal and emphasize a speaker's characteristics as male or female.

“The division of the human race into male and female is so fundamental and obvious that we take it for granted. The fact that the difference is so basic means that it is hardly surprising that it is also reflected and indicated in all human languages. It is a semantic universal which is lexicalized in all the languages of the world in terms of pairs of such as *man-woman*,

boy-girl, son-daughter and so on.” Trudgill (2000: 73).

We can see that the English language always informs the listener what gender is being referred to, such as *he-she, his-her*. In the same way that the Chinese language informs listener what gender is also, such as 男 [*nan*]- 女 [*nü*] (*male/man-female/woman*), 男孩 [*nan hai*]-女孩 [*nü hai*], (*boy-girl*), and 儿子 [*er zi*]-女儿 [*nü er*] (*son-daughter*). In the words of Trudgill (2000: 74), “[S]ocial attitudes, in turn, clearly have a close connection with the importance of identity. We saw that language can play an important part in signaling a speaker’s ethnic identity. We now have to suppose that signaling one’s gender identity is equally important.” Actually the studies of language and gender show that there are different aspects of languages representing men and women. The images of male/man and female/woman are represented in different social roles, and the language used in referring to the social roles of men and women are different. They may show the positive and negative attitudes of society in referring to men as opposed to women. However, the language of gender more often represents women in a negative way. There are stereotyped aspects of the language when referring to men and women, such as the terms “masculine” and “feminine” which show gender characteristics — traditionally accepted images of men and women in society.

In general social attitude, men still hold more “high status” occupations in this society than women do; men still own more property and earn more than women. There are still more male politicians, more male company directors, more male judges, professors, surgeons, head teachers and film directors. (Thomas and Wareing, 2001:67)

In the language and gender studies that Thomas and Wareing have done, language portrays the different social roles of men and women. Men’s social roles are higher than

489 c.1

women's according to general social attitude. Men's position is traditionally as leaders of women. Men prefer to dominate women in some way, which is often to the disadvantage of the women.

2.3 Language and Gender in Chinese and English

2.3.1 Difference of Women's Social Roles

R. Lakoff, in her book *Language and Women's Place*, points out that when we use language in English to express things, at the same time the language used exposes our thought about those things. The language used can directly or indirectly show that there exist different perceptions when referring to men and women. Generally, there are different social roles about men and women's attitudes, such as men think more about business, and an aggressive man will like to plan to own a company. However, women are generally the opposites of men. Women like to have stable jobs in a company, and pay more attention to family. Even though certain women may possess aggressive personalities and the ability to run their own businesses, but the language still marks that as irregular and reflects social discrimination. Examples are *female/women doctor* and *female/women boss*. Moreover, the language shows which social roles belong to women, such as *nurse*, *housekeeper*, and *cleaner*. But unmarked form terms as *boss*, *doctor*, *professor*, *chairperson*, *police officer* and *lawyer* will be directly thought of as positions belonging to men.

The language not only shows discrimination such as hierarchy between women and men, but also relationships of possession, as married women are required to change

their family name to that of their husband's in many cultures. Whether a man gets married or not, he is addressed as *Mister*, but a married woman's title changes from *Miss* to *Missus*. Another example in R. Lakoff (1973: 50), we can say in English "Mary is John's widow", but not "John is Mary's widower". Even though John had passed away, but she is still defined by her relationship to him, strongly emphasizing "Mary belongs to John" or "a woman belongs to a man". In other words, a woman is always defined in terms of the man to whom they are related to.

This social discrimination reflecting possessive relationships is embodied in Chinese language as well. In Mandarin, a daughter-in-law is called 儿媳 [er xi fu] means *son's wife*, sister-in-law is addressed as 弟媳 [di xi fu] means *younger brother's wife*, granddaughter-in-law is referred to as 孙媳 [sun xi fu] meaning *grandson's wife*. Those terms show that the Chinese language emphasizes the concept that "a woman belongs to a man." This linguistic phenomenon is also shown in the Tannen (1990: 18), "No one could deny that men as a class are dominant in our society and that many individual men seek to dominate women in their lives." Tannen's point of view can easily be supported by terms reflecting male-dominated roles in Chinese and English, such as in "夫妻" [fu qi] (*husband and wife*) husband comes first and followed by the wife. In "父母" [fu mu] (*father and mother*) father comes first, then the mother. In "儿女" [er nü] (*sons and daughters*) sons come first before daughters. Through language therefore, the differences between men and women are clearly defined, thus the different social roles that men and women play become even more evident.

2.3.2 Stereotyping and Marking in Gender

In society, both men and women become stereotyped. These social stereotypes existed in our attitudes and thinking, and is transmitted from one generation to the next. We can examine this through the example “*mother* category” of G. Lakoff to show how sexist language is used in women and men.

“A *working mother* is not simply a mother who happens to be working. The category *working mother* is defined in contrast to the stereotypical housewife-mother. The housewife-mother stereotype arises from a stereotypical view of nurturance, which is associated with the nurturance model.” G. Lakoff (1987: 80)

Because of the housewife-mother stereotype, mothers who are working outside the home are thus called “*working mothers*”. However, the father who happens to work outside the home is not referred to as a “*working father*”. The stereotyping conveys social attitudes and thinking about women and men. In the case of women as mothers, there are a variety of social roles regarding mothers.

“Here are some kinds of mothers: The central case, where all the models converge, includes a mother who is and always has been female, and who gave birth to the child, supplied her half of the child’s genes, nurtured the child, is married to the father, is one generation older than the child, and is the child’s legal guardian. Stepmother, adoptive mother, birth mother, natural mother, foster mother, biological mother, surrogate mother, unwed mother, genetic mother.” G. Lakoff (1987: 83)

The roles of a mother which people have understood and are accustomed to as mentioned above are the basis of the stereotypes that have become deeply ingrained in people’s minds.

In English there are some other forms of marking men and women. For example:

manager/manageress, usher/usherette, actor/actress, god/goddess, waiter/waitress, mayor/mayoress, and master/mistress, Goddard and Patterson (2006: 61). In terms of languages marking men and women differently, English has its special grammar rule as “waiter and waitress” but not in Chinese. However, both English and Chinese have some expressions about women and men’s social roles that are marked, but these marked form terms show the different social positions between men and women. For example:

Women’s social roles: marked forms in English:

doctor	-----	female/woman doctor
lawyer	-----	female/woman lawyer
scientist	-----	female/woman scientist
girl	-----	career girl

Women’s social roles: marked form in Chinese [Mandarin]:

医生 [yi sheng] (doctor)	-----	女医生 [nǚ yīshēng] (female/woman doctor)
律师 [lǚ shī] (lawyer)	-----	女律师 [nǚ lǚ shī] (female/woman lawyer)
科学家 [kēxuéjiā] (scientist)	-----	女科学家 [nǚ kēxuéjiā] (female/woman scientist)
女性 [nǚ xìng] (women)	-----	职业女性 [zhí yè nǚ xìng] (career women)

Man’s social roles: marked forms in English:

nurse	-----	male nurse
prostitute	-----	male prostitute
secretary	-----	male secretary
model	-----	male model

Man’s social roles: marked forms in Chinese [Mandarin]:

护士 [hu shi] (nurse)	-----	男护士 [nan hu shi] (male nurse)
妓女 [ji nü] (prostitute)	-----	男妓 [nan ji] (male prostitute)
秘书 [mi shu] (secretary)	-----	男秘书 [nan mi shu] (male secretary)
模特 [mo te] (model)	-----	男模 [nan mo] (male model)

As shown in the above examples, some expressions about women and men’s social roles are marked for gender in Chinese and English. Some other social role terms are not marked for gender, such as “*teacher*” and “*professor*”, but the image of a ‘teacher’ is more of a woman, while the term ‘professor’ conjures the image of a man. Similarly, for the terms “*operator*” and “*officer*”, the image of an ‘operator’ is that of a woman, but for ‘officer’ it is that of a man. Hence, regardless of whether the terms are marked or not, stereotypes surrounding women and men exist and are deeply ingrained in people’s minds.

2.4 Conceptual Metaphors in Chinese and English

The Greek philosopher Aristotle once said more than two thousand years ago that the “metaphor is the mark of genius”. A metaphor is not only a kind of figure of speech but is also a mode of thinking. According to Lakoff and Johnson’s research (1980: 3), “[M]etaphors are pervasive in everyday life, not just in language but in thought and action.” Metaphors are everywhere in our daily lives, and are based on what we have learned and what we have seen around us, on our conceptual system. In the words of researchers Lakoff and Johnson (1980:6), “Metaphors as linguistic expressions are possible precisely because there are metaphors in a person’s conceptual system.” While metaphors are used every day and everywhere in daily life, people may not be aware of that. Lakoff and Johnson gave the following examples for the underlying conceptual metaphor LOVE IS A JOURNEY.

Look how far we’ve come. It’s been a long, bumpy road. We can’t turn back now. We’re at a crossroads. We may have to go our separate ways. The relationship isn’t going anywhere. We’re spinning our wheels. Our relationship is off the track. The marriage is on the rocks.

As in the above examples, the lovers correspond to travelers. The love relationship corresponds to the vehicle. The lovers’ common goals correspond to their common destinations on the journey. Difficulties in the relationship correspond to impediments to travel. The concept underlying the above metaphor is LOVE IS A JOURNEY. Through LOVE IS A JOURNEY mapping, we can see that a part of the conceptual system in English is the principle for understanding the domain of ‘love’ in terms of the domain of ‘journeys’. The LOVE IS A JOURNEY conceptual metaphor is

not any particular word or expression. It is the ontological mapping across conceptual domains, from the source domain of ‘journeys’ to the target domain of ‘love’. The metaphor is not just a matter of language, but of thought and reason. In our mind, the LOVE IS A JOURNEY mapping can be understood instantly, because that mapping already is a fixed part in our mind. As G. Lakoff (1992:4) explains:

“The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.”

However, people may not be normally aware of the conceptual metaphors in the language and all around everyday communication. In most of the little things people do every day, they think and act automatically and may not realize that these are all in the conceptual system. By looking at language we use daily, the conceptual system could be elucidated. G. Lakoff; M. Johnson’s research (1980: 454) stated that “since communication is based on the same conceptual system in terms of which we think and act, language is an important source of evidence for what that system is like”. Research about conceptual metaphors in Chinese has been done by Yu, Ning (1998:20). The research compared English and Chinese conventional expressions with the objective of studying English and Chinese conceptual metaphors. According to Yu, “Metaphor is studied as systems of human conceptualization, operating deep in human thought and cognition and at the same time, surfacing in everyday language in a systematic manner. Language structure depends on conceptualization, the external world, and our relation to the world”. Yu (1998: 8). When communicating, people

share information through their conceptual knowledge, with all their knowledge and experiences forming the conceptual system and expressed through language. Yu (1998: 13) points out that “Language is not just a system consisting of arbitrary signs. Its structures are related to and motivated by human conceptual knowledge, bodily experience, and the communicative functions of discourse.”

Moreover, by comparing the ‘UP’ metaphor of English and Chinese we can find that there is a similar concept in the English and Chinese languages. For example:

The ‘UP’ metaphor in English (G. Lakoff. 1992: 6)

1. I am feeling up.
2. That boosted my spirits.
3. My spirits rose.

The ‘UP’ metaphor in Chinese (Yu. 1998: 65)

1. [Ta hen gao-xing].
He very high-spirit.
He is very high-spirited (happy).
2. [Ta hen xing-fen].
He very spirit-lift.
He is very spirit-lifted (excited).
3. [Tamen qingxu gao-zhang].
They mood high-rise.
Their spirits are running high.

The above metaphors show that a major conceptual metaphor for the notion of happiness in English is orientation: HAPPY IS UP which also occurs in Chinese.

There is another example to show that different languages may have similar

concepts concerning metaphors. In English, when people talk about some kind of failure in communication, they might say: Communication *broke down*. That same conceptual pattern is in Chinese as 谈话搞砸了 [tan hua **gao za le**]. 谈话 [tan hua] (Communication); “搞砸了” [gao za le] (*broke down*.)

2.5 Iconic Metaphors in Chinese Characters

“Chinese characters play a significant role in the iconic representation of the words’ meanings.” (Berendt, 2008:79). Chinese characters have iconic meanings that are different with the English alphabet because they represent the semantic aspects of words in Chinese. Hiraga (2005:197) stated that “Chinese notation is something much more than arbitrary symbols. It is based upon a vivid shorthand picture of the operations of nature”. Chinese characters are graphic representations, and people will be able to understand the underlying meaning by deciphering them. “[T]hey are also logographs as they directly correspond to the words expressing the concepts, as represented by the graphic shape of the characters. There is a diagrammatic mapping between the form of these Chinese characters and the concept that they represent.” Hiraga (2005:200-201). The underlying meaning of iconicity in Chinese characters is shown visually. Hiraga (2005:198) stated that “[t]he vast majority of Chinese characters are logographic (*i.e.* corresponding to words), and less than 10 percent are purely pictographic. These logographic character often consists of a combination of radicals — phonetic constituents and semantic constituents.” For example, the Chinese character 明 [ming] (bright) is a compound character formed by two elements 日 [ri] (sun) and 月 [yue]

(moon). 日 [rì] (sun) and 月 [yuè] (moon) are radiant bodies, and these two radiant bodies combine to form the compound character 明 [míng] (bright). The Chinese written elements represent visual meaning which Chinese characters express.

Some logographs combine with many other logographs to form new words, which also bear a new iconic meaning. For example, when the logograph 女 [nǚ] is combined with other constituents, the resulting new character will have an iconic meaning of its own. Many of these compound characters contain insulting or belittling meaning about women, such as 娼 [chāng] and 妓 [jì] both meaning *prostitute*, the meaning of compound word 娼妓 [chāng jì] also mean *prostitute*. In the same way, both 奴 [nú] and 婢 [bì] mean *slave*. The compound word 奴婢 [nú bì] also means *slave*.

On the other hand, the logograph 女 [nǚ] has positive and significant meanings as well, such as 好 [hǎo] means *good*, 娇 [jiāo] means *charming or tender*, 娴 [xián] means *refined*, 婉 [wǎn] means *graceful*. In this study, the researcher will collect Chinese characters which have the radical 女 [nǚ] to analysis how the iconic metaphor convey the underlying conceptual meaning with their social and attitudinal meanings.

2.6 Conceptual Metaphors and Cultural Awareness

According to the contemporary metaphor theory presented in *Metaphors We Live By*, G. Lakoff and M. Johnson (1980: 3), “[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.” They point out that the metaphor is not only a linguistic phenomenon but also a conceptual system. Metaphors are common in different languages and in their cultures. Culture is not only something we can see, it is also those aspects hidden in our daily lives such as thoughts, ideas, different customs and languages. Language is part of culture and plays an important role in identifying a culture. It is influenced by culture and in turn also influences culture. The culture is masked in the language which it is a feature of. The languages which people use and their use of metaphors are deeply entwined with peoples’ common sense and cultural background. This concept was also mentioned in Gibbs research (1994: 152) where “[p]eoples’ knowledge of common metaphors play an important role in how they interpret literary metaphors in the same way such as knowledge motivates their understanding of conventional, idiomatic and nonliterary metaphorical expressions”. When people study and compare conceptual metaphors in different languages, and become conscious that conceptual metaphors are very much related to cultural differences, they acquire cultural awareness.

Berendt, in *Metaphors for Learning: Cross-cultural Perspectives* (2008), analyzed cross-cultural studies of conceptual metaphors in English and Japanese. He made a systematic comparative study of English and Japanese expressions related to conceptual ideas and found there are eleven underlying conceptual patterns in English and Japanese which were not all understood in the same way. He pointed out that conceptual metaphors “were not just types of conceptual patterns themselves, but the

variations in the uses within the patterns.” Berendt (2008: 74). Through the study of conceptual metaphors in different languages, people are able to recognize the cultural differences when using the language, and overcome obstacles in the process of acquiring cultural awareness. We can see that cross-cultural conceptual metaphors are very important. G. Lakoff and M. Johnson (1980: 465) stated that “the most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture.” The cross-cultural conceptual metaphor is deeply embedded in our culture. Culture and conceptual metaphors are highly correlated, and realizing this is important for the understanding conceptual metaphors. The Chinese researcher Yu stated that “cultural models play a major role in constituting our understanding of the world and in constraining the selection of metaphors”. Yu (1998: 81). Cultural awareness is important in the study of conceptual metaphors. As Berendt (2009: 65) pointed out, “considered from a cross-cultural perspective in various languages, the fact that it recurs in various discourses suggests at least a functional need as a reality creating device.”

2.7 The Function of Metaphors in English Language Learning

Learning metaphors is beneficial in enlarging vocabulary for second language learning. In particular, learning metaphors in a second language not only enriches vocabulary but also motivates learners' creative thinking. This concept is supported by Xiong (2009).

"Metaphor can not only enrich the linguistic expressions, but also help the learners to think creatively. Metaphoric competence is an important indication of the mastery of a language. The use of metaphoric language and the cultivation of metaphoric competence should also be regarded as the target of L2 acquisition. Metaphoric competence inspires people's creativity, and the use of metaphors by the learners is a reflection of their creative potentials. It is feasible and effective to cultivate L2 learners' metaphoric competence by making full use of the cognitive function of metaphor." Xiong (2009: 1)

We can see that the use of metaphors is important for second language learning. In other words, it is a very important part of language competence. Comprehension of metaphors reflects on mastery of the language and has noticeable impact on the ability to communicate. Understanding and using metaphors also mean the ability to recognize and understand the relationship of the source domain and the target domain. It not only involves passive learning, but also includes the use of metaphor creatively. Learning metaphors may possibly motivate the learner to think creatively and enrich their imagination. Learning metaphors is therefore of considerable value in second language learning.

2.8 The Study of Conceptual Metaphors that Label Women

Previous research on the use of conceptual metaphors that label women has been done by Song (*A Conceptual Metaphorical Study about the Representation of Women in Chinese and English Women's Magazine Websites*). In Song's research, women's image in both English and Chinese is generally *powerless, tender, weak and soft*. There are some negative or insulting terms to describe women, and some "gender grammar" lexical terms which are opposed by feminist. Song's (2009: 98) point of view is that "[w]omen's social roles have been stereotyped for a long time. This study reveals that even though women are changing, especially their personalities, they are still strongly stereotyped to some social roles."

Through the analysis of the underlying conceptual patterns and the comparison of these in both Chinese and English, she mainly concluded that "conceptual metaphors are bridges for understanding the barriers between Chinese and English language. It also helps develop the cross-cultural awareness on how language is used differently in Chinese and English culture, and reveal people's social attitude in society." Song's research offers a view of women's image in contemporary Chinese society through the roles of conceptual metaphors in Chinese and English. This is a part of the general background in conducting this research.

Another Chinese researcher Li did the research about Chinese female image by using the novel *Fortress Besieged* as the data in the year 2009. Li analyzed some female characters in the novel such as Su Wen-wan, Ms Pao, Tang Hsiao-fu and Sun Jou-chia and several other women by examining their social status and the background of the Chinese society over three, four decades in the twentieth century. This research shows

the living condition of Chinese women as put forward by their own views. Li's research shows the social attitudes about women in the novel *Fortress Besieged*, which are generally perceived as passive, dominated and dependent.

In this study, the researcher will focus on how women are perceived through analyzing conceptual metaphors about women in the novel *Fortress Besieged* to determine how women are perceived in contemporary China.

2.9 Conclusion

Various literature and researches which are relevant to this study have been briefly discussed. Based on the discussion about gender studies, women's social roles, language referring to women used in the novel *Fortress Besieged*, iconic metaphors in Chinese characters and conceptual metaphors in Chinese and English all provide the background for research about conceptual metaphors pertaining to women in the Chinese novel *Fortress Besieged* and their English translations. The method of data analysis will be presented in the next chapter.

Chapter 3: Methodology

3.1 General Introduction

This chapter deals with the structure of the research design. The description of the research context, background information of the research questions, the data and the methods of data analysis is presented.

3.2 Research Questions

1. What are the conceptual metaphoric patterns about women used in the Chinese novel 围城 (*Fortress Besieged*), and how are they translated into English?
2. How do conceptual metaphors reflect the social cultural attitudes about women?
3. What are the benefits of the findings in questions 1 and 2 to second language learning?

3.3 Description of the research context

3.3.1 *Fortress Besieged* – An Introduction

This research is based on the Chinese novel *Fortress Besieged* and its English translation. The novel was written by Chien Chung-Shu and was first published in 1947. It became popular after it's reprinting in the 1980's. It was made into a TV drama with the same title *Fortress Besieged* which was popular in the early 1990's.

The title *Fortress Besieged* is taken from an old French proverb, "Marriage is like a fortress besieged: those who are outside want to get in, and those who are inside want to get out". Using the eve of the Sino-Japanese War as its backdrop, the novel recounts the life of a group of Chinese middle-class people, telling the story of the hapless hero Fang Hung-chien with his four main female relations and several other women.

The story started in 1937, when Fang Hung-chien, who had gotten a bogus degree from a fake American university, returned home to Shanghai from Europe, along with other fellow Chinese graduates. One fellow traveler was a female/woman doctor, Miss Su Wen-wan, who came from a rich family, and was classmates with Fang Hung-chien in French. Miss Su tried to gain Fang Hung-chien's love using her beauty and intelligence.

Another lady on board was Miss Pao, and she was rather tanned and voluptuous. Fang Hung-chien pursued Miss Pao with some success during the voyage. However, when the boat reached Hong Kong, Miss Pao disembarked into the embrace of her fiancée, and Fang Hung-chien felt that he had been used.

Miss Su eventually had a chance to be intimate with Fang Hung-chien. However, after they came back home to Shanghai, Fang Hung-chien fell in love with Miss Su's cousin Tang Hsiao-fu. Tang Hsiao-fu was a pretty and pure girl. Miss Su became very angry and told Tang Hsiao-fu how Fang Hung-chien spent one night with Miss Pao during the voyage. Finally, Miss Su successfully instigated Tang Hsiao-fu separation with Fang Hung-chien.

After Fang Hung-chien's disappointment with Tang Hsiao-fu, he went to work in the newly established San Lü University in Hunan province. On the way to the university, Fang Hung-chien met a female/woman colleague Sun Jou-chia, who looked like a little girl and is submissive. However, she is clever and independent, and was able to actively establish a good relationship with Fang Hung-chien, pursuing him wisely. The two finally got married and went back to Shanghai. In the end, however, various circumstances eventually led to their break up.

The novel depicts a clear image of contemporary Shanghai women by describing their lives, loves and families. These women have their own understanding of life, marriage, and most of them are independence.

This study, as being undertaken by a woman researcher, thus focuses on the study conceptual metaphors about women through the analysis of the Chinese novel *Fortress Besieged* and its English translation to show the cross-cultural related to concepts about women.

3.3.2 Author and translators – An Introduction

Fortress Besieged was written by Chien Chung-shu, and was translated by Jeanne Kelly, while Nathan K. Mao edited Kelly's translation.

Chien Chung-shu was born into a literary family in Wuxi, Jiangsu province in 1910. He graduated from Oxford University in 1937, majoring in English. The novel *Fortress Besieged* was first published in China in 1947. In 1979, he visited the United States as a member of a Chinese academic delegation, and there he met Jeanne Kelly, and was informed that his novel had been translated into English by her.

Jeanne Kelly is an American author and translator. She has translated not only the novel *Fortress Besieged* but also a number of Chinese short stories, and scholarly articles into English.

Nathan K. Mao is a Chinese author and translator. He had written *Li Yu* and *Pä Chin*, and translated *Twelve Towers* and *Cold Night*. He edited the English translation of the novel *Fortress Besieged*.

3.4 Data

In this study, two data sources are involved: the original novel in Chinese, and its English translation.

Fortress Besieged has nine chapters, and this study focuses on all the expressions referring to women used in the entire novel.

3.5 Method of Analysis

3.5.1 The Framework of Research

This research framework is based on the framework of Contemporary Theory of Metaphor (CTM) by G. Lakoff et al. In the framework of G. Lakoff (1992: 4), conceptual metaphors are mapped from a concrete source domain against an abstract target domain. G. Lakoff suggested the use of the mapping formula TARGET-DOMAIN IS SOURCE-DOMAIN or alternatively, TARGET-DOMAIN AS SOURCE-DOMAIN. For example: *Look how far we've come. It's been a long, bumpy road. We can't turn back now. We're at a crossroads.* Through such expressions we can find that lovers correspond to travelers, the relationship of lovers as the vehicle. The goals of lovers correspond to arrival destinations on a journey. Hence, according to the mapping formula TARGET-DOMAIN IS SOURCE-DOMAIN the underlying conceptual metaphoric meaning of those metaphors is LOVE IS A JOURNEY.

3.5.2 Data Analysis

This study follows the Contemporary Theory of Metaphor (CTM) of G. Lakoff et al, using the mapping formula G. Lakoff (1992:4) TARGET-DOMAIN IS SOURCE-DOMAIN or TARGET-DOMAIN AS SOURCE-DOMAIN. In this study, the target domain of *Fortress Besieged* is women and their lives in contemporary Chinese society. The source domains are all expressions about women which are found in the Chinese novel *Fortress Besieged* and the English translation.

The procedure of data analysis is as follows:

Step 1: All the expressions referring to women in the original Chinese novel and their English translation are listed. For example:

- 苗条 [miao tiao] “slender”
- 可爱 [ke ai] “charming or cute”
- 伤心 [shang xin] “sad”

Step 2: According to the previous research about conceptual metaphors about women by Song (2009), these expressions are then classified into five categories, namely Social Roles, Attitudes, Emotions, Appearances and Personality. For example,

- 苗条 [miao tiao] (physical descriptions)
- 可爱 [ke ai] (personality description)
- 伤心 [shang xin] (emotional state)

After classifying the data, each category is further divided into positive and negative terms. The iconic metaphors in the Chinese characters related to women are also analyzed. For example:

<u>Positive</u>	<u>Negative</u>
苗条 [miao tiao] (slender)	伤心 [shang xin] (sad)
可爱 [ke ai] (charming or cute)	失望 [shi wang] (disappointed)
温柔 [wen rou] (gentle)	嫉妒 [ji du] (jealous)

Step 3: The conceptual metaphoric patterns in Chinese language are analyzed by examining the vocabulary in each category. For example, in 妻子如衣服 [qi zi ru yi fu] (*a wife is like clothing*); the metaphoric meaning is *a married woman as clothes*, the underlying conceptual meaning is *a woman as something*, and the conceptual metaphor pattern is FEMALE/WOMAN AS AN ENTITY.

Step 4: All the expressions about women in Chinese and the English translation are analyzed. The underlying metaphoric patterns in the Chinese and the English translation are compared, and the similarities and differences are discussed.

Step 5: The iconic metaphors in Chinese characters with the radical element 女 [nǚ] (female) are analyzed to find out what social attitudes are being conveyed.

For instance, 女 [nǚ] is a Chinese character which means *female/woman*; it is also a radical classifier of characters. When the radical 女 [nǚ] (*female/woman*) is combined to another character 支 [zhī] (branch) it becomes a new character 妓 [jì] with means *prostitute*. The character 妓 [jì] is derogatory. However, the radical element 女 [nǚ] also presents positive meanings, such as 婉 [wǎn] (*graceful*). It is necessary to analyze the significance of iconic metaphors on the semantics of the Chinese language in this research.

Step 6: The findings of research questions 1 and 2 are summarized, and then analyzed for any benefits to second language learning.

3.6 Conclusion

Data sources and the method of data analysis are explained in this chapter. The next chapter focuses on analyzing the data and the results are discussed according to the research questions.

Chapter 4: Results and Discussion

4.1 General Introduction

This chapter analyzes the expressions pertaining to women in the Chinese novel *围城* (*Fortress Besieged*) and its English translation based on the framework discussed in chapter three. The researcher aims to answer the first research question which is “What are the conceptual metaphoric patterns about women used in the Chinese novel *围城* (*Fortress Besieged*) and how are they translated into English?” Then a comparison of the conceptual metaphoric patterns referring to women used in the original Chinese novel and its English translation are constructed to answer the second research question, “How do conceptual metaphors reflect the social cultural attitudes about women?” Finally, based on the results from the first two research questions, the different patterns between Chinese and English are analyzed. Finally the last research question is discussed. “What are the benefits of the findings in questions 1 and 2 to second language learning?”

4.2 Conceptual Metaphors in the Category of Social Roles

In this section, the lexical expressions which are relevant to women’s social roles are identified from the Chinese novel 围城 (*Fortress Besieged*) and its English translation, and classified into the category of Social Roles. The lexical expressions are classified into two subcategories which are positive terms and negative terms. Table 1 includes Positive Address Terms and Table 2 Positive Descriptive Terms, while Negative Descriptive Terms are in Table 3.

4.2.1 Positive Conceptual Metaphors in Social Roles

In Table 1, five Chinese positive lexical expressions are used to address women’s social role in the novel *Fortress Besieged*. Those five address terms related to women’s social roles reflect the images of women in Chinese society in a positive way.

Table 1. Positive Address Terms in Chinese Women’s Social Roles in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	小姐	[xiao] young [jie] elder sister	Miss	1059
2	太太	[tai tai] biggest, most	Mrs.	234
3	老婆	[lao] old [po] older women	wife	12
4	妈妈	[ma ma] mum	mama	6
5	女士	[nü] female, women [shi] a person trained in a certain field	lady	3
Total	5			1314

Normally, the high frequency address terms are more general and traditional forms of address. Depending on the context of the novel, most women are unmarried and young, so 小姐 [xiao jie] (Miss) has the highest frequency and appears 1,059 times as shown in Table 1. 小 [xiao] means *small, little or young*. 姐 [jie] means *elder sister* and it is used as an honorific expression. 小姐 [xiao jie] is an honorific expression used to address a young girl.

The term 女士 [nǚ shì] (lady) is lowest in frequency and appeared only three times. However, this does not mean that 女士 [nǚ shì] is not popular among women. The big gap of frequency is caused by the contexts in the novel. The image of 女士 [nǚ shì] indicates a female/woman who has a higher social position. It can be used both for unmarried and married women.

The term 太太 [tai tai] means *Mrs or married woman*. It is the second most frequent address term and appeared 234 times. Normally, 太太 [tai tai] is not used alone. It is usually combined to a family name, such as [Wang taitai] (Mrs. Wang.) The third most frequent term is 老婆 [lao po] (wife), it is a general term that a husband calls his wife. 老 [lao] means *old* and used to show respect as an honorific expression. 婆 [po] means *old women*. 老婆 [Lao po] originally is used to address a wife as an elderly woman. It also conveys the wish that a couple may love each other for a long time. It is an affectionate address term and also expresses the husband's hopes that his wife has a long life.

Depending on the relationships in the novel, the image of mother 妈妈 [mama] (mother, mum) appeared only six times. Owing to the Chinese writing system, the

character 妈妈 [ma] (mama) contains an iconic metaphoric meaning. The character 妈 [ma], 姐 [jie] and 婆 [po] all contain the radical semantic classifier 女 [nǚ] (female/woman). According to *An Analytical Dictionary of Chinese Characters*, “the Chinese character contains the radical 女 [nǚ] is related to female/woman.” Xu (2001: 258). Such as *mama*, *sister*, *wife* in Chinese characters all contain the radical 女 [nǚ]. More detailed analysis of iconic metaphors will be shown in section 4.8. As shown in Table 1, the English translations are similar to Chinese in address terms referring to women’s social roles, as shown below:

(1) 小姐 [xiao jie] – Miss

(2) 太太 [tai tai] – Mrs.

(3) 老婆 [lao po] – wife

(4) 妈妈 [ma ma] – mama

(5) 女士 [nǚ shi] – lady

In conclusion, those five address terms above reflect the social roles of women, and it is what people normally call women in contemporary Chinese society. The term 小姐 [xiao jie] (Miss) is an honorific expression used to address a young girl. There is another term 老婆 [lao po] (wife) is an honorific expression as well, and this address term also implies the wish that the couple can always love each other.

Table 2. Positive Descriptive Terms in Chinese Women's Social Roles in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	儿媳妇	[er] son, [xi fu] son's wife,	daughter-in-law	36
2	母亲	[mu] mother [qin] parents (kissing relationship)	mother	22
3	二奶奶	[er] second [nai] breasts	second-daughter-in-law	19
4	三奶奶	[san] third [nai] breasts	third-daughter-in-law	15
5	丈母	[zhang mu] wife's mother	mother-in-law	12
6	婆婆	[po po] older women husband's mother	mother-in-law	6
7	女同志	[nǚ] female/woman [tong zhi] comrade	female/woman comrade	6
8	娘	[niang] mother	mother	5
9	妻子	[qi zi] wife	wife	4
10	女朋友	[nǚ] women [peng you] friend	girl friend	4
11	未婚妻	[wei] not yet [hun] wed, marry [qi] wife	fiancée	4
12	大家闺秀	[da] big [jia] family [gui xiu] in door girl	well-bred girl	4
13	内人	[nei] inner, inside [ren] person	wife	3
14	弟媳妇	[di] younger brother [xifu] wife, daughter-in-law	sister-in-law	3
15	内助	[nei] inner, inside [zhu] assistant	worthy wife	2
16	乳母	[ru] milk [mu] mother	wet-nurse	2
17	美人	[mei] beautiful [ren] person	beauty	2
18	大奶奶	[da] big [nai] breasts	first-daughter-in-law	1
19	糟糠之妻	[zao kang] dregs, husks [zhi] of [qi] wife. (First wife who has lived through the bad times with her husband)	first wife	1
20	贤妻良母	[xian] virtuous [qi] wife [liang] good [mu] mother	virtuous wife and mother	1

21	职业女性	[zhi ye] career [nǚ xing] female, women	career women	1
22	官小姐	[guan] government official [xiao jie] miss	an officer's daughter	1
23	女神	[nǚ] female/woman [shen] god	Diana	1
Total	23			155

We can see that the most frequent descriptive term in Table 2 is 儿媳妇 [er xi fu] (daughter-in-law) which appeared 36 times. 儿 [er] means *son*, 媳妇 [xi fu] means *wife*, 儿媳妇 [er xi fu] is *son's wife*. It shows that a woman's social role as a wife and that she is not independent, that she belongs to someone's son. It is similar to 弟媳妇 [di xi fu] (sister-in-law), 弟 [di] means *younger brother*, 媳妇 [xi fu] means *wife*. 弟媳妇 [di xi fu] is *younger brother's wife*. Obviously, this woman belongs to someone's younger brother.

However, English does not obviously show the subordinate relationship for those two terms. It represents the kinship in legal terms rather than blood, such as *daughter-in-law* and *sister-in-law*.

In terms of addressing women as *daughter-in-law*, the following special terms in the Chinese data should be noted:

- (1) 大 奶奶 [da nai nai] (first-daughter-in-law)
(Big breast)
- (2) 二 奶奶 [er nai nai] (second-daughter-in-law)
(Second breast)
- (3) 三 奶奶 [san nai nai] (third-daughter-in-law)
(Third breast)

The character 大 [da] means *big* and refers to *first*, 二 [er] means *second* or *two* and 三 [san] means *third* or *three*. The character 二 [er] *second*, and 三 [san] *third* shows

that social hierarchy is important. The ordinal number also shows the hierarchy of generations in traditional Chinese families. Besides, the three terms contain the same Chinese character 奶 [nai]. It means *breast* - a distinctly female part of the human body. It conveys a metaphoric concept as WOMEN AS HER BODY PART. By using women's personal private body parts as metonymic expression, it represents the social roles of women which also affect people's attitude about the women.

Also in Table 2, there are six descriptive terms about *mother*. 母亲 [mu qin] (mother) appears twenty-two times, and 娘 [niang] (mother or mum) appears five times. In general, 母亲 [mu qin] is used in writing. It is more formal than 娘 [niang]. 娘 [niang] is the traditional term for referring to someone's mother. It also can be an address term when it pronounced affectionately.

Two kinship terms should be mentioned, they are 丈母 [zhang mu] and 婆婆 [po po]. Both terms are translated as *mother-in-law*. 丈母 [zhang mu] is *wife's mother* and 婆婆 [po po] is *husband's mother* in Chinese kinship. However, in English translation they are simply *mothers-in-law* in English kinship terms, regardless of whose mother they are, husband's or wife's.

There is a term 乳母 [ru mu] (wet nurse) in the Chinese data. It is not a family member, but it uses the character 母 [mu] (mother). 乳 [ru] means *milk* or *breast*, 乳母 [ru mu] implies that this is the woman who nurses the baby — the wet nurse, as she provides milk and takes care of the baby just as a mother usually does. In English, the term *nurse* is derived from *nurture*. Therefore, the meaning of *wet nurse* in English implies the person who takes care of the baby and raises a child as a mother does.

In terms of woman as *mother* or *wife*, there is a saying for addressing a virtuous

wife and good mother. 贤妻良母 [xian qi liang mu], 贤妻 [xian qi] means *the virtuous wife*. 良母 [liang mu] means *good mother*. Traditionally, the ideal image of a woman is one who is submissive, good at doing housework, and is a good mother. The term 贤妻良母 [xian qi liang mu] thus rates a woman highly.

Terms describing *wife* are also shown in Table 2. 妻子 [qi zi] (wife) appears 4 times, this is the highest frequency term referring to *wife* in the novel. 妻子 [qi zi] is also a general descriptive term for *wife* in contemporary Chinese language. However, 内人 [nei ren] (wife) appears only 3 times, and is not popular at all. 内 [nei] means *inner* or *inside*, 人 [ren] means *person*. So 内人 [nei ren] means a person who stays inside the house or inside the family. It shows the place of a woman as a wife, and it implies that a married woman is not a public figure as men are. A wife is traditionally subordinate to her husband, and the traditional role of a married woman is just as a housewife. Another term 内助 [nei zhu] (worthy wife) conveys a similar image of women as 内人 [nei ren]. 内 [nei] means *inner* or *inside*, 助 [zhu] means *assist* or *help*. It means a wife is her husband's assistant at home. This term shows that a woman has a dependent status even in the home, and not a public figure as a man. However, she has the ability to help her husband's job, or she can give her husband some good advice. Compared with 内人 [nei ren], 内助 [nei zhu] represents a wife's image as more intelligent and valuable for her husband; she not only does housework but also helps her husband's work. She is a big help and is therefore valuable to her husband. Hence, in English 内助 [nei zhu] is translated as *worthy wife*, which implies that this kind of *wife* is of higher quality than an ordinary housewife. Those two terms used to represent women as a *wife* nevertheless imply that a wife is not independent, even though a

worthy wife can do the work as a man does but is still subordinate to her husband.

The expression 糟糠之妻 [zao kang zhi qi] indicates a first wife who is a virtuous woman. 糟糠 [zao kang] means the *dregs of bran or husks*. 糟糠之妻 [zao kang zhi qi] means the wife who with her husband has endured the days of poverty together. In Chinese 糟糠之妻 [zao kang zhi qi] refers to the *first wife*, and that she occupies an important position in her husband's heart.

There are two social roles: 未婚妻 [wei hun qi] (fiancée) and 女朋友 [nü peng you] (girl friend) which appeared 4 times in the Chinese data. 未 [wei] means *not yet*, 未婚 [wei hun] means *not yet married* or *unmarried*, 妻 [qi] means *wife*. 未婚妻 [wei hun qi] shows that the woman is engaged to be married. The term 未婚妻 [wei hun qi] is the same as *wife-to-be* in English. Another term 女朋友 [nü peng you] is similar to the English *girlfriend*. 女 [nü] means *female/woman*, 朋友 [peng you] means *friend*. The meaning of 女朋友 [nü peng you] is *girlfriend*.

Regarding the term *female/woman*, there are seven terms in the novel which refer to the female/woman in a positive way. For instance, 美人 [mei ren] (beauty), 美 [mei] means *beauty* or *beautiful* and 人 [ren] means *person*. 美人 [mei ren] is beautiful person and is only used to address women. Another positive term used to address women is 女神 [nü shen], translated in the novel as *Diana*. 女 [nü] means *female/woman* or *female*, 神 [shen] means *god*. 女神 [nü shen] literally means *goddess*. *Diana* is the Roman goddess of hunting, associated with wild animals and forests, and also the moon. In the novel, the woman “[s]tood up and picked up the straw

hat by the tassel like the Greek huntress Diana¹ taking up her shield.” Kelly (2004: 587). The woman’s appearance looks like the Roman huntress goddess Diana. This *woman like a goddess* metaphor conveys the metaphoric concept WOMAN AS A GODDESS. This metaphor places the female above the level of a regular woman. When women are described by the term *goddess*, the cultural framework presented by G. Lakoff and Turner’s research emerges in mind. In the “Great Chain of Being” (G. Lakoff and Turner 1989: 166), “The basic Great Chain concerns the relations of human beings to “lower” forms of existence...The extended Great Chain concerns the relation of human beings to society, God, and the universe.” According to the “Great Chain of Being”, the hierarchy is that gods/goddesses are higher than human beings. Therefore, the high status of the *goddess* applied to women has that specific quality. In addition, the term 女神 [nǚ shén] (goddess) shows that the *woman as goddess* is stereotyped in peoples’ concepts. 女神 [nǚ shén] (goddess) are marked in both Chinese and English language as female. 神 [shén] as *god*, are not addressed as *male god* 男神 [nán shén]. The term for male gods is unmarked in both Chinese and English. This seems to give the impression that gods are automatically male by nature, and that female gods are uncommon.

The term *career woman* 职业女性 [zhí yè nǚ xìng] is another marked form in both Chinese and English, as female business person. 职业 [zhí yè] means *career*, 女性 [nǚ xìng] means *female* or *woman*. It is used to address a woman who works in a company as a *career person*, compared with working men who are not addressed as

¹ “Diana” is the Roman name of the goddess. The Greek equivalent is “Artemis”. The author mentions actually wrote “Greek hunting goddess”, but the translator substituted the word ‘goddess’ with her Roman name instead, and is a mistake.

“career men”. The term 职业女性 [zhi ye nü xing] (career woman) shows that women as *staffers* or *rank and file* are however stereotyped in the society. It seems to state that women who work in companies are still unusual in society. In other words, the terms used to represent women are marked, in contrast to the terms used to represent men. This shows the prevailing social attitudes about men and women, that men are still dominant while women are viewed as subordinate to men.

To express the higher social status of girls, the social status of their family is also mentioned. For example, 大家闺秀 [da jia gui xiu] and 官小姐 [guan xiao jie]. 大家 [da jia] means *big family* which implies *a rich and influential family*, 闺秀 [gui xiu] means *indoor girl* which implies *a well-bred girl*. 大家闺秀 [da jia gui xiu] shows that the well-bred girl comes from a rich and influential family. 官小姐 [guan xiao jie] means *a government official's daughter*. The high social status is not an achievement by the girl herself but her father's. It implies that it is unusual for an independent girl have a high social status; that a girl is usually dependent on her father's status.

One special address term, 女同志 [nü tong zhi] should be mentioned. It means *female/woman comrade*. 同志 [tong zhi] literally means *like-minded people*. It embodies the equality between people and those who have the same ambition. It also can be an address term. The term 同志 [tong zhi] is popular among the Communist Party members and common among all citizens. 同志 [tong zhi] can be addressed to both men and women. If it is necessary to be emphasizing gender it also can be marked as *female/woman comrade* or *male comrade*.

By analyzing the terms in the Table 2, we can see that the social role of a wife is not independent and the wife is subordinate to her husband. Such as the terms

内人 [nei zhu] (inside person, wife) and 内助 [nei zhu] (inside assistant or worthy wife). The term 大家闺秀 [da jia gui xiu] (indoor girl of a rich and influential family) and 官小姐 [guan xiao jie] (a government official's daughter) imply that a girl is usually dependent on her father's status.

In terms of the kinship terms, the Chinese language emphasizes the blood relationship, such as 儿媳妇 [er xi fu] (son's wife), 弟媳妇 [di xi fu] (younger brother's wife), 丈母 [zhang mu] (wife's mother) and 婆婆 [po po] (husband's mother). Those kinship terms in English are expressed in legal terms rather than blood, such as *daughter-in-law*, *sister-in-law* and *mother-in-law*. Furthermore, there are two conceptual metaphoric patterns WOMEN AS A BODY PART and WOMEN AS A GODDESS which would be found in this category. The conceptual metaphor WOMEN AS A BODY PART seeing woman as a "breast" represents women in their role of nurturing children and is viewed positive. Another conceptual metaphor WOMEN AS A GODDESS shows that the hierarchy of goddess is higher than human beings and the women have specific quality that their status is higher than the regular women.

4.2.2 Negative Conceptual Metaphors in Social Roles Category

In Table 3 are listed fifteen Chinese negative descriptive terms.

Table 3. Negative Descriptive Terms in Chinese Women's Social Roles in the Data

No.	Lexical Terms	Glosses	English Translation in the Novel	Frequency
1	寡妇	[gua fu] widow	widow	24
2	丫头	[ya tou] girl, young maid	maid	13
3	女用人	[nǚ] women [yong] use [ren] person	servant	9
4	老妈子	[lao ma zi] old maid	maidservant	9
5	姨太太	[yi] one's wife's sister [tai tai] Mrs or married women	concubine	6
6	妓女	[ji] a female performer, prostitute [nǚ] women	prostitute	5
7	情人	[qing ren] love, passion [ren] person	lover	5
8	情妇	[qing] love, passion [fu] married women	mistress	4
9	如夫人	[ru] as, like [fu ren] wife	concubine	4
10	通房丫头	[tong] goes through [fang] house, room [ya tou] girl, young maid	maid	2
11	续弦夫人	[xu] add [xian] string [fu ren] wife	the second wife	2
12	填房	[tian] fill in [fang] room	marry a widower	1
13	小老婆	[xiao] little, young [lao po] wife	concubine	1
14	下堂	[xia] leave [tang] hall, room	leave the house	1
15	孀妇	[shuang] widow [fu] married woman	widow	1
Total	15			87

In the Chinese data, some social roles as 寡妇 [gua fu] (widow), 孀妇 [shuang fu] (widow) do not convey a negative meaning, but the *widow* in the context is that of a dissolute woman. She has sexual relationships with more than one man. That is unethical and immoral behavior in Chinese culture, therefore 寡妇 [gua fu] and 孀妇 [shuang fu] present women in a negative way in the novel. Furthermore, 寡妇 [gua fu] appears 24 times and has the highest frequency in the novel. 孀妇 [shuang fu] appears only once. 寡妇 [gua fu] can be used in written form and speech but 孀妇 [shuang fu] is only used in written form.

In terms of addressing a woman as a wife in a negative way, there are six terms in the Chinese data which refer to one definite social role. For instance, 姨太太 [yi tai tai] (concubine) appears 6 times. 太太 [tai tai] means *wife* and indicates the *first wife*. 姨 [yi] means *maternal aunt*. The expression 姨太太 [yi tai tai] is used to address a *concubine*. Its position is lower than 太太 [tai tai] (first wife). The hierarchy of wives is very strict in the traditional Chinese family. The first wife bears the highest position, and the concubines' children should call the first wife "mother", but call their own birth mother 姨妈 [yi ma] (aunt). Therefore, 姨太太 [yi tai tai] represents a woman as a concubine who has a lower social position.

如夫人 [ru fu ren] (mistress/minor wife/concubine) is a special term for a kind of wife. 如 [ru] means *as* or *like*. 夫人 [fu ren] means *wife*, 如夫人 [ru fu ren] indicates a woman *like a wife*. A concubine should fulfill the obligations of a wife, but she does not have any rights of a wife. She should look after her husband, her parents-in-law and all children in her family and does housework which the first wife or

parents-in-law ordered. She has no rights to control money or distribute property. Therefore, 如夫人 [ru fu ren] indicates the lower social position of such women.

小老婆 [xiao lao po] is another term for mistress/minor wife. 小 [xiao] means *small, little* or *young*, 老婆 [lao po] means *wife*. The term 小老婆 [xiao lao po] refers to a *young* mistress/minor wife/concubine. Comparing those terms for 如夫人 [ru fu ren], 小老婆 [xiao lao po] may be worse. Since monogamy is required by law in contemporary China, a mistress/minor wife/concubine is not allowed, but people still use the term 小老婆 [xiao lao po] to address such as woman.

In addition, there is one special phenomenon to be noted. In Table 3, there are six terms used to address women as *wife/mistress/minor wife/concubine* that refer to them as entities. For instance, 续弦夫人 [xu xian fu ren] (*second wife*). 续弦 [xu xian] means *replacement string on one's stringed instrument*. 夫人 [fu ren] means *wife*. In the Chinese language, 琴瑟 [qin se] (琴 [qin] and 瑟 [se] are similar stringed instruments) always used as a metaphor for *husband* and *wife*. If the wife dies, it is compared to 断弦 [duan xian] meaning that *broken string*. In case the husband gets remarried, the *second wife* is called 续弦夫人 [xu xian fu ren] which refers to a second wife as *replacement string on husband's stringed instrument*. The conceptual metaphor is WIFE IS THE REPLACEMENT STRING.

Other traditional terms used to address women as first wife, second wife and mistress/minor wife/concubine in Chinese data should be noted. 正房 [zheng fang] (*first wife*). 正 [zheng] means *main*, 房 [fang] means *room*. The literal meaning of 正房 [zheng fang] is *main room* which refers to a woman as the main room of a house.

Traditionally, the Chinese house is in the shape of a quadrangle, with the side farthest and opposite the front gate housing the most important rooms or chambers, such as religious and ancestral shrines, and includes the main room or living room. Other rooms are located on both sides in the wings, hence ‘wing-rooms’ or ‘side-rooms’, and are considered less important. The metaphoric term 正房 [zheng fang] is used to address the *main wife* or *first wife*. The first wife like the main room metaphor conveys a conceptual metaphoric meaning which is FIRST WIFE IS MAIN ROOM.

The term 偏房 [pian fang] literally means *wing-room/side-room*. It refers to a *mistress/secondary wife* as one of the rooms in the wings. The conceptual metaphor is MINOR WIFE IS WING-ROOM/SIDE-ROOM.

In case of the first wife’s death, *the other woman who replaces the first wife* will be called 填房 [tian fang]. It literally means *filling a room*. 填房 [tian fang] refers to a woman as a thing to fill a room. The term 填房 [tian fang] is used to address the *second wife* who marries a widower. The conceptual metaphor is THE SECOND WIFE IS THE FILLING IN THE MAIN ROOM.

In addition, if a wife or mistress loses favor with her husband, she will be described with the term 下堂 [xia tang]. 下 [xia] means *descend* or *leave*, 堂 [tang] means *hall*. The metaphoric term 下堂 [xia tang] means the husband lets his wife or mistress leave the house. It is used to address *the wife or mistress who loses favor with her husband and gets lower position as a maid in the family*. In Chinese feudal society, the husband is the boss of the family. Wife and mistresses (historically, concubines) are employees. The man has the right to divorce his wife, but the wife and concubines must remain faithful to their husband/ex-husband unto death. Even if the husband divorces

his wife, the ex-wife must reside in her parents' home and cannot remarry. The husband is allowed to marry more than one woman, as such having a first wife, second wife and mistresses. He is also allowed to have sexual relationships with young maids in the family. The maid who has had sexual relationships with her master is described as 通房丫头 [tong fang ya tou]. 通房 [tong fang] means *passing through the room*. 丫头 [ya tou] means *girl or young maid*. The metaphoric term 通房 [tong fang] means the woman goes through the room but cannot stay in the room, connoting a temporary and fleeting situation. This term is used to describe the identity of a young maid who has a sexual relationship with her master.

These traditional social role terms such as *main room* (main wife), *wing-room/side-room* (mistress), *string and filling in the room* (second wife) all convey the underlying metaphoric concept WOMAN AS ENTITY in Chinese. The terms 正室 [zheng shi], 偏房 [pian fang], 填房 [tian fang] strongly reflect traditional Chinese culture and reveal the underlying reference to women's social roles in the past. In particular, the Chinese character 房 [fang] (room) implies that a wife should stay at home and take care of the family as required in traditional Chinese culture. Comparing them to the English translation, these are simply translated from the metaphoric Chinese terms into *wife*, *concubine*, and *second wife* or *marry a widower*, as in the following examples:

正房 [zheng fang] (main room) = wife

姨太太 [yi tai tai] (aunt) = concubine

如夫人 [ru fu ren] (as a wife) = concubine

小老婆 [xiao lao po] (little wife) = concubine

偏房 [pian fang] (wing-room) = concubine

填房 [tian fang] (filling the room) = marry a widower

续弦夫人 [xu xian fu ru] (*replace the broken string*) = second wife

We can see that the same social roles contain different metaphoric meanings in Chinese and English. Chinese language uses *room* and *string* to address women as a wife, which conveys the underlying conceptual metaphor WOMEN AS ENTITY. But the English do not have same concept about *wives* as the traditional Chinese.

Furthermore, in terms of women's social roles, 情妇 [qing fu] (mistress) and 情人 [qing ren] (lover or mistress) and 妓女 [ji nü] (prostitute) are all in the negative category. In both Chinese and English, the term *mistress* is not a good image for women. In many cultures, the wife should be faithful to her husband.

In addition, there are three terms which indicate the same occupation. 丫头 [ya tou] (girl or young maid), 女用人 [nü yong ren] (female/woman servant) and 老妈子 [lao ma zi] (old maidservant). Those three terms are general terms for maids. However, in the contexts of the novel, they stole food from their master's kitchen. Therefore, they are dishonest women in their master's eye.

In conclusion, the Chinese descriptive terms about women's social role as a wife which convey the underlying conceptual metaphoric such as WOMEN AS ENTITY, are different from the English translation.

4.3 Conceptual Metaphors in the Category of Attitudes

In this section, the lexical expressions referring to women’s attitudes in the Chinese novel 围城 (*Fortress Besieged*) and its English translation are classified into two subcategories which are positive attitudes as shown Table 4, and negative attitudes as shown in Table 5.

4.3.1 Lexical Expressions Reflecting Positive Attitudes about Chinese Women

Eight positive terms about women in Chinese and its English translation are presented in Table 4. These eight terms convey the positive attitudes about women.

Table 4. Positive Attitudes about Chinese Women in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	温柔	[wen] warm [rou] soft	gentle	5
2	可爱	[ke ai] lovely, charming	charm	5
3	聪明	[cong] faculty of hearing [ming] bright, brilliant	intelligence	4
4	娇嗔	[jiao] tender, charming [chen] be angry, be displeased	charmingly angry	2
5	撒娇	[sa] cast, sprinkle [jiao] tender, charming	coquettish	2
6	浪漫	[lang man] romantic	flirtatious	1
7	能干	[neng] ability, capability [gan] trunk, main part	capable	1
8	光明的笑容	[guang] light, brightness [ming] bright, brilliant [de] of [xiao rong] smiling expression	bright smile	1
Total	8			21

As shown above, the Chinese term 温柔 [wen rou] (gentle), 可爱 [ke ai] (charming), 娇嗔 [jiao chen] (charmingly angry), 撒娇 [sai jiao] (coquettish), 浪漫 [lang man] (flirtatious) and 光明的笑容 [guang ming de xiao rong] (bright smile) all show women's image and disposition as lovely, warmhearted and soft. The English translation in the novel depicted a similar image about Chinese women.

The Chinese term 聪明 [cong ming] means *intelligent*. In the novel 聪明 [cong ming] was used to describe a knowledgeable woman with a doctor's degree. But in her prospective boyfriend's eye, she is not really an 'intelligent woman'. In his words, "Woman has an intelligence all her own, and it is as nimble and lively as her person. Compared to that kind of intelligence, talent and scholarship are sediments." Kelly (2004: 159). It indirectly indicates some men's attitudes about women. Another term 能干 [neng gan] means *diligent*. It is a positive term to describe a woman who has the ability to work. It conveys the perception that woman are not only capable of doing manual labor, but intellectual work as well.

By analyzing these positive lexical expressions in Chinese data and English translation, it has been found that most positive terms connoting women's attitude are similar in both languages. But because these terms described the women who are not main characters in the novel, their frequency of occurrence is therefore not high.

4.3.2 Lexical Expressions Reflecting Negative Attitudes about Chinese Women

Table 5. Negative Attitudes about Chinese Women in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	妖气	[yao] goblin, bewitching [qi] air, gas	heavily made up	1
2	丢人	[diu] loose [ren] person	disgraceful	1
3	孤芳自赏	[gu] isolated [fang] fragrant [zi] oneself [shang] enjoy	rather conceited	1
Total		3		3

These three negative attitude expressions are used to describe a sexy and a beautiful woman by some married women. The novelist expressed negative attitudes towards women in only a few pages. Therefore, there are only three negative attitude terms appearing in the novel and at low frequency.

The Chinese term 妖气 [yao qi] is used to describe the perception towards someone who is considered to be coquettish. 妖 [yao] means *evil*, 气 [qi] means *air* or *gas*. In the contexts of the novel, 妖气 [yao qi] is used to describe a woman who is heavily made up and thus appears to be flirtatious and bewitching. Therefore, the term 妖气 [yao qi] translated as *heavily made up* in English.

The term 丢人 [diu ren] can be simply translated as *to lose face*. 丢 [diu] means *loss*, 人 [ren] means *person*. In the novel, it is used to describe a woman’s dress being disgraceful.

There is a Chinese saying 孤芳自赏 [gu fang zi shang] which means *to indulge in self-admiration* or *be narcissistic*. It is translated as *rather conceited* in the English version. 孤 [gu] means *isolated*. 芳 [fang] means *fragrant*. 自 [zi] means *oneself* and 赏 [shang] means *enjoy*. In the novel, it is used to describe an aloof woman who expressed herself in a *rather conceited* manner.

There are two Chinese terms which do not have the same meaning as their English translation: 妖气 [yao qi] and 孤芳自赏 [gu fang zi shang]. These two terms were translated in accordance with the contexts of novel.



4.4 Conceptual Metaphors in the Category of Physical Descriptions

In this section, the expressions referring to Chinese women’s appearances collected from the novel and its English translation are classified into two subcategories: positive terms and negative terms.

4.4.1 Positive Terms Referring to Chinese Women’s Appearances

As shown in Table 6, nineteen positive terms referring to Chinese women’s appearance in the novel and its English translation are presented.

Table 6. Positive Terms about Chinese Women’s Appearances in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	漂亮	[piao] float [liang] bright	pretty	5
2	美丽	[mei] beautiful [li] beautiful	beautiful	3
3	妩媚	[wu] charming [mei] flatter	charming	2
4	年轻	[nian] age [qing] light, gently	young	2
5	诱人	[you] lure [ren] person	attractive	2
6	娇小	[jiao] tender, lovely [xiao] small, little	cute little	2
7	矜持	[jin] restrained [chi] keep	aloof	2
8	娇贵	[jiao] tender, lovely [gui] expensive, valuable	delicate	1
9	黑甜	[hei] dark [tian] sweet	dark sweetness	1
10	袅袅婷婷	[niao] slender and delicate [ting] graceful	elegance and charm	1
11	腼腆迷人	[mian tian] bashful [mi ren] charming	bewitchingly bashful	1
12	秀色可餐	[xiu] elegant, beautiful [se] color [ke] can [can] eat	beauty is such a feast to the eye	1

13	媚态柔姿	[mei] flatter [tai] appearance [rou] soft, gentle [zi] appearance, gesture	various seductive poses	1
14	天真妩媚	[tian zhen] innocent [wu mei] charming	sweet innocent	1
15	年轻美貌	[nian] age [qing] small in number [mei] beautiful [mao] face	young and pretty	1
16	纤腰	[xian] slender [yao] waist	slender waist	1
17	眉清目秀	[mei] eyebrow [qing] clear [mu] eye [xiu] elegant, beautiful	delicate eyes and eyebrows	1
18	一顾倾城	[yi] one [gu] glance [qing] conquer [cheng] city	one glance could conquer a city	1
19	再顾倾国	[zai] again [gu] glance [qing] vanquish [guo] empire	second glance could vanquish an empire	1
Total		19		30

In the Chinese data, the term *pretty* and *beautiful* are frequently used to describe women's appearances. As shown in Table 6, there are seven Chinese terms and seven English translations which convey similar underlying social attitudes about women as beautiful and attractive persons. These are 漂亮 [piao liang] (pretty), 美丽 [mei li] (beautiful), 妩媚 [wu mei] (charming), 娇贵 [jiao gui] (delicate), 诱人 [you ren] (attractive), 袅袅婷婷 [niao niao ting ting] (elegance and charm), 媚态柔姿 [mei tai rou zi] (various seductive poses), and 天真妩媚 [tian zhen wu mei] (sweet innocent). This finding regarding women's appearances is similar to Song's research in that "women are considered to be beautiful and attractive people in society." Song (2009: 87).

In terms of describe women's attractive in appearance, the Chinese saying 年轻美貌 [nian qing mei mao], (young and pretty) directly describes the women's attractive

appearance as youthful and beautiful. 年轻 [nian qing] means *young*. 美貌 [mei mao] means *having a beautiful face*.

The term 秀色可餐 [xiu se ke can] expresses a woman's beautiful face similar to food arousing people's appetite. 秀色 [xiu se] means *beautiful face or beautiful appearance*, 可餐 [ke can] means *can eat or desire to eat*. 秀色可餐 [xiu se ke can] means *beautiful appearance make people desire to eat, or beauty is such a feast to the eye*. It conveys an underlying conceptual metaphor meaning WOMEN AS FOOD.

Another Chinese saying 腼腆迷人 [mian tian mi ren] (bewitchingly bashful) indicates a shy, bewitchingly attractive disposition. 腼腆 [mian tian] means *shy or bashful*. 迷人 [mi ren] means *charming*. This saying implies that a timid woman is charming and attractive.

There is a Chinese saying which describes the power of beauty: 一顾倾城再顾倾国 [yi gu qing cheng, zai gu qing guo] which means *one glance could conquer a city, the second glance could vanquish an empire*. This saying came from Chinese history. There was more than one ancient emperor who gave away his city, even an empire for a beautiful woman. It is similar to the legend of Helen of Troy in the West. This saying conveys the conceptual metaphor A BEAUTIFUL WOMAN IS POWERFUL.

In the novel, there are some terms which denote that the ideal women's physique should be slender and thin. One such term is 娇小 [jiao xiao]. 娇 [jiao] means *cute*, 小 [xiao] means *small or little*. It conveys a positive attitude about women's appearance. This finding is similar to Song's research (2009: 91), "The good and beautiful figure and shape of a woman should be *slim, slender, thin, thinly* and beautiful *curvy*." Another term 纤腰 [xian yao] (slender-waisted) also is used to describe the

ideal woman's figure. In Chinese, there are many terms that describe the ideal body shape of women as *slender-waisted*. For example, 细腰 [xi yao] (slender-waisted) and 蜂腰 [feng yao] (wasp-waisted). It implies that a small waist is attractive. This concept of aesthetics or beauty culture not only exists in China, but can be dated back to the sixteenth to nineteenth century in Europe. During this period, a woman with a slender waist was considered fashionable (<http://baike.baidu.com/view/91919.htm>). This fashion style is exemplified in cinema as well, such as *Immortal Beloved*, *Vanity Fair* (19th Century), *Dangerous Liaisons* and *The Duchess* (18th Century), *Stage Beauty* and *Vatel* (17th Century), *Elizabeth* and *Shakespeare in Love* (16th Century).

Another term 眉清目秀 [mei qing mu xiu] is used to directly describe a woman's face. 眉清 [mei qing] means *delicate eyebrows*. 目秀 [mu xiu] means *delicate eyes*.

In addition, there is the term 黑甜 [hei tian] (dark sweetness) in the Chinese data. It is used to describe a woman who has dark, seductive, and sexy skin color. 黑 [hei] means *dark*. 甜 [tian] means *sweet*. It implies a woman's expression that is like dark and sweet tasting chocolate. This term conveys the metaphoric concept WOMEN AS FOOD.

By analyzing the positive terms referring to women's appearance, the ideal woman have been identified to be beautiful, pretty, elegant, slender, and attractive in both languages. Furthermore, according to the contexts, many different kinds of women are portrayed in the novel. Therefore, the appearance terms about these women do not occur frequency. There are two conceptual metaphors which are A BEAUTIFUL WOMAN IS POWERFUL and WOMEN AS FOOD are found in this category.

4.4.2 Negative Terms Referring to Chinese Women’s Appearances

There are eight terms about Chinese women’s appearance in the Chinese and in the English translation which describe women in a negative way as shown in Table 7.

Table 7. Negative Terms Referring to Chinese Women’s Appearances in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	丑	[chou] ugly	ugly	8
2	难看	[nan] difficult, hard [kan] see, look at	ugly	1
3	消瘦	[xiao] disappear [shou] thin, emaciated	slight	1
4	又粗又黑	[you] and [cu] coarse [you] and [hei] black, dark	coarse and dark	1
5	寒碛	[han] cold [chen] gritty	poor and simple-minded	1
6	劳碌困倦	[lao lu] work hard, toil [kun juan] sleepy	toil and weariness	1
7	弱小	[ruo] weak [xiao] small, little	weak little	1
8	娇弱	[jiao] charming, tender [ruo] weak	illness	1
Total	8			15

The term 丑 [chou] and 难看 [nan kan] mean *ugly*. 丑 [chou] directly expresses *ugly looking* which appears eight times, as shown in Table 7. Compared to 丑 [chou], 难看 [nan kan] is less abrasive. 难 [nan] means *difficult*, 看 [kan] means *look at*. *Difficult to look at* is thus interpreted as *ugly looking*. In the contexts, both terms are used to describe a married woman by her husband's colleagues who make fun at her husband. Therefore, the stronger descriptive term 丑 [chou] occurs more often than the milder term 难看 [nan kan].

There are some terms used to indirectly describe a woman's body shape that does not look good. These are 消瘦 [xiao shou] (slight), 弱小 [ruo xiao] (weak little) and 娇弱 [jiao ruo] (illness). These three terms express the notion that a woman's body that is too thin cannot be healthy.

Besides body shape, the term 又粗又黑 [you cu you hei] (coarse and dark) is used to describe women who have rough and dark skin. In the novel it is used to describe women who lack feminine grace. In addition, the appearance of having toiled and weary always suggests a negative feeling about women. Such as the term 寒碜 [han chen] (poor and simple-minded) and 劳碌困倦 [lao lu kun juan] (toil and weariness) in Chinese data.

By analyzing the negative terms referring to women's appearance, it can be seen that the Chinese data is similar to the English translation. This indicates that there are similar attitudes towards women's appearance in both Chinese and English culture.

4.5 Conceptual Metaphors in the Category of Emotional Expressions

In this section, the emotional expressions in the Chinese novel and its English translation are collected and classified into positive and negative emotional expressions about Chinese women.

4.5.1 Positive Emotional Expressions Referring to Chinese Women

There are seven positive emotional expressions in the Chinese data and the English translation presented as shown in Table 8.

Table 8. Positive Emotional Expressions Referring to Chinese Women in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	高兴	[gao] high [xing] rise	happy	7
2	爱	[ai] love	love	5
3	羞怯	[xiu] shy, bashful [qie] timid	shy	2
4	快乐	[kuai] fast [le] happy	happy	2
5	亲蜜	[qin] intimate, kiss [mi] honey	intimate	2
6	心软	[xin] heart [ruan] soft	softhearted	2
7	兴奋	[xing] rise [fen] excite	excitement	1
Total	7			21

There are two terms that mean *happy*, shown in Table 7: 高兴 [gao xing] and 快乐 [kuai le]. 高 [gao] means *high*, 兴 [xing] means *spirit*. The positive emotion *high-spirit is happy* expresses the underlying metaphoric concept HAPPY IS UP. Another Chinese term 兴奋 [xing fen] means *excitement*. The literal meaning is *spirit-lift*. It also conveys the same underlying conceptual metaphor HAPPY IS UP.

The term 亲蜜 [qin mi] is used to mean a loving relationship. 亲(sweet) [qin] means *intimate* or *kiss*, 蜜 [mi] means *honey*. In Chinese, 蜜 [mi] (honey) or 甜 [tian] (sweet) is always used to describe the feeling of love and love relationships. For example, the term 甜心 [tian xin] (sweet heart) is always used to address lovers or kids. The “sweet tasting” metaphor expresses the underlying metaphoric concept LOVE IS SWEET.

A special phenomenon in Chinese characters should be noted. In the term 心软 [xin ruan] which means *softhearted*, 心 [xin] means *heart*, and is always used to denote emotions. For example, 心疼 [xin teng] which has the literal meaning of *heart pain* is used to describe pity or a distressed feeling.

By analyzing women’s emotional expressions, it has been found that women are generally soft, shy and sweet in the Chinese data which is similar to that in the English translation. Therefore, it can be concluded that the social attitude about women’s positive emotional expressions is similar in both Chinese and English culture. The conceptual metaphors HAPPY IS UP and LOVE IS SWEET are found in the category positive emotional expressions referring to Chinese women in the data.

4.5.2 Negative Emotional Expressions Referring to Chinese Women

There are five negative emotional expressions referring to women in the Chinese data and the English translation, as presented.

Table 9. Negative Emotional Expressions about Chinese Women in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	失望	[shi] lose [wang] hope	disappointed	5
2	娇痴	[jiao] tender, lovely [chi] silly, idiotic	simple and naive	2
3	嫉妒	[ji] be jealous [du] envy	jealousy	2
4	愁苦	[chou] anxiety [ku] bitter	miserable	1
5	嫌恶	[xian] dislike [wu] disgust	distaste	1
Total		5		11

As shown in Table 9, the term 失望 [shi wang] (disappointed) is most frequent in the Chinese data. 失 [shi] means *lose*, 望 [wang] means *hope*. *Lose hope* is directly indicating *disappointment*. In the context of the novel, it was used to describe the mother-in-law being secretly disappointed that her daughter-in-law was not as beautiful as seen in her picture.

There is a term 娇痴 [jiao chi] (simple and naive) in the Chinese data which is only used to describe women’s adorable but innocent manner. As shown in Table 9, there are four Chinese characters 娇 [jiao] (tender or charming), 嫉妒 [ji du] (jealousy) and 嫌 [xian] (dislike) that contain the radical element 女 [nǚ] which means

female/woman. It is an iconic metaphoric meaning about women in those Chinese characters which will be discussed in the Iconic Metaphor section.

As shown in Table 8, there is a negative emotion term 愁苦 [chou ku] (miserable) in the Chinese data. 愁 [chou] means *sad*. 苦 [ku] means *bitter*. The emotion *Sad* is connected to *bitter taste*. For example:

- 愁 苦 means *miserable*.
[chou ku]
(sad bitter)
- 苦 涩 的 记 忆 means *sad memory*.
[ku se de ji yi]
(bitter unsmooth particle memory)
- 心 情 坏 得 像 喝 了 苦 酒 means *very bad mood*.
[xinqing huaide xiang hele ku jiu]
(mood bad like drunk bitter wine)

The concept of *sad* in Chinese is connected to *bitter taste*, it conveys the conceptual metaphoric meaning SAD IS BITTER TASTE. However the SAD IS BITTER TASTE conceptual metaphor does not occur in the English translation.

4.6 Conceptual Metaphors in the Category of Personality Expressions

In this section, the personality expressions in the Chinese novel and its English translation are collected and classified into two subcategories as positive and negative personality terms referring to women.

4.6.1 Positive Personality Terms Referring to Chinese Women

In this category, there are three terms in the Chinese data and the English translation as shown in Table 10.

Table 10. Positive Personality Terms about Chinese Women in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	可爱	[ke ai] lovely	charming	4
2	柔顺	[rou] soft, gentle [shun] submissive	submissive	4
3	温柔	[wen] warm [rou] soft	gentle	1
Total	3			9

Traditionally, women’s image is that of being part of a family, such as a daughter, wife, and mother. The ideal personality of these social roles is to be gentle and submissive. Such as the term 柔顺 [rou shun] (submissive) and 温柔 [wen rou] (gentle). 柔 [rou] means *soft*. 顺 [shun] means *submissive*. 温 [wen] means *gentle* or *warm*. From these two terms we can see that the social attitude about women should be gentle, soft, and submissive.

Another term 可爱 [ke ai] (cute or charming) is also an ideal women’s personality.

With women’s social roles as a daughter or a wife, cute and charming are ideals of what a woman should be.

4.6.2 Negative Personality Terms Referring to Chinese Women

There are eight personality terms which refer to women in a negative way in the novel *Fortress Besieged* as shown in Table 11.

Table 11. Negative Personality Terms about Chinese Women in the Data

No.	Lexical terms	Glosses	English Translation in the Novel	Frequency
1	不忠实	[bu] not [zhong] loyal, faithful [shi] honest	unfaithful	1
2	不要脸	[bu] not [yao] want, have [lian] face	have no sense of shame	1
3	不干净	[bu] not [gan jing] clean	unclean	1
4	无耻	[wu] no have [chi] shame, disgrace	so shameless	1
5	无知	[wu] no have [zhi] know, knowledge	ignorance	1
6	泼辣	[po] splash, spill [la] peppery, spicy	shrewish	1
7	虚荣	[xu] vain, empty [rong] flourish, glorious	vanity	1
8	天真幼稚	[tian zhen] innocent [you zhi] naïve	naïve and innocent	1
Total	8			8

Of these eight, five terms use the same grammatical structure through the use of the negative character 不 [bu] or 无 [wu] which means *no* or *none* combined with some other positive characters. For example:

不忠实 (unfaithful). [bu] means *no* or *none*. [zhong shi] means *loyal* or *faithful*.

In general, this term can be used to refer to both men and women who are unfaithful. In the novel, 不忠实 [bu zhong shi] is used to refer to a woman who was unfaithful to her husband as being a bad woman. It conveys the underlying conceptual metaphor UNFAITHFUL WOMAN IS BAD.

不干净 (unclean). [bu] means *no* or *none*. [gan jing] means *clean*.

In general, 不干净 [bu gan jing] can be used to describe anything or any place that is not clean. In the novel, 不干净 [bu gan jing] (unclean) was used to describe low class women who are promiscuous. It implies the socially acceptable notion that women should be faithful. It conveys the underlying conceptual metaphor PROMISCUOUS WOMEN ARE UNCLEAR.

不要脸 (have no sense of shame). [bu] means *no* or *none*. [yao lian] means *want face* or *have face*.

This term is generally used to describe the seductress as depicted in the novel. It conveys the underlying conceptual metaphor SEDUCTRESS HAS NO SENSE OF SHAME.

无耻 (**shameless**). [wu] means *no* or *none*. [chi] means *shame* or *disgrace*.

The term 无耻 [wu chi] is used to describe a person who is shameless. In the novel it is used to represent a woman who dresses seductively. It conveys the underlying conceptual metaphor SEDUCTIVE WOMAN AS SHAMEFUL.

无知 (**ignorance**). [wu] means *no* or *none*. [zhi] means *know* or *knowledge*.

This term can be used to describe anyone who is an ignorant person. In the novel, it referred to a silly woman. It conveys the underlying conceptual metaphor LACK OF KNOWLEDGE IS BEING STUPID.

All five terms above use the same Chinese grammatical structure, that is, a negative combined with positive characters to convey a negative meaning. In English however, these are written as *faithful/unfaithful*, *shame/shameless* and *clean/unclean*.

As indicated in Table 11, the term 泼辣 [po la] means *shrewd*, and depicts a negative image of women. Furthermore, 辣 [la] means *peppery* or *spicy*. Originally, 辣 [la] refers to the spicy taste of chili. In Chinese, a shrewd woman can be called 小辣椒 [xiao la jiao] (small hot chili). 小 [xiao] means *small*. 辣椒 [la jiao] means *chili*. The character 小 [xiao] indicates that the woman is young. 小 [xiao] also emphasizes the size of chili. In general, the smaller the chili the spicier it is. The hot chili metaphor conveys the metaphoric concept of SHREWD WOMEN AS HOT CHILI. This particular metaphoric concept does not appear in the English translation. However, the underlying metaphoric concept about WOMEN AS FOOD is common in English. The WOMEN AS FOOD conceptual metaphor will be presented later.

The term 虚荣 [xu rong] means *vanity*. 虚 [xu] means *empty*. 荣 [rong]

means *glory*. The compound word 虚荣 [xu rong] indicates a woman who is very vain.

In the novel, it is used to describe a vain woman who is dissatisfied with her husband's social position and income.

In conclusion, the conceptual metaphors about women are found in this category which is UNFAITHFUL WOMAN IS BAD, PROMISCUOUS WOMEN ARE UNCLEAR, SEDUCTRESS HAS NO SENSE OF SHAME, SEDUCTIVE WOMAN AS HAMEFUL, LACK OF KNOWLEDGE IS BEING STUPID and WOMEN AS FOOD.

4.7 Conceptual Metaphors about Women in the Chinese Novel *Fortress Besieged*

Conceptual metaphors are very much connected to social behavior and social values as well as culture. Some underlying metaphors about women were found in the Chinese data, which are related to entity, food, and power as shown in the following examples:

4.7.1 WOMEN AS ENTITIES

真是年纪大了，嫁给人做填房也好。(Chien. 2004: 468)

Zhen shi nian-ji da le, jia gei ren zuo *tian-fang* ye hao.

Glosses: (if) real is age big already, marry to man to be *fill the room* also good.

Translation: "If she really does get old, she can do just as well to marry a widower."

(Kelly. 2004: 469)

让他娶美丽的续弦夫人。(Chien. 2004: 454)

Rang ta qu mei-li de *xu-xian* fu-ren.

Glosses: Let him marry beautiful (possessive particle = *of*) *replacement string* wife.

Translation: “Allowing him to take a beautiful wife in a second marriage.”

(Kelly. 2004: 455)

妻子如衣服，当然衣服也就等于妻子。(Chien. 2004: 94)

Qi- zi ru *yi-fu*, dang-ran *yi-fu* ye jiu deng-yu qi-zi.

Glosses: Wife as *clothes*, of course *clothes* also just equal to wife.

Translation: “A wife is like *a suit of clothes*, and of course *clothes* also meant same as wife.”

(Kelly. 2004: 95)

By comparison, the English translations in examples (1), (2) and (3) show that they do not always convey the same conceptual metaphoric meaning as in Chinese. There are two terms 填房 [tian fang] in example (1) and 续弦 [xu xian] in example (2), which show that *the second wife is something to fill the room* and *the second wife is the replacement string* of a musical instrument in Chinese. The metaphoric concept of these two metaphors is WOMEN AS ENTITIES. Traditionally, the Chinese house is a quadrangle. 正室 [zheng shi] or 正房 [zheng fang] is the *main room* of the house. It implies the main wife as the main room of the house. Concubine's social role as the term 侧室 [ce shi] or 偏房 [pian fang] which means *wing-room/side-room*. It implies that the concubine/mistress/minor-wife is the side-room of the house. In case the first wife had passed away, the second wife's identity is defined by the term 填房 [tian fang]

(fill in the room). It implies that the second wife is an object used to fill the main room. These metaphors of wives being compared to rooms, or a second wife as an object used to fill a room conveys the underlying metaphoric concept WOMEN AS ENTITIES. Compared to the Chinese, the English translation does not share the same concept about WOMEN AS ENTITIES in terms of *second wife*. It is simply translated as *second wife*.

In terms of a second wife, there is another metaphor 续弦 [xu xian] (the replacement string) which only occurs in Chinese. The underlying conceptual metaphoric meaning of 续弦 [xu xian] is that the *second wife is the replacement string* of an instrument. Based on Chinese culture, loving couples are compared to the stringed instruments 琴 [qin] and 瑟 [se] (two ancient stringed instruments). It implies that the husband and wife are stringed instruments 琴 [qin] and 瑟 [se] which together play wonderful music in harmony, and is a metaphor for a happy marriage. In case the husband marries a second time after the first wife passes away, the second wife's identity is the term 续弦 [xu xian] (replacement string), which implies the second wife is a *new string* in the instrument.

The women metaphors 填房 [tian fang] and 续弦 [xu xian] are reflections of Chinese culture. In the English version both terms are translated simply as *second wife*.

4.7.2 WOMEN AS LOW-VALUE ENTITIES

女人就那么贱! 什么 “做媒”、“介绍”，多好听! (Chien. 2004: 470)

Nü-ren jiu na-me *jian*! Shen-me “zuo-mei” “jie-shao”, duo hao-ting!

Glosses: Women just that *cheap*! What “matchmaking” “introduction” how pleasant to hear!

Translation: Are women really so *cheap*? All this talk of “matchmaking” and “introductions” all sound so wonderful! (Kelly. 2004: 471)

还不是市场卖鸡卖鸭似的, (Chien. 2004: 470)

Hay bu shi shi-chang mai ji mai ya si-de,

Glosses: As well no is market *sell chicken sell duck* like,

Translation: Is it not just like *selling chickens or ducks* at the market? (Kelly. 2004: 471)

打扮了让男人去挑? (Chien. 2004: 470)

da-ban-le rang nan-ren qu *tiao*?

Glosses: dressed up let man go *select*?

Translation: got all dolled up for men to come *pick and choose*?

The whole sentence is thus translated as follows: “Were women so *cheap*? All this about “matchmaking” and “introducing” sounded so wonderful! But the way women got all dolled up for men to come *pick and choose*, wasn’t it just like *selling chickens or ducks* at the market?” (Kelly. 2004: 471)

In the Chinese data there are some women conceptual metaphors depicting WOMEN AS LOW-VALUE ENTITIES. The metaphors express a concept about women as something with little worth. Such as the term 贱 [jian], meaning (cheap). It appears in both Chinese data and English translation. It shows that both the original and the English translation share the underlying metaphoric concept of WOMEN AS LOW-VALUE ENTITIES.

4.7.3 YOUTH IS A VALUABLE COMMODITY

女孩子 到了 二十岁 就 老了, 过了 二十 还 没 嫁 掉, (Chien. 2004: 82-84)

nü-hai-zi daole er-shi-sui jiu lao-le, guo-le er-shi hai mei jia diao,

Glosses: girl reached 20 years old already old, passed 20 still not marry yet,

Translation: A girl is already old when she reaches 20, and if she's already 20 and is still unmarried, (Kelly. 2004: 83-85)

只 能 进 古物 陈列 所 供 人 凭吊了。(Chien. 2004: 82-84)

Zhi neng jin gu-wu chen-lie suo gong ren ping-diao-le.

Glosses: Only can get in ancient relics *display place for people viewed with nostalgia*.

Translation: (She) could only be displayed *in a museum of ancient relics to be viewed with nostalgia*. (Kelly. 2004: 83-85)

The whole sentence is thus translated as follows: "A girl was old by the time she was twenty, and if she passed this age still unwed, she could only be put *in a museum of old relics to be viewed with nostalgia*." (Kelly. 2004: 83-85)

科学 像 女人， 老了 便 不值钱。 (Chien. 2004: 376)

ke-xue xiang nǚ-ren, lao-le bian *bu zhi-qian*.

Glosses: science like women, old then *worthless*.

Translation: “While science is like a woman, when she gets old, she’s *worthless*.”

(Kelly 2004: 377)

Traditionally, Chinese girls are wed before eighteen. If she does not marry before twenty, she will be considered old, with no chance of marrying a good man as presented in example 1. Example 2 shows that an old woman is *worthless*. Both examples in the Chinese data are similar with the English translation. It conveys the metaphoric concept that YOUTH IS A VALUABLE COMMODITY.

4.7.4 WOMEN AS FOOD

吃 不 到 葡 萄 就 说 葡 萄 酸。 (Chien. 2004: 270)

Chi bu dao pu-tao jiu shuo pu-tao suan.

Glosses: *Eat not get grape then say grape sour.*

Translation: “Who couldn’t reach the *grapes* and complained that they were *sour*.”

(Kelly. 2004: 271) (In the context of the novel, the grapes refer to Miss Su Wen-wan, sour means Miss Su Wen-wan is not worth it.)

你 今天 真 是 颗 酸 葡 萄. (Chien. 2004: 546)

Ni jin-tian zhen shi *ke suan pu-tao*.

Glosses: You today real are *a sour grape*.

Translation: “You sure are a *sour grape* today.” (Kelly. 2004: 547)

In the context of novel, the *sour grape* is Mr. Fang said her wife Miss Sun Jou-chia when she was jealous of her husband talk about another woman. The language used by Mr. Fang to describe his wife was changed from beginning as a “poor, ignorant, weak, little girl.” When they before get marry, Mr. Fang felt Miss Sun “so much likes the poor, ignorant, weak, little girl.” (Kelly. 2004: 511). Then after they married, the “poor, ignorant, weak, little girl” became “a sour grape” and “worthy wife”. “I am marrying a worthy wife like you!” (Kelly. 2004: 577). However, before they divorced, Mr. Fang felt his wife from “a worthy wife” became to “spiteful and brazen-faced” woman. (Kelly. 2004: 691). We can see that along with the relationship changing, the language used to describe Miss Sun was changed. It implies the language is representing the attitudes.

英国人 看 惯 白 皮肤, 瞧 见 她 暗 而 不 黑 的 颜色、 (Chien. 2004: 32)

Ying-guo-ren kan guan bai pi-fu, qiao-jian ta an er bu hei de yan-se、

Glosses: English see used to white skin, saw she dark but not black of color、

Translation: The English are accustomed to seeing fair skin, so when they saw her dark, but not black (skin), (Kelly. 2004: 33)

肥膩 辛辣 的 引力, 以为 这 是 地道的 东方 美人. (Chien. 2004: 32)

Fei-ni xin-la de yin-li, yi-wei zhe shi di-dao-de dong-fang mei-ren.

Glosses: *Rich spicy* of attraction, think this is authentic the Orient beauty.

Translation: color with its *rich, spicy* attractiveness, they thought she was a true Oriental beauty. (Kelly. 2004: 33)

The whole sentence is thus translated as follows: “The British are accustomed to seeing fair skin, so when they saw her dark, though not black, color with its *rich, spicy* attractiveness, they thought she was a true Oriental beauty.” (Kelly. 2004: 33)

天生着 一般 女人 要 花钱 费时、(Chien. 2004: 102)

Tian-sheng-zhe yi-ban nǚ-ren yao hua qian fei shi、

Glosses: Inborn normal women need spend money spend time、

Translation: (One look at) her fresh and natural complexion, which most girls would have had to spend time and money on, (Kelly. 2004: 103)

调 脂 抹 粉 来 仿造 的 好 脸 色, (Chien. 2004: 102)

Tiao zhi mo fēn lai fang-zao de hao lian se.

Glosses: Toning blusher wipe powder come make into good face color.

Translation: beauty that is not natural but had to be put on, (Kelly. 2004: 103)

新鲜 得 使 人 见 了 忘 掉 口 渴 而 又 觉 得 嘴 馋, (Chien. 2004: 102)

Xian-xian de shi ren jian-le wang-diao kou-ke er-you jue-de zui-chan,

Glosses: *Fresh* to make people saw forget thirst but feel *greediness*,

Translation: *So fresh as to make people forget their thirst and drool.* (Kelly. 2004: 103)

仿佛 是 好 水果。(Chien. 2004: 102)

fang-fu shi hao shui-guo.

Glosses: Such like is good *fruit*.

Translation: as though her skin were a piece of *delicious fruit*. (In the context of novel, the woman described in this example was Miss Tang.) (Kelly. 2004: 103)

The whole sentence is thus translated as follows: “One look at her fresh and natural complexion, which most girls would have had to spend time and money to imitate, was enough to make one *drool* and forget his thirst, as though her skin were a piece of *delicious fruit*.” (Kelly. 2004: 103)

艳 如 桃 李、 冷 若 冰 霜。(Chien. 2004: 32)

Yan ru tao li、 leng ruo bing shuang.

Glosses: Colourful as *peach plum*、 cold as ice frost.

Translation: “As delectable as *peach* and *plum* and as cold as frost and ice.”

(Kelly. 2004: 33) (In the context of novel, the grape means Miss Su

Wen-wan.) The true meaning is that the woman is physically attractive but aloof and unfeeling.

人家 不但 留学， 而且 是 博士. (Chien. 2004: 68)

Ren-jia bu-dan liu-xue, er-qie shi bo-shi.

Glosses: She or he not only study abroad but also is doctor.

Translation: She's not only studied abroad but has a Ph.D.

所以 我 怕 鸿渐 吃不消 她. (Chien. 2004: 68)

suo-yi wo pa Hung-chien *chi-bu-xiao* ta.

Glosses: So I afraid Hung-chien *can not digest* her.

Translation: So I'm afraid Hung-chien wouldn't *be able to stand* her. (In the context of novel, the grapes mean Miss Su Wen-wan.) (Kelly. 2004: 69)

The whole sentence is thus translated as follows: "She's not only studied abroad but has a Ph.D. I'm afraid Hung-chien couldn't *manage* her." (Kelly. 2004: 69)

In the novel, most metaphors referring to WOMEN AS FOOD in Chinese are similar to the English translations. Such as the terms women is *grape*, *peach* and *plum*, *rich* and *spicy* taste, *cooked meat*; except for one particular metaphor in Chinese referring to women as some food that cannot be *digested*. The English of the latter is translated as "wouldn't be able to *stand*". Most WOMEN AS FOOD conceptual metaphors are shared in both languages.

4.7.5 BEAUTIFUL WOMAN IS POWERFUL

绝世 佳人 一顾倾 城、 再顾倾 国. (Chien. 2004: 80)

Jue-shi jia-ren yi gu qing cheng、 zai gu qing guo.

Glosses: Peerless beauty *one glance conquer city*、 *again glance vanquish empire*.

Translation: “The peerless beauty whose *one glance could conquer a city* and who’s *second glance could vanquish an empire*.” (Kelly. 2004: 81)

In Chinese history there were emperors who on more than one occasion successfully used beautiful women to charm the enemy into defeat, and this phenomenon is thus expressed in the saying 一顾倾城、 再顾倾国 [yi gu qing cheng, zai gu qing guo]. The English translation is similar to the Chinese saying which is “one glance could conquer a city and who’s second glance could *crush and defeat* an empire.” There is a saying in English which conveys a similar meaning — *Helen of Troy*, a legend from Greek mythology. The metaphoric concept of A BEAUTIFUL WOMAN IS POWERFUL can be seen in western culture as well.

In summary, the conceptual metaphoric patterns about women in the examples 4.7 of the novel *Fortress Besieged* are presented in Table 12.

Table 12. Conceptual Patterns about Women Shared in Chinese and English in the Data

WOMEN AS ENTITIES	
Chinese compound words	Conceptual metaphorical patterns
填房 [tian fang] (presence fill the room)	The second wife as an object to fill the room.
续弦 [xu xian] (replacement string)	The second wife as replacement string in the instrument.
衣服 [yi fu] (clothes)	Wife as a suit of clothes.
WOMEN AS LOW-VALUE ENTITY	
鸡[ji ya] (chicken)	Women as chicken being sold in the market.
鸭[ya] (duck)	Women as duck being sold in the market.
贱 [jian] (cheap/valueless)	Women as cheap/valueless products.
YOUTH IS VALUABLE COMMODITY	
古物 [gu wu] (ancient relic)	Girl older than twenty as ancient relic.
不值钱 [bu zhi qian] (worthless)	An old woman is worthless.
WOMEN AS FOOD	
葡萄 [pu tao] (grapes)	Women as grapes.
肥腻辛辣 [fei nix in la] (rich spicy meat)	Women as rich spicy meat.
水果 [shui guo] (fruit)	Women's face as fresh fruit.
桃李[tao li] (peach, plum)	Women as peach and plum.
吃不消 [chi bu xiao] (cannot eat)	Women as unpalatable food.
BEAUTIFUL WOMAN IS POWERFUL	
倾城 [qing cheng] (conquer a city)	Women's beauty can conquer a city.
倾国[qing guo] (crush and defeat an empire)	Women's beauty can crush and defeat an empire.

4.8 The Chinese Character 女 [nü] (female/woman) As An Iconic Classifier

Metaphor in Chinese Characters Related to Women

When the Chinese character 女 [nü] is used as a radical, it functions as a classifier, in which these resulting combinations are perceived or refer to the notion of a female/woman. According to *An Analytical Dictionary of Chinese Characters* “女妇人也象形王育说凡女之属皆从女” Xu (2001: 258), the Chinese character 女 [nü] is a logograph of female/woman, and the meaning of the character which is combined with the radical element 女 [nü] is related to notions that are feminine.

Table 13. Iconic Metaphor about Women’s Social Roles in Chinese Characters

No.	Radical	Main Part	Character	Glosses
1		且	姐	Older sister
2		未	妹	Younger sister
3		叟	嫂	Sister-in-law (older brother’s wife)
4		息	媳	Wife
5		𠂇	妇	Female/woman
6		波	婆	Old female/woman
7		一 𠂇	妻	Wife
8		古	姑	Aunt (sisters of father)
9		马	妈	Mother
10		良	娘	Mother
11		乃	奶	Grandmother (father’s mother)
12		霜	孀	Widow
13		丑	妞	Girl
14		支	妓	Prostitute
15		某	媒	Matchmaker

As shown in Table 13, all the Chinese characters about women’s social roles contain the radical 女 [nǚ]. Hence, these Chinese characters show the term’s meaning as related to women. These thirteen Chinese characters all refer to women’s social roles in Chinese kinship. With regards to careers of women, there are two terms found in the Chinese data which convey iconic metaphoric meaning. These are the terms 妓 [jì] (prostitute) and 媒 [méi] (matchmaker). The notion is that these are occupations which women are often engaged in.

Some general attitude, appearance and emotion terms in the Chinese characters which contain the radical 女 [nǚ] are discussed as the following examples.

Examples of Attitude Terms:

娇痴 [jiāo chī] (**innocent, simpleminded and naive**) (Chien. 2004: 478)

娇 [jiāo] means *seductive and lovable, delicate or tender* which is used to describe only women. 痴 [chī] means *foolish, silly, dumb, or stupid*. 娇痴 [jiāo chī] conveys a negative attitude about women. It is only used to describe women’s lovely but innocent and silly manner. In the novel, this term used to describe Miss Fan. When she pursuing her colleague who is a handsome man, she lied to him that some famous authors loved her and wrote some sweet words on the book as a present for her to show that she was charming and attractive.

撒娇 [sa jiao] (coquetish) (Chien. 2004: 614)

撒 [sa] means *to let go, scatter, splash or spill*. 娇 [jiao] means *lovable, pampered, tender, delicate, or frail*. When combined 撒娇 [sa jiao] means coquetish, and is used to describe a woman who acts like a spoiled child, throws a tantrum, and uses coquettish manner to please men. In the novel, the term 撒娇 [sa jiao] used to describe Sun Jou-chia blames her husband in a charming manner.

嫌恶 [xian wu] (abhor, dislike) (Chien. 2004:10)

嫌 [xian] means *to dislike or to suspect*. 恶 [wu] means *to hate, to loathe, disgust and detest*. From a traditional point of view, a woman's personality is regarded as picky, choosy, finicky, or fussy. Hence, the term 嫌恶 [xian wu] means *abhor or dislike*, and is usually used to describe the women's attitudes as such. The term 嫌恶 [xian wu] used to describe Miss Su Wen-wan who is a woman doctor. When she had a rest on the deck, a child was running around her. At that moment her distaste for the child was obvious.

Examples of women's appearance terms:

娴 [xian] (refined) (Chien. 2004:480)

娴 [xian] means *elegant, refined, or skillful* which is used to describe a gentle and quiet female/woman. The term 娴 [xian] is the name of a headmaster's second wife in the novel. This woman is beautiful and refined just as her name. The term 娴 [xian] is used only to describe feminine grace.

妩媚 [wu mei] (**charming**) (Chien. 2004: 484)

妩 [wu] means *enchanting* or *charming*. 媚 [mei] means *attractively pleasing* or *charming*. The compound word 妩媚 [wu mei] denotes *charming*. It is always used to describe women's appearance. In the novel, the term 妩媚 [wu mei] is a man's attitude of Miss Sun Jou-chia. He thought that "[M]iss Sun has a likeable disposition and charm", but her charm is "unnatural and contrived". (Kelly. 2004: 485)

妖气 [yao qi] (**flirtatious and bewitching**) (Chien. 2004:604)

Among the many meanings of 妖 [yao] are *goblin; witch; devil; bewitching; enchanting; monster; and phantom*. 气 [qi] means *air* or *gas*. 妖气 [yao qi] means the feeling of something weird and supernatural in the air. It is always used to describe coquettish women, and conveys the negative attitude about women. In the novel, the term 妖气 [yao qi] was used by Miss Sun to describe the appearance of Miss Sun's sisters-in-law which was negatively evaluated.

Example of emotion terms:

嫉妒 [ji du] (**jealous, envious**) (Chien. 2004: 592)

The radical 女 [nǚ] occurs in both characters 嫉 [ji] and 妒 [du], which have the same meaning as *jealousy, be jealous of*. The compound word 嫉妒 [ji du] means *envy*. Generally, *jealous* is always used to describe women's feelings. In the novel, when Miss Sun Jou-chia saw her husband's "ex-girlfriend" more beautiful and more fashion than her, she was very jealous.

Example of action terms:

嫖娼 [piao chang] (to patronize prostitutes) (Chien. 2004: 494)

嫖 [piao] is a verb, meaning *to patronize prostitutes*, 娼 [chang] means *prostitute*. Generally, prostitutes are women who work by providing sexual favours for men. Therefore, both characters 嫖 [piao] and 娼 [chang] contain the radical 女 [nǚ] *female/woman*. It conveys men's negative attitude about this action and the socially disagreeable career and very low status of such women. The term 嫖娼 [piao chang] is used to talk about a university teacher Mr. Li's behavior. Mr. Li draw up many rules about university teachers' behavior, but he secretly went whoring in the town.

By analyzing iconic metaphors in Chinese characters which contain the radical element 女 [nǚ] (female/woman), we can see that those fifteen terms imply the social values of women. Some attitude terms can only be used to describe women such as 娇痴 [jiao chi] (innocent, simple and naive), and 撒娇 [sa jiao] (coquettish). The appearance description terms 娴雅 [xian ya] (refined) and 妩媚 [wu mea] (charming) is only can be used to describe refined and charming women. The findings show that among characters having the radical 女 [nǚ] (female/woman), there are more negative terms than positive ones, and seems to imply a generally negative attitude about women in Chinese society.

The Chinese character is logographic. And characters which contain the radical element 女 [nǚ] show visual semantic meaning about women. This writing system is very different from English, where the alphabet focuses primarily on sounds.

According to results from the data, some conceptual metaphoric patterns are shared in Chinese and English such as *wife as clothes* in the WOMEN AS ENTITIES

pattern; *woman as fresh fruit* in WOMEN AS FOOD pattern; the *peerless beauty whose one glance could conquer a city and whose second glance could vanquish an empire* in A BEAUTIFUL WOMAN IS POWERFUL pattern. The study found different conceptual metaphorical patterns between Chinese and English as well, such as the *first wife as main room*, and the *second wife as side-room* in WOMEN AS ENTITIES pattern reflecting traditional Chinese families and homes; the *first daughter-in-law as big breast*, and *second daughter-in-law as second breast* in the conceptual metaphorical patterns WOMEN AS A BODY PART reflecting the nurturing role of women.

Another aspect that is different from English is the occurrence of iconic metaphors in Chinese characters. The results showed that the Chinese character 女 [nǚ] (female/woman) is an iconic classifier metaphor and imparts visual semantic meaning about women. The conceptual metaphors are hidden in the language, as shown in the data, and are influenced by culture. As such, conceptual metaphors are not always shared between Chinese and English. The study of conceptual metaphors is a window into which one may be able to acquire a better understanding and awareness about another culture. It also benefits second language learners by enriching their linguistic expressions and developing their creative thinking process. Furthermore, iconic metaphors in Chinese characters are also helpful in making learners become aware of Chinese history and culture.

4.9 Conclusion

In this chapter, all the expressions about women in the Chinese data and its English translation were sorted into five categories. All these expressions, metaphoric expressions, and sayings have been discussed and analyzed. The iconic metaphors which contain the radical 女 [nǚ] (female/woman) were analyzed as well. Through the analysis of lexical terms in five categories, various conceptual patterns have been found in the Chinese data and its English translation. Which are the conceptual metaphoric patterns about women shared in Chinese and English are WOMEN AS ENTITIES in the category women's social roles. WOMEN AS LOW-VALUE ENTITIES, WOMEN AS FOOD, A BEAUTIFUL FEMALE/WOMAN IS POWERFUL, and YOUTH IS VALUABLE COMMODITY in the section 4.7. The analysis revealed that there is one conceptual metaphoric pattern that appears only in Chinese, and that is WOMEN AS A BODY PART in the category women's social role. The analysis of all lexical terms in both Chinese data and its English translation reveal that they mainly express women's image as *beautiful, tender, charming, tender, weak* and *soft*. The social roles of women are mainly seen as family members. Some terms show that the women's social roles continue to be stereotyped from traditional pre-revolutionary society. For instance, some terms imply that the attitude towards women is strongly stereotyped in a negative way.

The conclusion of the main findings of this study, the limitations and suggestions on the further research shall be presented in the next chapter.

Chapter 5: Conclusion

5.1 General Introduction

The major findings and limitations of the study shall be presented in this chapter. Furthermore, some recommendations for teaching English or Chinese, and suggestions for further studies about conceptual metaphor will be offered.

5.2 Review of Research Questions

1. What are the conceptual metaphoric patterns about women used in the Chinese novel 围城 (*Fortress Besieged*), and how are they translated into English?
2. How do conceptual metaphors reflect the social cultural attitudes about women?
3. What are the benefits of the findings in questions 1 and 2 to second language learning?

5.3 Summary of Major Findings

5.3.1 The Conceptual Metaphoric Patterns Referring to Women Used in the Chinese Novel *Fortress Besieged* and Its English Translation

The conceptual metaphoric patterns referring to women are sorted into five categories: Social Roles, Attitudes, Emotions, Appearances, and Personality; and their occurrence in the Chinese data and its English translation are summarized and presented in Tables 14 and 15.

Table 14. Conceptual Metaphoric Patterns Referring to Women in Chinese in the Data

Conceptual metaphorical patterns		Chinese compound words
WOMEN AS ENTITIES		填房 [tian fang] (object to fill the room) 续弦 [xu xian] (replacement string) 衣服 [yi fu] (clothes)
WOMEN AS LOW-VALUE ENTITIES		鸡[ji ya] (chicken) 鸭[ya] (duck) 贱 [jian] cheap
WOMEN AS FOOD		葡萄 [pu tao] (grapes) 肥腻辛辣 [fei nix in la] (rich spicy meat) 水果 [shui guo] (fruit) 桃 [tao] (peach) 李 [li] (plum) 巧克力 [qiao ke li] (chocolate) 黑甜 [hei tian] (dark and sweet)
A BEAUTIFUL WOMAN IS POWERFUL		倾城 [qing cheng] (conquer a city) 倾国 [qing guo] (crush and defeat an empire)
YOUTH IS A VALUABLE COMMODITY		古物 [gu wu] (ancient relic) 科学 [ke xue] (science)
WOMEN AS A BODY PART		大奶 [da nai] (first breast) 二奶 [er nai] (second breast)
EMOTIONS	HAPPY IS UP	高兴 [gao xing] (high is happy) 兴奋 [kuai le] (spirit-lift)
	LOVE IS SWEET	亲密 [qin mi] (close, intimate)
	SAD IS BITTER	愁苦 [chou ku] (sad, bitter)

Table 15. Conceptual Metaphoric Patterns Referring to Women in English in the Data

Conceptual metaphorical patterns		Lexical terms
WOMEN AS ENTITIES		clothes
WOMEN AS LOW-VALUE ENTITIES		chicken duck cheap
WOMEN AS FOOD		grape rich spicy meat fruit peach plum chocolate sweet
A BEAUTIFUL WOMAN IS POWERFUL		conquer a city crush and defeat an empire
YOUTH IS A VALUABLE COMMODITY		ancient relic science
EMOTIONS	HAPPY IS UP	happy is feeling up spirit-lift
	LOVE IS SWEET	close, intimate

5.3.1.1 Conceptual Metaphoric Patterns Shared Between Chinese and English

As shown in the Tables 14 and 15, there are some conceptual metaphoric patterns which are similar in both Chinese and English. Such as the term “clothes” in the WOMEN AS ENTITIES conceptual metaphor, which implies that women are appendages — the clothes of men. This similar conceptual metaphoric pattern is shared in Chinese and the English translation. Another conceptual pattern WOMEN AS LOW-VALUE ENTITIES is shared between Chinese and the English translation as well, such as the terms 贱 [jian] (cheap) and 鸡鸭 [ji ya] (chicken, duck).

The conceptual pattern WOMEN AS FOOD is common in both the Chinese data and its English translation. These terms include 葡萄 [pu tao] (grape), 水果 [shui guo]

(fruit), 桃 [tao] (peach), 李 [li] (plum), 巧克力 [qiao ke li] (chocolate), 肥膩辛辣 [fei ni xin la] (rich and spicy) and 甜 [tian] (sweet).

There are two more conceptual patterns about women in Chinese and the English translation which are similar. These are A BEAUTIFUL WOMEN IS POWERFUL and YOUTH IS VALUABLE COMMODITY. For example, the Chinese phrases 傾城 [qing cheng] (conquer a city) and 傾國 [qing guo] (crush and defeat an empire) occur in the conceptual metaphoric pattern A BEAUTIFUL WOMAN IS POWERFUL. The terms 古物 [gu wu] (ancient relic) and 科學 [ke xue] (science) occur in the conceptual metaphoric pattern YOUTH IS VALUABLE COMMODITY.

Moreover, similar conceptual metaphoric patterns occur in both Chinese and the English translation regarding the emotional concepts HAPPY IS UP and LOVE IS SWEET. There are two terms 高興 [gao xing] (high is happy) and 興奮 [xing fen] (spirit-lift) in the conceptual pattern HAPPY IS UP, and the term 親密 [qin mi] (close, intimate) in the conceptual pattern LOVE IS SWEET.

5.3.1.2 Different Conceptual Metaphoric Patterns in the Chinese and English versions

Some different conceptual metaphors only occur in the Chinese data. Such as the Chinese term 填房 [tian fang] (object to fill the room) and 续弦 [xu xian] (replacement string) in the conceptual pattern WOMEN AS ENTITIES. Women as *objects to fill a room* and *a woman as replacement string* in an instrument are social role terms which mean *second wife*.

Moreover, there are some conceptual metaphoric patterns that occur only in Chinese data. For instance, WOMEN AS A BODY PART as in the term 大奶奶 [da nai nai] which literally means *big breasts* (daughter-in-law as breast), and translated as *first daughter-in-law* in English. Another conceptual pattern SAD IS BITTER TASTE also occurs only in Chinese as in the term 愁苦 [chou ku] which literally means *sad bitter* (sad as bitter taste), and in English is translated as *miserable*.

5.3.2 Social Cultural Attitudes about Women Reflected in Conceptual Metaphors

All the expressions referring to women found in the novel *Fortress Besieged* are documented in Appendix I. The positive attitudes about women and negative attitudes about women in Chinese and in the English translation were sorted into five categories which were analyzed and discussed in chapter four.

According to the results from the data, women's social roles generally are as family members, such as *mother, mother-in-law, daughter, daughter-in-law, and wife*. A woman's social position is dependent on her father's, such as *an officer's daughter*. Women's social roles which presented women in a negative way are *concubine or mistress, and prostitute*. The results also show that women are mainly represented as *gentle, charming, beautiful, attractive, delicate, submissive and soft*. On the other hand, *ugly, jealous and unfaithful* convey negative attitudes about women. Furthermore, the Chinese data and its English translation showed that women's social roles continue to be stereotyped from traditional pre-revolutionary society, such as the marked forms *female/woman doctor and career women*.

5.3.3 Culturally Different Conceptual Metaphors

It was found that the iconic metaphors of Chinese characters referring to women are the most significant elements in showing cultural differences in the data (Table 16).

Table 16. Iconic Metaphor in Chinese Characters Related to Women in the Data

Categories	Lexical terms	Glosses
Social Role	姐姐	older sister
	妹妹	younger sister
	老婆	wife (informal)
	妻子	wife (formal)
	妈妈	mother
	娘	mom/mum
	奶娘	wet nurse
	婆婆	mother-in-law
	妓女	prostitute
	孀妇	widow
	妯娌	sisters-in-law
	媒人	matchmaker
Attitude terms	娇痴	innocent, simpleminded, and naïve
	撒娇	coquettish
	嫌恶	distasteful
Appearance	娴雅	elegant and refined
	妩媚	charming
	妖气	flirtatious and bewitching
Emotion	嫉妒	jealous, envious
Personality term	奸诈	dishonest, untrust worthy
Action	嫖娼	patronizing prostitutes

In the Chinese data, twenty-six Chinese characters are combinations with the radical 女 [nǚ] (female/woman) as shown above. These Chinese compound words reveal visually the underlying metaphors occurring in Chinese characters referring to women and are often used. Iconic metaphors play a significant role in Chinese characters, and are worth studying in order to gain a deeper understanding of cultural differences. This can be achieved through the in-depth study of different metaphors used in the languages.

5.3.4 Benefits to Second Language Learning

According to the results of research questions 1 and 2, we can see that there exist numerous conceptual metaphoric patterns that are shared between Chinese and English, while a few special conceptual metaphoric patterns appear only in Chinese. The conceptual metaphors are hidden in both languages and are influenced by their respective cultures. The study of conceptual metaphors is therefore helpful in gaining insight into the culture, since language conveys culture and cultural linkages. And because it is through language where culture is verbalized, thus its study helps enrich the linguistic expressions of second language learners. Researcher Xiong said that “The use of metaphoric language and the cultivation of metaphoric competence should also be regarded as the target of L2 acquisition. Metaphoric competence inspires people’s creativity, and the use of metaphors by the learners is a reflection of their creative potentials. It is feasible and effective to cultivate L2 learners’ metaphoric competence by making full use of the cognitive function of metaphor.” Xiong (2009: 1). He also gives several methods about how conceptual metaphor applied to the second language learning, such as extensive reading which contains rich metaphors expressing textbook. Train the learners’ sensitivity using metaphors and get learners aware of conceptual metaphors. Do more practice to improve learners’ application ability on using metaphor. (Xiong, 2009: 4)

In terms of cultural difference, the American translator translated the novel from a western perspective. Hence, the translation does not fully keep the original meaning of the Chinese book. Therefore, the cultural difference in the cultures related to concepts about women is showed in this study, and it will be aspect to help second

language learners to be aware of cultural difference.

Furthermore, iconic metaphors in Chinese characters which contain the radical element 女 [nǚ] (female/woman) reveal visual semantics about women. This writing phenomenon is influenced by cultural differences, and it is valuable to second language learners if they are to acquire a deeper understanding about the culture a particular language is expressing.

5.4 Limitations of the Study

- (1) This study only researched one Chinese novel 围城 (*Fortress Besieged*) and its English translation. So only some aspects of women in contemporary society have been represented by the data collected which further only represented a specific group of women as described in the novel.
- (2) The frequency of terms used to refer to only women was collected from only one novel, and thus cannot be used to measure how frequent or how popular it is in contemporary society.

5.5 Recommendations for Second Language Learning

Metaphors pervade our daily lives, and these are based on people's conceptual system, which is observed from our surrounding environment. Lakoff and Johnson said (1980: 3.) that L2 learners should be aware of the significant role that the conceptual metaphor plays. Study of conceptual metaphors is thus helpful if the student intends to gain some cultural awareness.

Moreover, Chinese characters are logographic and convey iconic metaphoric meanings which are valuable in second language learning. Furthermore, learning conceptual metaphors is not only helpful to EFL learners and CFL learners in enriching their linguistic expressions, but also enables them to think creatively.

5.6 Suggestions for Further Studies

As Berendt has said, “Chinese characters play a significant role in the iconic representation of the words’ meanings.” In this study, the focus is only on the Chinese character 女 [nü] (female/woman) as a radical in the Chinese data. It is only a small portion of a huge number of iconic metaphors in Chinese characters. Therefore, more in-depth studies of iconic Chinese metaphors should be undertaken in the future.

Being aware of and sensitive to cultural differences and subtle nuances is the way to effectively compare the differences and similarities in conceptual metaphoric expressions. It is also a way to help both language teachers and learners get a better understanding and appreciation of cultural differences as conveyed through language. However, this research analyzed only one novel — *Fortress Besieged*, and does not comprehensively represent Chinese culture. Thus, conceptual metaphors that reflect cultural differences should be more extensively studied.

5.7 Conclusion

In this study, the similarities and differences between conceptual metaphoric patterns about women in Chinese and English have been discussed in the previous section. The different conceptual metaphors in both languages and the iconic metaphors in Chinese characters show that the study of conceptual metaphors is not only beneficial to L2 learners as it enriches their linguistic expressions, but also makes them aware of the cultural differences. Studying conceptual metaphors is therefore beneficial to EFL learners and CFL learners. It is hoped that this study has contributed positively in language teaching and learning.



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