



A CONCEPTUAL METAPHORICAL STUDY ABOUT  
THE REPRESENTATION OF WOMEN IN CHINESE AND  
ENGLISH WOMEN'S MAGAZINE WEBSITES

BIYU SONG

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.

NOVEMBER 2009

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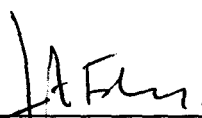
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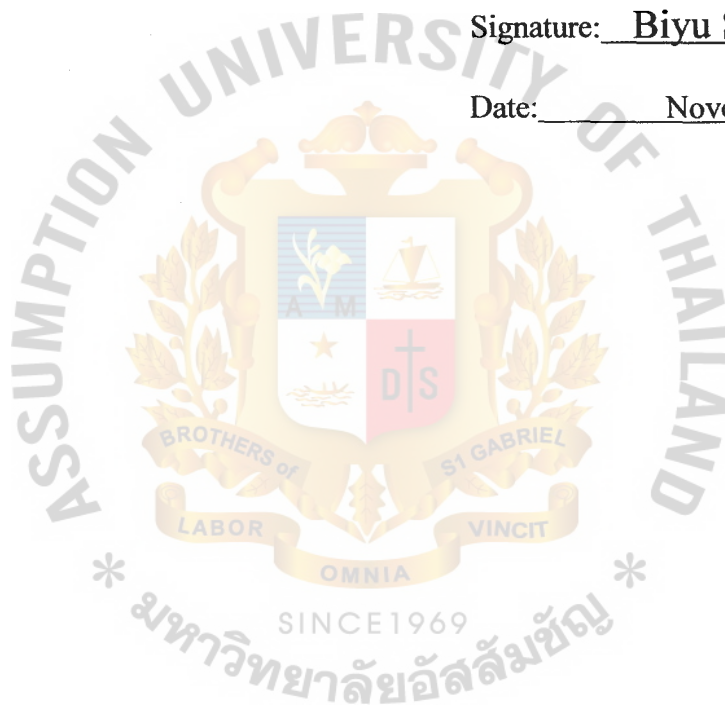
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# PLAGIARISM STATEMENT

I certify that all the material in this 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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Date: November 2009



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## ABSTRACT

This is a comparative study of the conceptual metaphors about women in the Chinese and English contemporary discourse of women's online magazine websites, utilizing the framework of Lakoff (1992) in the contemporary metaphor theory. "Conceptual metaphors are pervasive in everyday life, not just in language but in thought and action" (Lakoff and Johnson 1980: 3; Lakoff 1992:1). In our conceptual systems, conceptual patterns are hidden in the lexical expressions, ordinary expressions, conversational usages and metaphorical expressions.

The aims of the study are to identify the lexical expressions used to describe women and to investigate the underlying conceptual metaphors represented in the contemporary discourse about women. The data for this study is collected from five Chinese and five English women's online magazine websites with a total of seventy-four articles. The lexical terms related to women and their lives are categorized into five types, which are Social Roles, Attitudes, Emotions, Physical Descriptions and Personality. In each category, the conceptual metaphorical patterns are investigated including the written iconic metaphors in the Chinese characters. The image icon of Chinese characters plays a significant role in the interplay of metaphor and iconicity. Moreover, implications from the study for some cultural and social issues about the contemporary women are discussed.

The findings indicate that some conceptual metaphorical patterns are shared in Chinese and English (WOMEN AS ARISTOCRATS, WOMEN AS DOLL, WOMEN

AS ANIMALS), which show the similar social attitudes about the contemporary women in Chinese and English. Some conceptual metaphorical patterns are not shared, such as WOMEN AS PRECIOUS ENTITIES (碧玉 [bì yù] (jade), 千金 [qiān jīn] (thousand gold)), WIFE IS A MAIN ROOM (正室 [zhèng shì] (wife)), MISTRESS IS SECOND BREAST (二奶 [èr nǎi] (second breast)) in the Chinese data; WOMEN AS MACHINES (*starter, stripper*) in the English data. Moreover, some lexical expressions implying the derogatory meanings are still used to represent women in the contemporary discourses (*bitch, frump, whore, biddy*), even though the feminists have been fighting against sexist attitudes for a long time. In some ways, it shows that there is less influence on change in social attitudes, and the social roles and status of women than expected. By exploring conceptual metaphors, the study reveals the ideologies and stereotypes of the contemporary women.



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# **Chapter 1**

## **Introduction**

### **1.1 Introduction**

This is a cognitive linguistic study of conceptual metaphor in the Chinese and English contemporary discourse of online women's magazines. This study aims to examine conceptual metaphors about women employed by women's online websites through examining lexical expressions used to represent women, and compare the underlying conceptual metaphorical patterns in the Chinese and English. In this chapter, the background, the rationale and research questions of this study are presented.

### **1.2 Background**

Since the language is used to express ideas, thoughts as well as to describe the other's images, language is changing along with people's attitudes and thoughts. Furthermore, the images of people's social roles differ from one to the other, for instance, the images of various occupations, the images of family members as well as images of men and women. Because of the difference of social roles, the images of women differ from men's. Besides, the image of social roles is changing constantly along with the development of the society. Women's images are changing with time and their social roles.

One of the major changes in the women's image is highlighted on the external appearances along with the development of the life styles and fashions in society.

Another changing in the women's image can be discovered from the changing of women's social roles. With reference to the social roles and social attitudes that are perceived through the development of society, the women's personalities and their life styles are portrayed in magazines, films and the social pages as well. With the development of the mass media, especially the Internet, our reality is changing increasingly.

With the development and popularity of the Internet, people gain the latest news, learn new knowledge, present personal ideas and share information. It becomes one part of our life and one of the most pervasive phenomena in society. One type of website on the Internet is women's online magazine website as gender discourse, which is one of the mass media to disseminate the latest information about women and their lives. In addition, it is convenient channel for women to find relevant topics related to their lives. Therefore, the women's online magazine websites provide a kind of 'framework' that represents what contemporary women should be like in society, and also present women's culture, social issues and personal relationship about how women should do in society today (Herring 2008:1-2).

It is important to be aware that the study about the women's online websites strongly connects with gender studies, which is related to studies of class, race, ethnicity, sexuality and location. In gender studies, the term "gender" is used to refer to the social and cultural structure of masculinity and femininity. In the society, men and women live in different cultures and groups, thus, these two groups have a different status. Men have been often addressed according to their class or occupation; on the other hand,

women have been addressed based on the position of their father, boyfriend or husband. The lexical terms used to address men and women are more or less underlying the assumption that the role of men is dominant and women are in a subordinate position. Moreover, in “gender grammar” in English, the “unmarked form” and “marked form” convey gender differences; men’s use of language is assumed as “norm form” (actor) but women’s use of language is “deviant form” (actress). Since women’s online websites as a gender discourse represent women vividly, the social attitudes and women’s social status can be revealed through analyzing the use of language. By exploring the language used to describe men and women, the underlying assumption and real images of them can be revealed.

One of the approaches to analyze language critically is examining metaphors used to represent men and women in the gender discourse. Metaphor is traditionally considered as a unique form of linguistic expression associated with literature and used for the figurative expression of language. However, it is not just a matter of language, but about our thoughts, attitudes and the culture of the people who make and use them. It is the way we conceptualize one mental domain in terms of another (G. Lakoff and Johnson 1980:3-4, G. Lakoff 1992:1). In our conceptual systems, conceptual patterns are hidden in the lexical expressions, ordinary expressions, conversational usages and metaphorical expressions, such as “*He shot down all of my arguments* (ARGUMENT IS A WAR), *We have spent a lot of time on this project* (TIME IS MONEY), or *We are at the crossroads* (LOVE IS A JOURNEY)”. Those surface patterns are not simply literal language, but metaphorical, and these reflect people’s experiences and attitudes

throughout their lives.

Women's online websites are a type of written discourse representing women with various social roles through some conventional and traditional expressions expressing thing under identity. On the surface of these expressions, it is not easy to discover the underlying meanings which may contain the derogatory meaning about women. However, by examining conceptual metaphors in gender discourse, the underlying meanings of metaphorical expressions can be revealed. In that way, women's social roles and status can be discovered in this study. Moreover, in the Chinese and English societies, even though the language and cultural background are different, women's social roles and statuses are assumed to be the same which is in the subordinate position to men. Hence, by comparing the language used to represent the contemporary women in Chinese and English today, the results should present some cultural differences and similarities via conceptual metaphors.

### **1.3 Rationale of the study**

Conceptual metaphor is how people express their thoughts, attitudes and the culture through underlying metaphorical patterns, and it constitutes much of our experience, shapes the way we think and speak of our ordinary lives, in particular, the images of peoples' social roles.

In this study, both Chinese and English women's online magazine websites are used to research how contemporary women are conceived in Chinese and English. The lexical expressions used to represent women are researched first. Then, by investigating

the underlying conceptual metaphors, based on the framework of G. Lakoff (1992) in contemporary metaphor theory, the images of women and social attitudes about women are revealed with both positive and negative points of view. By examining and comparing the conceptual metaphors used to represent the contemporary women in Chinese and English today, the results should present the differences and similarities of women's roles and social status, and also manifest cultural differences and similarities.

Moreover, due to the different writing systems in Chinese and English, it is necessary and important to investigate the iconic metaphors in Chinese characters. In that way, specific cultural differences are presented through this comparative study in the Chinese and English women's online magazine websites.

#### **1.4 Purpose of the study**

Due to the continually changing social roles of women, the social attitudes about women are changing along with the development of society. One purpose of this comparative metaphorical study is to reveal the social attitudes about women through investigating the vocabulary and metaphorical expressions used in representing contemporary women in the Chinese and English online women's magazines.

Second, in order to reveal the ideology and stereotypes of contemporary women, the study discovers the underlying conceptual metaphorical patterns through examining the conceptual patterns used in metaphorical expressions. By doing this critical comparative study in Chinese and English, the cultural differences and similarities of conceptual metaphorical patterns are discovered. Especially, Chinese characters contain



the iconic metaphor which has an additional significant role in understanding the words' meaning compared to the alphabet types of writing in English. This study can be an effective way to introduce conceptual differences and acquire cultural awareness in Chinese and English.

### 1.5 Research questions:

1. What are the lexical expressions used to describe women today in women's online websites and how do they reflect the image of women in Chinese and English today?
2. What underlying conceptual metaphors occur in the contemporary website discourse about women?
3. Are there any critical cultural differences in the discourse about women in Chinese and English women's online magazines as revealed by conceptual metaphors? If so, what are they?

### 1.6 Definition of Terms

In this study, certain terms are used as defined below:

**Lexical expressions** refers to general lexical terms which are used to express ordinary meaning that includes general lexical descriptions, ordinary expressions, conversational usages, proverbs, idioms and metaphorical expressions.

**Metaphor** is the most widely occurring figure of speech, being commonly used in many everyday varieties of language as well as in rhetorical and literary contexts. In this

thesis, metaphor refers to metaphorical lexical expressions used to represent women which include lexical expressions, ordinary expressions, conversational usages, metaphorical expressions, idioms as well as ordinary referential expressions. For instances, saying that a *woman has been “left on the shelf”* is a metaphorical expression.

**Conceptual metaphor** refers to the underlying conceptual patterns mapping from a source domain to a target domain by expressing in the general metaphorical expressions, which is the understanding of one concept in terms of another (G. Lakoff and Johnson 1980: 5). For instances, saying *women has been “left on the shelf”* conveys the underlying conceptual metaphor: WOMEN AS SALEABLE COMMODITIES.

**Metonymy** refers to objects or ideas by using specific features which are often associated with them. For example, *He is always chasing “skirts”*, here, saying “skirts” instead of “young ladies”.

**Iconic metaphor** refers to the visual element in all Chinese characters. The Chinese characters create the iconic images that convey the metaphorical meaning of the characters, which play an additional significant role in understanding the words’ meaning compared to the alphabet types of writing.

**Ideology** refers to a system of beliefs and ideas characteristic of a society, group or individual. This system influences thinking and explanations and determines policies and practices.

**Stereotype** refers to the use of a simplified model where fixed characteristics are applied to individuals on the basis of their group membership.

**Cluster model** refers to a source of prototype effect in cognitive linguistic, which is an awareness of how people understand the original model and sub model (G. Lakoff, 1978: 74). An example is the concept *mother* and *working mother*.

**Online women's magazines** refer to the general women's magazines which are presented on the websites through the Internet, and contain the various columns about women and their life, such as, family, career, life style and fashion. Online women's magazines are one of the most convenient channels which present the social issues about women and their personal issues related to them and their life.

**Marked form** refers to an unusual form. Most specifically, marked terms refer to anything which deviates from the "norm".

**Unmarked form** refers to linguistic forms which are the "norm" compared with the marked forms. For example, the unmarked form *nurse* is often assumed to refer to a woman. To refer to a nurse who is a man, the additional term *male* is often added: *male nurse*.

**Great Chain of Being** metaphor refers to a hierarchical system in metaphor, and means every existing thing in the universe which has its place and belongs to respective hierarchical order. Depending on respective attribute and behaviour of beings, the more complex the being is, the higher it stands. (eg: she is a *candy*, she is a *rose*, she is a *cat*, she is an *angel*. The hierarchy of metaphorical expressions displays from low to high)

## 1.7 Organization of the thesis

*Chapter one* presents the background and the importance of conceptual metaphor in gender study, states the rationale and research questions of this study, and defines the key terms about this study.

In *Chapter two*, the researcher reviews literature including the brief introduction of gender study, the significance of language and gender related to the study, the background of conceptual metaphors both in English and Chinese, the introduction of iconic metaphor in the Chinese characters are presented. Finally, the theory of “Great Chain of Being” is introduced.

In *Chapter three*, the researcher presents the research framework, the methods and procedures of the data collection the participants of this study and the method of data analysis.

In *Chapter four*, the researcher analyzes the data and answers the research questions, and then, presents the conclusion of the analysis.

In *Chapter five*, the researcher explains the main findings of this research, and limitations of the study with the suggestions for further research are discussed.

## **Chapter 2**

### **Literature Review**

#### **2.1 Introduction**

In this chapter, literature review presents an overview of the studies of Western and Chinese conceptual metaphorical studies which are relevant to gender study. The literature review includes three parts. First, a brief introduction of gender study is presented, then, the significance of gender discourse, the background of conceptual metaphors both in English and Chinese relevant to language and gender are explored, furthermore, the introduction of iconic metaphor in the Chinese characters and the “Great Chain of Being” metaphor are introduced.

#### **2.2 The introduction of gender study**

Since the study focuses on women’s online magazines, the social role of women should be discussed. Women’s online magazines as gender discourses represent women and their lives in society. First of all, it is important to be aware the “gender” is an important area of study in many disciplines, such as literary theory, drama studies, film theory, performance theory, contemporary art history, anthropology, sociology, psychology and psychoanalysis. “Gender” differs from “sex”, which refers to the social and cultural structure of masculinity and femininity (Cameron 1995:167). It is also important to bear in mind that gender always interacts with other social divisions like social status and social roles. In our society, men and women are assumed living in different cultures and groups, and certainly, these two groups have a different social



status and roles. Though in modern times vocabulary used to address women is changing, many terms about women covertly assume a particular model of women which differs from model of men (Cameron 1995: 170). The features show that the language used to represent men and women are different, and reveal their social status and social roles by using language. Therefore, it is important to notice that the relationship of “Language and Gender”.

325 c.1

“Language and Gender refers to the relationship between language and our ideas about men and women (Goddard and Patterson 2000:1). Here, “gender” is more about socially expected characteristics rather than biology. Before starting study on language and gender, some terms should bear in mind. The terms “man” and “woman” can refer to definitions based on logical differences, while the terms of “masculine” and “feminine” are always about expected gender characteristics—what men and women are supposed to be like in society (2000: 2).

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).

Actually in language and gender studies, language presents women and men unequally, as also presents stereotypes of women and men, sometimes to the disadvantage of both, but more often to the disadvantage of women. By critical analysis in written discourse, the images of men and women are represented with their different social roles. It is worth noticing whether use of language used to represent man has same effect on representing women, since the underlying language use of the social roles is different between men and women.

## 2.3 Language and Gender in Chinese and English

### 2.3.1 The differences of women's social roles

Since language is a direct reflection on the world around us both in written and spoken discourse, men and women's social roles are represented by using language. In the West, R. Lakoff (1975:39-75) states that a woman whose life has been largely restricted to the home and family belongs to sub-groups, thus the men's attitude and concern about women both positive and negative implication can be shown by the use of language describing the sub-groups. Since that time, more and more researchers have begun to pay attention to language and woman's discourse, language and gender, and how the public perceives gender difference in society. The reason is that "the description and explanation of gender difference is not only in written language but in any sphere" (Coates and Cameron 1989:6). Because "women constitute a very unusual social group" (Coates 1993: 7), the roles of men and women are different in society apparently.

In conversation discourse, Tannen's (1990) gender study draws on an approach to language and gender that has recently become influential in academic linguistics, which is more explicit and academic work than R. Lakoff's (1975). It is important to understand the conversation style differences, which reveal the social roles difference between men and women. "No one could deny that men are dominant in society, and at many individual men seek to dominate women in their lives" (Tannen 1990:18). The differences also display speech genres. Tannen (1994:120) argues that men talk to gain or maintain status, whereas women talk to promote intimacy and connection. For

example, the speech genres in men's conversation are boasting, ritual insults, joke-telling and exchanging sports statistics, however, in women's conversations, they prefer gossip and try to minimize conflict. Therefore, the differences show that men and women's roles are different starting from their childhood. Language and gender has become one of the important topics in sociolinguistics. By exploring gender study, the social attitudes about men and women are revealed.

Because of the role differences, the values of men and women in society have differences. "A man's value on the market is based on what he does and what he has, while a woman's value is based on what she is" (Eckert 2004:167). Therefore, men and women play their own roles in society. In other words, men can justify and define their status on the basis of their accomplishments, possessions, or institutional roles, while women must justify and define theirs on the basis of their personalities and kinds of relations they can maintain with others. As a result, women are expected to be a good wife, a perfect mother, and a nice lady in society.

Furthermore, women's subordination is manifested in some groups, in instance, in the company women are conceptualized as "face" of the company to the public. In the family, a married woman should have husband's surname, which is common in many countries. It is more natural to place the man before the woman in collocations, such as "male and female", "husband and wife", "brother and sister", and "son and daughter". These phrases imply the belief that males take precedence that males 'come first in the natural order' (Spender 1980: 149). The same situation about women's role can be shown in Chinese language. Some examples are '男女平等' (men and women

are equal), ‘夫妻’ (husband and wife), and ‘父母’ (father and mother) (Ettner 2002:38-39). It is very clear that these conventional usages of Chinese compound words representing the role of men are dominate, but women are subordinate to men.

### 2.3.2 Stereotyping and marking in gender

Furthermore, in society, since both men and women become stereotyped, a conventional idea associated with a word, either positive or negative conveys social attitudes about men and women, in the case of gender (Coates and Cameron 1989:8). Especially, sexist language encodes stereotyped attitudes to women and men, which is one example of the way in which a culture or society conveys its values from one group to another and from one generation to the next (Holmes 1992:336).

In addition, social stereotypes affect our thinking and attitude. A special level of stereotyped effect occurs in the *mother* category. The source of these effects is the stereotype of mother as *housewife mother* and *working mother*. The *housewife mother* is defined relative to the nurturance model of motherhood. Since *mother* is stereotyped, a woman who happens to work outside should be called a *working mother* (G. Lakoff, 1987:79-81). By contrast, there is not such expression as a *working father* to a man who is working outside. These lexical terms convey the social attitude about men and women in society, with the change of social roles. Even be a mother, women have various kinds of social roles to indicate them.

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)

These subcategories of mother are understood in people's mind, however, people do not always concerned about them when they use and say them. But we do use them to express our meanings and feelings.

Language conveys people's ideas, attitudes and concerns; sexist attitudes stereotype a person according to gender and social roles difference, which may imply both in negative and positive stereotypes. There are many ways in which it has been discussed that English language discriminates against women (Holmes, 1992:337). In semantic area, Schulz (1975: 82-85) analyzed the changing semantic meanings about women through metaphors describing women which include high number of derogatory and belittled images, such as *hen*, *heifer*, *crone*, *hag*, *beldam*, and *frump*.

Furthermore, many words reflect a view that men's use of language is "norm form", women's use of language is "deviate from" (Goddard and Patterson 2000:61). In English language, there are some marked expressions about women's social roles. And these terms below tell us about the relationship between gender and social political structures of our society, besides, implications of the terms can show deeper underlying meaning about women in society.

nurse	male nurse
prostitute	male prostitute
doctor	women doctor
secretary	male secretary
model	male model

(Goddard and Patterson 2000:61)



There are other forms of marking that are clearly a part of the morphological system of English: for examples manager/manageress, usher/usherette, actor/actress, god/goddess, waiter/waitress, mayor/mayoress, master/mistress (Goddard and Patterson 2006: 61). And another study about morphological system of English presents examples, such as lion/lioness, count/countess, actor /actress, and hero/heroine (Holmes 1992:337).

### **2.3.3 Language and Gender in online women's magazine discourse**

With the development of technology, the form of the Internet has provided its web of communication networks across the globe. Computer-mediated content provides social structures, form communities cultures, and creates personal identities. The Internet has become a part of our life, and one of the most universal phenomena in our culture (Thomas and Wareing, 2001: 50). Women's online magazine websites as women's written discourse contain various columns, themes, and social issues. It is more and more convenient for readers to find interesting topics to read. These websites provide a kind of 'frame work' that represents what contemporary women should be like in society. Therefore, the various women's online magazine websites advocate and provide a certain culture, social situation and relationship connection that how women should do in society today (Herring 2008:1-2). From then on, some researchers have begun to study language on the Internet. Herring (2004: 216-222) researches two areas about women's place on the Internet which are 'women and media' and 'language and gender'. Thus, women's magazines have been considered to be an important context to be researched and analyzed about "language and gender". By critical analysis of

women's online magazines as a gender discourse, the studies reveal the underlying ideologies and stereotypes of women's role in society.

## **2.4 Background of conceptual metaphor in Chinese and English**

In the past, metaphor was treated as a linguistic device used in rhetoric and literature. It was considered that all metaphors had literal meanings and were used by specialists for purposes. In contrast, G. Lakoff and Johnson (1980:3-4) claimed that metaphor is not just a matter of language, but about our thoughts, attitudes and the culture of the people who make and use them.

In fact, metaphors are not merely rhetorical or poetic figures of speech, but pervasive throughout everyday language. Metaphors reflect our understanding of life as well as the way knowledge is structured and organized in our memory. They are a part of everyday speech that affects the way in which we think, perceive, and act. Our conceptual system plays a central role in defining our everyday realities which is the basic system that we make sense of the world (G. Lakoff and Johnson, 1980:4). Reddy (1979, cited in Stefanowitsch and Thomas, 2007:45), estimated that 70 per cent of the expressions commonly used in our daily English language are metaphorical expression. Conceptual metaphor constitutes much of our experience and helps constrain the way we think and speak of our ordinary lives (Gibbs 1994: 9). People's personal elements play an important part in how they use metaphorical expression and how they understand the meaning of metaphor. Because "People's common metaphorical knowledge plays an important role in how they interpret literary metaphors in the same

way such knowledge motivates their understanding of conventional, idiomatic and nonliterary metaphorical expressions” (Gibbs 1994: 152). Therefore, the use of language and the use of metaphor deeply depend on people’s personal experience, common knowledge and cultural background.

Moreover, metaphor is the use of one notion to understand or describe another. In other words, it is the application of elements from one context of experience to another one. The metaphorical expressions base on lexical expressions to present. The words present human experience and how they understand and use them. As well as expressing the emotion and describing personal feeling and specific situation, there are a large number of metaphors, or more precisely metaphorical source domains, those speakers use to understand their personal emotions. For instance, anger, happiness, love and fear are all human’s emotions, but people tend to express these emotions indirectly through metaphors. “These include HOT FLUID, FIRE, DANGEROUS ANIMAL, OPPONENT, BURDEN, NATURAL FORCE, etc” (Kövecses 2003:16). Kövecses demonstrates the patterns of emotions, such as, “HAPPINESS IS INSANITY: They were crazy with happiness. HAPPINESS IS A NATURAL FORCE: He was swept off his feet. SAD IS DOWN: He brought me down with his remarks. SAD IS DARK: He is in a dark mood. SADNESS IS A BURDEN: He was insane with grief. LACK OF CONTROL IS LACK OF CONTROL OVER FORCE. A PERSON IN CONTROL IS A CANONICAL PERSON.” (Kövecses 2003 : 25-44).

Conceptual patterns underly various lexical expressions used to express emotions. From the lexical expressions, humans create the different metaphorical expressions

based on how humans understand and experience the world as well as what cultural background they have. And those conceptual patterns do not exist in only emotion of human, but in every aspect of human's life. Therefore, it is important to note that the word metaphor has come to be used differently in contemporary metaphor research. The word metaphor has come to mean a cross-domain mapping in the conceptual system.

The term of metaphorical expression refers to a linguistic expression (a word, phrase, or sentence) (G. Lakoff 1992:1). Thus, "metaphorical expression" is used to refer to an individual linguistic expression" or "a surface realization of such a cross-domain mapping". Therefore, metaphor involves two domains, namely, a source domain and a target domain. The latter is understood in terms of the former, so the convention is to call each mapping as "TARGET-DOMAIN IS SOURCE-DOMAIN" or "TARGET-DOMAIN AS SOURCE-DOMAIN" (G. Lakoff 1992:1-2). For example, statements like *"Look, how far we've come."* and *"Our relationship has hit a dead-end street."* are based on the conceptual metaphor LOVE IS A JOURNEY where the love relationship is regarded as traveling on a journey. And also, some sub mappings like A LOVE RELATIONSHIP IS A CAR and A LOVE RELATIONSHIP IS A BOAT can be found (1992:8)

Metaphorical mappings preserve the cognitive topology (that is, the image-schema structure) of the source domain, in a way consistent with the inherent structure of the target domain.

(G. Lakoff 1992:10)

These image-schema create directly the level of our bodily interaction with the world. They are relatively simple structures, which play an important role in the structuring of our experience and our conceptual system. Examples of image-schema

are structures like CONTAINER, BALANCE, BLOCKAGE, PART-WHOLE, PATH (G.Lakoff 1992: 9-15). For instance, LOVE IS CONTAINER and LOVE IS JOURNEY, the source domains are concrete concept of containers and paths are mapped onto the target domain abstract concept of love. Those image-schema structures are fixed in human's conceptual structure. To understand one target domain, one should think and search image and conceptual structure of the source domain.

Similar research has been done by the Chinese researcher Yu (1998) based on the western theoretical background, combines the Chinese culture with conventional expressions and presents the significances of conceptual metaphor in Chinese. Moreover, the study done by Yu also states similarities and differences between Chinese and English. Yu (1998:8) says that "language structure depends on conceptualization, the external world, and our relation to the world". Human cognition is largely dependent on conceptual metaphors. Without them the communication among people would be cognitively limited, thus by using metaphorical expressions we fill in lexical gaps and largely extend our cognitive capacities (G. Lakoff 1992:1, Yu 1998:6-8), such as expressions on TIME and SPATIAL domains, our cognitive system create and connect TIME and SPATIAL into real entities and human body parts. In that way, the communication among people becomes more fluent and natural. However, the limitation of Yu's study (1998) is that he only focuses on Chinese word meaning of conceptual metaphor, but not the Chinese characters. Chinese written system is not the same as English language. Chinese characters system is a logograph language. "Chinese notation is something much more than arbitrary symbols. It is based upon a vivid



shorthand picture of the operations of nature” (Hiraga 2005:197). This means that the iconicity metaphors exist in Chinese characters, and reveal the underlying meaning of them. Therefore, the iconicity of Chinese characters should be noticed and studied when we investigate Chinese conceptual metaphors.

The conceptual metaphor is the basis of our experience and cultural background. Even in one culture, the use of conceptual metaphors can show the people’s attitudes about something. An excellent example is the classification of things in the world that occurs in traditional Dyirbal, an aboriginal language of Australia. G. Lakoff (1987: 92) states that the classification is built into the language, as is common in the world’s language. Whenever a Dyirbal speaker uses a noun in a sentence, the noun must be preceded by a variant of one of four words: *bayi*, *balan*, *balam*, *bala*. these words classify all objects in the Dyirbal universe. To speak Dyirbal correctly one must use the right classifier before each noun. G. Lakoff gave us a clear brief version of the Dyirbal classification of objects in the universe.

I . *Bayi*: (human) males; animals

II . *Balan*: (human) females; water; fire; fighting

III. *Balam*: nonflesh food

IV . *Bala*: everything not in the other classes

(G. Lakoff 1987: 93)

The interesting point here is that women are in class II Balan. Females, water, fire and fighting are classified in the same category. Therefore, in Dyirbal language, it creates a version that women are a dangerous thing in their culture. Actually it is not difficult to understand, if the metaphorical expressions are understood, and the underlying meaning also becomes very clear. The same metaphorical expressions and

idioms can be found in the Chinese idiom 红颜祸水 [hóng yán huò shuǐ], 红颜[hóng yán] means young pretty ladies, 祸水[huò shuǐ] means flood disaster. This idiom implies that a woman who is extremely pretty and beautiful does not bring good fortune to her or her family. The underlying meaning is that women are dangerous. It seems Dyirbal language has the same category as Chinese language, women are like class II Dyirbal as well in Chinese, they are dangerous things. Therefore, the language is used to express the meaning and expression of people depending on cultural background and experiences. By examining language in discourse, we can find out how people express their underlying meaning by using metaphorical expressions and how they think and describe the reality around them.

## **2.5 Iconic metaphor in the Chinese characters**

Chinese characters are not the same as English language. Chinese characters system is a logographic language. “Chinese notation is something much more than arbitrary symbols. It is based upon a vivid shorthand picture of the operations of nature” (Hiraga 2005:197). That means in Chinese written system, when we write down the characters, the image icon of the character will appear in mind as well as the meaning of it. Namely, when the certain characters show on the paper, the meaning of it will show to readers at the same time. Hiraga (2005: 201) demonstrates Japanese Kanji that is same to Chinese characters written system. For example, 明 (bright) consists of 日 (the window) and 月 (the moon). But, there is one explanation which is different in these Chinese characters. In traditional Chinese character, 日 [rì] means ‘sun’ is not

the window. Another example is 枝[zhī] (branch), the radical 木[mù] (wood or tree) and another part 支[zhī] (divaricate). “The Chinese characters play a significant role in the iconic representation of the words’ meanings” (Berendt 2008: 79). Hiraga describes “the interplay of metaphor and iconicity in the creation and interpretation of spoken and written discourse” that the Chinese characters in contrast to English (2005:3).

Compound logographs represent their meaning by way of metaphor and iconicity. Sometimes, the pictographic root of radicals in compound logographs is traceable and one can easily reconstruct the etymology of the character.

(Hiraga 2005: 201)

The meanings of the radicals constitute input spaces for the blend by means of iconicity and metonymy. Therefore, Chinese radicals present meaning in Chinese characters. The iconicity of Chinese character shows the meaning in itself visually. All in all, the examples above show that Chinese characters convey the underlying meaning by iconic metaphor. That is important in conceptual metaphor investigation about Chinese characters. “The vast majority of Chinese characters are logographic, and less than 10 per cent are purely pictographic. These logographic character often consist of a combination of radicals—phonetic constituents and the semantic constituents” (Hiraga 2005:198).

In Chinese characters, some of them contain graph 女[nǚ] (woman/female), this graph ‘女’ combining with other different graphs constitutes to a new character. Some of these compound characters contain insulting or belittled meaning about women, such as, 妓[jì] (prostitute), 奴[nú] (slave), 妖[yāo] (goblin or demon), 奸[jiān] (wicked, evil, treacherous) (Ettner 2002:35). In a survey done by Ettner (2002:34), a modern Chinese dictionary has more than 500 entries comprised of compound graphs with 女[nǚ]

(woman/female). Of them, 20% words were derogatory words or words with negative connotations. However, we cannot deny the positive meaning about these words compounding graphs with 女[nǚ] (woman/female), because most Chinese characters that contain ‘女’ also present positive and significant meanings, such as 好[hao] (good, well) and 姓[xin] (surname). Therefore, in the research, both positive and negative lexical terms are collected. The main point to emphasize is that the iconicity of Chinese characters convey the differences of Chinese and English languages in the conceptual metaphors, and have cultural differences as well. It is a significant way to reveal cultural difference and understand the cultural background by researching conceptual metaphors and underlying conceptual patterns in Chinese and English.

## 2.6 Conceptual metaphor and cultural awareness

Many word meanings in different languages are not taken literally but have an extended meaning in each culture. Some conceptual patterns are shared in both English and Chinese, but some are not. Some researchers have done cross-cultural conceptual metaphors in English and Japanese, such as *Metaphors for Learning: Cross-cultural Perspectives* (Berendt, 2008), which includes cross-cultural studies about conceptual metaphor for LEARNING in English and other languages. Berendt(2008) also made, a systematic comparative study of English and Japanese expressions related to the concept IDEAS and found eleven underlying conceptual patterns in the English and Japanese data, but they were not all understand in the same way. The most significant about these comparative studies of conceptual metaphor is “not just list the types of

conceptual patterns themselves, but the variations in the uses within the patterns” (Berendt 2008: 74). By studying conceptual metaphor in different language, people who use languages can realize cultural differences, cross the barriers to acquire cultural awareness.

In addition, Yu cited Alverson’s cross-cultural study which was about cultural conceptualization awareness. Alverson focused on collecting the metaphorical expressions of TIME in four largely unrelated languages—English, Mandarin Chinese, Hindi, and Secotho. Alverson (cited in Yu 2007:79) found that some differences exist among cultures, some concepts and patterns are also shared in four different cultures. Yu (2007:79) emphasizes that one’s language is acquired within one’s own cultural understanding with the conceptual patterns of the cultural expressions. However, the cross-culture conceptualization and conceptual systems are not easy to understand cross-culturally or be aware of them. The use of metaphorical expression affects second or foreign language learners’ understanding because of different cultural background.

The lack of conceptual metaphorical awareness often leads language learners to producing a metaphorical expression in second or foreign language by using a similar concept of their native language. But if language learners understand the meaning of TARGET and SOURCE domains, then the metaphorical expressions will be easy to understand. Metaphorical concepta reflect people’s cultural background, experiences, and attitudes throughout their lives. The understanding of metaphorical expressions could help the second or foreign language learners to enlarge vocabulary, extend the understanding of a concept, acquire more “conceptual fluency” (Yu 2007:78-79), which



means the ability to interrelate the underlying concepts to the surface grammar and vocabulary that reflects context.

## 2.7 The “Great Chain of Being” metaphor

Before turning to some of the most common metaphorical identifications of women found in women’s magazines, it is necessary to discuss a cognitive model referred to “The Great Chain of Being” (G. Lakoff and Turner 1989:166), because of its influence in our understanding of the universe and of human beings.

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. The extended Great Chains is central to the Western tradition, and it is the main concern of traditional discussions of the Great Chain.

(G. Lakoff and Turner 1989:166-167)

In other words, the Great Chain of Being is that every existing thing in the universe has its place and belongs to respective hierarchical order. Depending on respective attribute and behaviour of beings, the more complex the being, the higher it stands. In “Great Chain of Being”, the level of the natural physical things at bottom is defined by their structural and functional properties and behaviour. Higher up are complex objects characterized by their structural and functional properties and behaviour, then general plants, animals, human beings, and, finally, celestial creatures with their supernatural traits and behaviour. Within each level there are sub-levels defined by different degrees of complexity and power in relation to each other (i.e. within the animal realm the lion is above the rabbit, which, in turn, is above the worm).

According to G. Lakoff and Turner (1989:166-169), the Great Chain of Being

metaphor divides into two types of conceptual mappings which enable us to see the chain as a top-down hierarchy and a bottom-up hierarchy. Hence, by adopting a top-down approach, human beings can be understood via the instinctual and functional attributes and behaviour of animals, plants and lower things (e.g. she is a *cat*, she is a *rose*, she is a *candy*). On the contrary, from a bottom-up perspective, people can be conceptualized through the divine qualities of supernatural creatures (e.g.: she is an *angel*, she is a *goddess*, she is an *evil*).

The Great Chain of Being should be kept in mind in the conceptual metaphor analysis. In general lexical terms, when people are equated with animals, plants or other objects or things, not only because they have instinctual and functional qualities or behaviour, but also because humans are conceptualized in those forms of beings. The identification is likely to convey opinion or point of view for humans in both positive and negative evaluation. In addition, if people are identified with supernatural creatures, the metaphorical identification contains positive connotations generally (G. Lakoff and Turner 1989: 170-180). In this study, the researcher will try to examine and investigate which forms of existence are used to represent women in women's online magazines. Women are conceptualized in normal beings or supernatural creatures may convey both positive and negative meaning.

## 2.8 Conclusion

In this chapter, various literature and studies that are relevant to the research have been discussed. Based on a review of the main related theories about a general view of

gender study, studies in gender discourse, language and gender in online discourse, the background of conceptual metaphors, the iconic metaphors in the Chinese characters and the introduction of “Great Chain of Being” metaphor, the whole literature offers a general background for conducting research on Chinese and English women’s online magazine websites. The next chapter presents research methodology of collection, producing and data analysis.



# **Chapter 3**

## **Research Methodology**

### **3.1 Introduction**

This chapter presents the framework of research design. It describes the background information of the research context, the research theory, the procedure for data collection, and the method of data analysis.

### **3.2 Research questions**

1. What are the lexical expressions used to describe women today in women's online websites and how do they reflect the image of women in Chinese and English today?
2. What underlying conceptual metaphors occur in the contemporary website discourse about women?
3. Are there any critical cultural differences in the discourse about women in Chinese and English women's online magazines as revealed by conceptual metaphors? If so, what are they?

### **3.3 Research context**

In gender studies, the context covers many disciplines, such as literary theory, drama studies, film studies and sociology. In terms of language and gender, women's online magazines as one of the most important discourse which represents women and their lives, which can be termed as social texts in sociology. These social texts are

everyday texts through which commonsense understanding of the social are formulated. The magazines convey the images of women in the public. To some extent, this kind of discourse establishes the “framework” for women, and conveys the social attitude that what a woman should be. Thus, the context of women’s website is meaningful to be researched in gender study.

In this study, the research targets certain women’s online magazines. The different articles have been downloaded from five Chinese women’s online magazines and five English women’s online magazines (see Table 1 and 2 below). All targeted online magazines have the similar features of the background information and target reader, in order to keep the balance of the data sources.

Each website is investigated for the daily visitors and their age by using the **Alexa Website** of *The Web Information Company*, which is professionally used for popularity of websites. Most of the target readers of the chosen online magazines are women, and their ages are from twenty-five to forty-four. Totally ten women’s magazine websites contain the same or similar columns about women and their lives, in which most articles are written by women. In this study, all articles for data analysis are downloaded from four the same four columns in each websites, which are *career, family, gossip, love and health*. The reason for the choice of these columns is assumption that language used to represent women and their lives in different articles may convey social attitudes.



### 3.4 Method of data collection

#### 3.4.1 Data sources

In this study, ten data sources are involved, which consist of five Chinese women's magazines websites and five English women's magazines websites. The background information and descriptions are as follow:

- As shown in Table 1, the five Chinese women's websites are *Hers*, *Aili women's*, *Rayli women's*, *YOKA fashion* and *Taipinyang ladies'*.

**Table 1 The background of Chinese women's online magazine websites**

Name and Address	Online Since	Age of users	Daily visitors	Description
<b>Hers</b> <a href="http://www.herschina.com/">http://www.herschina.com/</a>	20/04/2004	25-44	24,390	The fashional and interactive online magazine website for Chinese women.
<b>Aili women's</b> <a href="http://www.27.cn/">http://www.27.cn/</a>	No data	No data	10,839	A website for fashion trends, beauty, health, and forum.
<b>Rayli women's</b> <a href="http://www.rayli.com.cn">http://www.rayli.com.cn</a>	07/09/2002	25-34	2,388	The popular website for lifestyle, fashion, family and communities of women
<b>YOKA fashion</b> <a href="http://www.yoka.com">http://www.yoka.com</a>	26/06/2002	25-34	1,742	The online magazines about Chinese women's life style, career, family, latest fashion trends, news and love stories.
<b>Tai pin yang ladies'</b> <a href="http://www.pclady.com.cn/">http://www.pclady.com.cn/</a>	No data	25-34	1,229	The biggest information platform for contemporary women, which is about lifestyle, health and careers.

- As shown in Table 2, the five English women's websites are *Glamour*, *Mail Online*—*Femail*, *Hand bag*, *Elle* and *USmagazine*.

**Table 2 The background of English women's online magazine websites**

<b>Name and Address</b>	<b>Online Since</b>	<b>Age of users</b>	<b>Daily visitors</b>	<b>Description</b>
<b>Glamour</b>  <a href="http://www.glamourmagazine.co.uk/">http://www.glamourmagazine.co.uk/</a>	31/08/2000	25-34	45,159	For fashion, beauty, daily gossip, celebs, games, chat, horoscopes, competitions and many topics
<b>Mail Online--Femail</b>  <a href="http://www.dailymail.co.uk/femail/index.html">http://www.dailymail.co.uk/femail/index.html</a>	17/06/1995	25-34	30,083	The most popular female website. It contains various issues about healthy, life and daily life.
<b>Hand Bag</b>  <a href="http://www.handbag.com/">http://www.handbag.com/</a>	27/02/1999	25-34	21,485	Extensive site with careers, fashion, entertainment, health and other information
<b>Elle</b>  <a href="http://www.elle.com/">http://www.elle.com/</a>	04/04/1996	25-34	6,279	The online magazine for the latest fashion trends, news and love stories about women.
<b>USmagazine</b>  <a href="http://www.usmagazine.com/">http://www.usmagazine.com/</a>	20/03/1997	25-44	1,747	The daily information for American women, with women's community, horoscopes, health and celebrity's gossip.

### 3.4.2 Data collection

The data for this analysis is various articles from the chosen websites and saved during one month. Each website updates articles in different columns weekly or daily.

According to the differences of updating information in each website, the

researcher collects the appropriate articles from each website, utilizing the computer as instrument to collect and save the data. The main criteria for selecting essays are:

- 1) The content of the targeted articles are collected from four related columns which are *career, family, gossip, love and health*;
- 2) According to the topic of the articles and the updating differences, the length of each sample articles is about 400-1500 words,.

In this study, the total amount of data consists of seventy-four different articles from the targeted Chinese and English women's magazines websites during one-month's collection. The complete data is shown in the Appendix II (the content of the Appendix II in the attached CD).

### **3.5 Method of data analysis**

#### **3.5.1 The framework of research**

In the framework of G. Lakoff and Johnson (1980) and G. Lakoff (1992), conceptual metaphors are mappings from a concrete source domain to an abstract target domain. G. Lakoff (1992:4) proposes the use of the mapping formula "TARGET-DOMAIN IS SOURCE-DOMAIN" or "TARGET-DOMAIN AS SOURCE-DOMAIN." In addition, Ahrens (2002:275) suggests the form of Conceptual Mapping Principle, an intuitive-based principle stating the underlying reason for source-domain mappings. Ahrens proposes to analyze the linguistic expressions that are used metaphorically in terms of the entities, qualities and functions that can map between a source and a target domain. Therefore, the research theory of the thesis will

be based on the Contemporary Theory of Metaphor (CTM) (G. Lakoff 1992) and the Conceptual Mapping Model (CMM) (Ahrens 2002).

### 3.5.2 Data analysis

According to the Contemporary Theory of Metaphor (CTM) of G. Lakoff and Johnson (1980) and G. Lakoff (1992) and Conceptual Mapping Model (CMM), in this study, target domain in this research is about women and their lives. All the lexical terms used to represent women have been investigated from seventy-four Chinese and English articles. And, the source domains are discussed in the five main aspects, which are Social Roles, Attitudes, Emotions, Physical Descriptions and Personality Descriptions.

- The procedures of data analysis are as follows:

**Step 1:** By critically analyzing the thirty-seven Chinese and thirty-seven English articles, the lexical terms used to represent women are categorized into five categories which are Social Roles, Attitudes, Emotions, Physical Description and Personality Description.

**Step 2:** After the lexical terms are classified into five categories, positive terms and negative terms are also separated. Then, the lexical terms are examined to discover the metaphorical expressions used to represent women including an investigation of the iconic metaphors in the Chinese characters about women.

**Step 3:** In order to find the underlying conceptual metaphorical patterns, the lexical terms related to source domains are examined, such as the WOMEN AS PLANT. The

source domain is about plants, through asking following question, a conceptual metaphorical pattern can be generated.

**1. What entities does the source domain (SD) have?**

-- (for PLANT: bud, flower, fruit, branch, process from bud to wilt, etc.)

**2. What qualities does the SD or the entity in the SD have?**

-- (for PLANT: weak, soft, colorful, fragile, etc.)

**3a. What does the SD do?**

-- (for PLANT: grows, blossoms, flowers, withers, dies etc.)

**b. What can somebody do to/with the SD?**

-- (for PLANT: to plant, to smell, to water, to appreciate, etc.)

**Step 4:** After analyzing the entities (nouns), qualities (adjectives) and functions (verbs) in each category, the conceptual metaphorical patterns are found. Meanwhile, in each category, the differences and similarities of conceptual metaphorical patterns in the Chinese and English data are compared and illustrated.

● **The role of Chinese characters of iconic metaphors**

The role of Chinese characters in iconic metaphors is important. It shows and reveals the underlying meaning by image icon in the Chinese characters. During the data analysis of conceptual metaphors, 女[nǚ]=*woman* as one of the Chinese characters and as a radical in Chinese characters are investigated and collected in the Chinese data. For instance, 娇[jiāo] (delicate, lovable) constitutes of 女[nǚ] and 乔[qiāo], the image icon of this character conveys the underlying image and meaning which is a word for



women. In addition, since Chinese characters convey underlying meaning with the icon itself, the Chinese character related to women are interpreted and illustrated in the metaphor individually. In this study, by analysing iconic metaphors in Chinese characters, specific cultural differences in Chinese conceptual metaphors are revealed.

- **Some reference works involved**

In order to make the research complete, some reference works were consulted, such as thesauruses, synonym dictionaries and Chinese-English dictionaries. Moreover, the results of some studies about women were involved for reference. As shown in Table 3 and 4 below, the key words for conceptual metaphorical patterns were selected based on the some conceptual studies that had been done. As shown in Table 5 and 6 below, in order to interpret and distinguish lexical terms into positive and negative categories correctly, the lists of lexical terms used to describe *emotions* and *personalities* were selected as an aid for this study.

**Table 3 The key words for Chinese conceptual patterns about women based on the studies had been done**

Conceptual patterns	Chinese compound words
WOMEN AS ANIMALS	百灵鸟[bǎi líng niǎo] (Lark)、猫[māo] (cat)、母老虎 [mǔ lǎo hǔ] (tigress, termagant)
WOMEN AS PLANTS	菊[jú] (chrysanthemum, daisy)、兰[lán] (orchid)、玫瑰[méi gui] (rose)
WOMEN AS OBJECTS	水[shuǐ] (water)、风[fēng] (wind)、雪[xuě] (snow)、月[yuè] (moon)、玉[yù] (jade)、赔钱货[péi qián huò] (distress commodity )、豆腐渣[dòu fǔ zhā] (soybean curd residue)
WOMEN AS SUPERNATURAL CREATURES	仙女[xiān nǚ] (fairy)、菩萨[pú sà] (Bodhisattva, Buddha)、妖精[yāo jīng] (evil spirit, alluring woman)、狐狸精[hú li jīng] (foxrel)、美女蛇[měi nǚ shé] (beautiful villain)
FEMININITY TERMS	温柔[wēn róu] (gentleness, softness, tenderness)、贞洁 [zhēn jié] (chastity, purity, chasteness)、纯洁[chún jié] (chastity)、顺从 [shùn cóng] (obedience)、优雅[yōu yǎ] (gracefulness, elegance)、娇媚[jiāo mèi] (flirtatious)、妩媚[wǔ mèi] (charming, delicious, delightful)、贤惠 [xián huì] (virtuous)、贤淑[xián shū] (virtuous, kind and genial)、内人[nèi rén] (wife, female spouse)、妾 [qiè] (concubine)

**Table 4 The key words for English conceptual patterns about women based on the studies had been done**

Conceptual patterns	English words
WOMEN AS ANIMALS	sparrow, swallow, lark, dodo, turkey, kitten, chicks, chicken, pullet, hen, cow, bitch, cat, dog, heifer, rabbit, fox, vixen, tigress, lioness
WOMEN AS PLANTS	peach, lily, daisy, rose, water melon
WOMEN AS OBJECTS	pie, tart, honey, sweetie, cookie, jelly, candy, creams, pudding, pastry, skirt, car, siren, tartlet
WOMEN AS SUPERNATURAL CREATURES	angel, goddess, vampire, fairy, witch
FEMININITY TERMS	tactful, emotional, beautiful, slim, elegant, pretty, neat, fragile, tearful, bubbly, dependent, bimbo, buxom, chatty, figure, tender

**Table 5 The key words for Emotion Descriptions (positive and negative)**

(<http://www.psychpage.com/learning/library/assess/feelings.html>)

**Positive terms**

OPEN	HAPPY	ALIVE	GOOD	LOVE	INTERESTED	POSITIVE
understanding	great	playful	calm	loving	concerned	eager
confident	gay	courageous	peaceful	considerate	affected	keen
reliable	joyous	energetic	at ease	affectionate	fascinated	earnest
easy	lucky	liberated	comfortable	sensitive	intrigued	intent
amazed	fortunate	optimistic	pleased	tender	absorbed	anxious
free	delighted	provocative	encouraged	devoted	inquisitive	inspired
sympathetic	overjoyed	impulsive	clever	attracted	nosy	determined
interested	gleeful	free	surprised	passionate	snoopy	excited
satisfied	thankful	frisky	content	admiration	engrossed	enthusiastic
receptive	important	animated	quiet	warm	curious	bold
accepting	festive	spirited	certain	touched		brave
kind	ecstatic	thrilled	relaxed	sympathy		daring
	satisfied	wonderful	serene	close		challenged

**Negative terms**

ANGRY	DEPRESSED	CONFUSED	HELPLESS	AFRAID	HURT	SAD
irritated	lousy	upset	incapable	fearful	crushed	tearful
enraged	disappointed	doubtful	alone	terrified	tormented	sorrowful
hostile	discouraged	uncertain	paralyzed	suspicious	deprived	pained
insulting	ashamed	indecisive	fatigued	anxious	pained	grief
sore	powerless	perplexed	useless	alarmer	tortured	anguish
annoyed	diminished	embarrassed	inferior	panic	dejected	desolate
upset	guilty	hesitant	vulnerable	nervous	rejected	desperate
hateful	dissatisfied	shy	empty	scared	injured	pessimistic
unpleasant	miserable	stupefied	forced	worried	offended	unhappy
offensive	detestable	disillusioned	hesitant	frightened	afflicted	lonely
bitter	repugnant	unbelieving	despair	timid	aching	grieved
aggressive	despicable	skeptical	frustrated	shaky	victimized	mournful
resentful	disgusting	distrustful	distressed	restless	heartbroken	dismayed
inflamed	abominable	misgiving	woeful	doubtful	agonized	
provoked	terrible	lost	pathetic	threatened	appalled	
incensed	indespair	unsure	tragic	cowardly	humiliated	
infuriated	sulky	uneasy	in a stew	quaking	wronged	

**Table 6 The key words for Personality Descriptions (positive and negative)**

(<http://www.psychpage.com/learning/library/assess/personality.html>)

POSITIVE			NEGATIVE		
adaptable	exuberant	productive	abrasive	fierce	ruthless
adorable	fabulous	proud	abrupt	filthy	sad
agreeable	fair	punctual	abusive	finicky	scary
alert	faithful	quiet	afraid	flashy	secretive
alluring	fantastic	receptive	aloof	flippant	selfish
ambitious	fearless	reflective	ambiguous	foolish	silly
amused	fine	relieved	angry	forgetful	slow
boundless	frank	resolute	annoyed	frantic	sneaky
brave	friendly	responsible	anxious	fretful	snobbish
bright	funny	rhetorical	arrogant	frightened	sore
calm	generous	righteous	ashamed	furtive	spendthrift
capable	gentle	romantic	awful	greedy	squeamish
charming	glorious	sedate	bad	grieving	stingy
cheerful	good	seemly	belligerent	grouchy	strange
coherent	happy	selective	bewildered	gruesome	sulky
comfortable	harmonious	self-assured	boorish	grumpy	tacky
confident	helpful	sensitive	bored	guarded	tense
cooperative	hilarious	shrewd	boring	gullible	terrible
courageous	honorable	silly	callous	helpless	testy
credible	impartial	sincere	careless	hesitant	thick-skinned
cultured	industrious	skilful	clumsy	homeless	thoughtless
dashing	instinctive	striking	combative	horrible	threatening
dazzling	jolly	splendid	confused	hungry	tight
debonair	joyous	steadfast	cowardly	hurt	timid
decisive	kind	stimulating	crazy	ignorant	tired
decorous	kind-hearted	successful	creepy	ill	tiresome
delightful	knowledgeable	succinct	cruel	irresolute	troubled
detailed	level	talented	cynical	jealous	truculent
diligent	lively	thrifty	deceitful	lacking	undesirable
discreet	lovely	tough	defeated	lazy	unsuitable
dynamic	loving	trustworthy	defective	lonely	unsure
eager	lucky	unbiased	defiant	malicious	upset
energetic	peaceful	willing	disturbed	naughty	voracious
entertaining	perfect	wise	domineering	nervous	vulgar
enthusiastic	placid	witty	draconian	noisy	wary
excellent	plausible	wonderful	embarrassed	obnoxious	wasteful
excited	pleasant	zany	envious	outrageous	weak
exclusive	plucky	zealous	erratic	panicky	weary

### 3.6 Conclusion

In this chapter, the information of data sources, the framework of research, the procedures of data collection and analysis are provided. Next chapter concentrates on the analysis and interpretation of the data analysis to answer the research questions.





## **Chapter 4**

### **Data Analysis**

#### **4.1 Introduction**

On the basis of the framework discussed in Chapter Three, the data analysis in this chapter focuses on the targeted thirty-seven Chinese and thirty-seven English articles in detail. The data analysis is divided into five parts. In order to answer the research questions, the procedure of analysis in each part is presented as below:

To answer the first research question, ordinary expressions, conventional usages and idioms used to describe and represent women are identified and categorized into five groups, which are Social Roles, Attitudes, Emotions, Physical Descriptions and Personality Descriptions. In each category, by analysing conceptual metaphors, the images of women are interpreted and discussed. (The complete lexical expressions is shown in Appendix I)

To answer the second research question, the conceptual metaphors are investigated and illustrated with the various examples and discussions from the lexical expressions appearing in the five categories, based on G. Lakoff's (1992) framework of conceptual metaphor.

Finally, to answer the third research question, the specific culturally different conceptual metaphors found in each category, including Chinese iconic metaphors, are explored and presented with examples and interpretations.

**4.2 The conceptual metaphors in the category of social roles**

In this section, the concrete lexical expressions referring to women’s social roles are identified in the targeted articles, and then classified into Social Roles category. A total of forty-eight social roles lexical terms are found in the Chinese data and forty-nine social roles lexical terms are found in the English data. The lexical expressions are classified into two subcategories which are positive terms (Table 7) and negative terms (Table 8).

**4.2.1 The positive conceptual metaphors in social roles category**

As shown in Table 7, eighteen Chinese and thirteen positive lexical expressions used to address women about their social roles are displayed. These lexical expressions of women’s social roles reflect the images of women in positive way. After examining positive lexical expressions, the positive conceptual metaphor about women’s social roles are shown in the following the table.

**Table7 The positive social role terms in Chinese and English about women**

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	老婆	[lǎo po] (wife)	44	wife (wives)	80
2	妈妈	[mā ma] (Mom Mommy)	26	mother (s)	57
3	女友	[nǚ yǒu] (girlfriend)	22	girl (s)	39
4	妻子	[qī zī] (wife)	12	mom(mommy)	20
5	小女人	[xiǎo nǚ rén] (little tender women)	11	queen (s)	10
6	太太	[tài tai] (Mrs, wife, madam)	11	lady (ladies)	7
7	母亲	[mǔ qīn] (mother)	7	girlfriend(s)	7
8	名媛	[míng yuán] (lady as socialite)	7	beauty	7
9	少女	[shào nǚ] (maiden)	6	virgin	4
10	女主人	[nǚ zhǔ rén] (wife)	5	princess	4
11	淑女	[shū nǚ] (gentlewomen, lady)	4	aunt(s)	3
12	美人	[měi rén](beauty)	4	maiden	1
13	公主	[gōng zhǔ] (princess)	3	duchess	1
14	千金	[qiān jīn] (thousand gold)	3		
15	玉女	[yù nǚ] (jade girl, pretty girl)	3		
16	女王	[nǚ wáng] (queen)	2		
17	正室	[zhèng shì] (wife)	2		
18	美眉	[měi méi] (beauty, pretty girl)	1		
<b>Total</b>		18	173	13	240

As shown in Table 7, the high frequency terms are normal and traditional forms of address, for instance, 老婆 [lǎo po] (wife) appears 44 times and 妈妈 [mā ma] (mom) appears 26 times in the Chinese data, wife (wives) appears 80 times, and mother(s) appears 57 times in the English data. On the other hand, the lower frequency terms presented are rare and unusual but might have some implications showing stereotypes and social views about women. Examples are addressing a woman who got married but is still working in company as *working wives* or *housewife*, the frequency of these two terms is much lower. The same is true in Chinese, 家庭主妇 [jiā tíng zhǔ fù] (housewives) and 职场妈妈 [zhí chǎng mā ma] (working mother). These terms show that women as *mother* is stereotyped in society. Fathers, on the other hand, are supposed

to go out to work outside, and they are not addressed as *working father*. But if a mother is working outside could be addressed as *working mother*. It seems that a mother who is working outside is unusual in society. In other word, the terms used to represent women are marked form; by contrast, the terms used to represent men are unmarked form. The finding shows that the social attitude about men and women's social status. Men are still dominant, while women are subordinate to men.

In terms of addressing women as *girl* and *wife*, there are more than one term refers to one definite social role in the Chinese data. For instance, 美眉 [měi méi], 玉女 [yù nǚ], 少女 [shào nǚ], 淑女 [shū nǚ] are four terms used to address pretty and young women; in addition, 老婆 [lǎo po], 妻子 [qī zǐ], 太太 [tài tai], 女主人 [nǚ zhǔ rén], 正室 [zhèng shì] are five terms used to address wife (wives). The first one 老婆 [lǎo po] appears frequently, because it is a normal and common way to address a wife and not very formal. The last one 正室 [zhèng shì] (wife) appears only twice in data, which is a traditional and formal term used to address women as wife. Here, it is worth noticing that the literal meaning of 正室 [zhèng shì] refers to a women as the main room of a house. Traditionally, the main room is the living room in a traditional Chinese house. The metaphorical term 正室 [zhèng shì] is used to address the main wife in a family and is traditional usage for “big wife” or “main wife” (WIFE IS MAIN ROOM). This traditional social role term using *main room* to address women as main wife is a metaphorical expression in the Chinese data (WOMAN AS ENTITY). The term 正室 [zhèng shì] (wife) conveys traditional Chinese culture and reveals the underlying meaning about women's social role in the past. Especially, the Chinese

character 室 [shì] (room) implies that a wife should stay at home and take care of family in traditional China.

Basically, the terms used to address women are similar in the Chinese and English data, even though Chinese culture differs from English culture. Some traditional and conventional terms used to address women in the data are virtually the same, for instance, *mother, mom, girlfriend, maiden, princess and queen* (Example 1).

### Example 1

- |                              |                           |
|------------------------------|---------------------------|
| (1) mom(mommy) = 妈妈 [mā ma]  | (2) mother = 母亲 [mǔ qīn]  |
| (3) girlfriend = 女友 [nǚ yǒu] | (4) beauty = 美人 [měi rén] |
| (5) princess = 公主 [gōng zhǔ] | (6) queen = 女王 [nǚ wáng]  |

As shown in Example 1, these terms basically contain the same meanings in the Chinese and English data which show the same social roles in Chinese and English society. It is worth noting that both Chinese and English language use *princess* and *queen* (WOMEN AS ARISTOCRATS) (Example 1 (5) and (6)) to indicate women. This finding matches a study of Rodriguez (2007: 33), in which the WOMEN AS ARISTOCRATS metaphor places the woman above the level of the ordinary people to the realm of royalty. When dealing with the metaphoric identifications of women with the terms of aristocrats, the first thing to bear in mind is the cultural framework presented by the “Great Chain of Being” (G. Lakoff and Turner 1980: 166-169). In the hierarchies of society queen and princess are higher than normal people. Therefore, the high status of the *queen* and *princess* applied to women is to show courtesy and to



highlight their positive, specific quality or particular field.

Furthermore, in the positive terms category, various nouns and adjectives present aspects of Chinese culture through metaphorical expressions. For instance, *jade*, *gold* and *beautiful eyebrow* used to represent women who have good qualities, good personalities and pretty appearance. The adjective *limpid* implies that women have a *kind*, *pure* and *gentle* personality. In example 2, four special Chinese metaphorical terms used for addressing young lady are presented.

### Example 2

- (1). 玉 女 [yù nǚ]  
jade woman

(A Chinese traditional girl who is pretty and has good qualities and special personalities)

([http://www.rayli.com.cn/0006/2007-08-09/L0006017\\_253704.html](http://www.rayli.com.cn/0006/2007-08-09/L0006017_253704.html))

- (2). 千 金 [qiān jīn]  
thousand gold

(A girl who is a daughter in a good family and is used to address a girl to show her high social status in society)

([http://beauty.pclady.com.cn/star/0909/449793\\_1.html](http://beauty.pclady.com.cn/star/0909/449793_1.html))

- (3). 淑 女 [shū nǚ]  
limpid women

(A gentle lady; a woman who is gentle and kind and has Chinese traditional women's characteristics)

(<http://health.27.cn/xljk/2009/0914/37470.html>)

- (4). 美 眉 [měi méi]  
beautiful eyebrow

(A beautiful girl; a young pretty women)

([http://www.rayli.com.cn/0006/2009-09-03/L0006017\\_561943.html](http://www.rayli.com.cn/0006/2009-09-03/L0006017_561943.html))

Example 2 (1) and (2), *Jade* and *gold* are expensive gem and material. Here, the conceptual metaphorical use of those rare materials represents women who have good quality, family background. A special noble personality and pretty appearance shows Chinese cultural background particularity through metaphorical lexical terms *jade* and *gold* (WOMEN ARE PRECIOUS ENTITY). Especially, 玉 [yù] (jade) is a specific Chinese character used to describe and represent women's quality and personality. As presented in Chapter 2, 玉 [yù] (jade) has high frequency in Chinese women's names.

Furthermore, example 2 (3), Chinese character 淑 [shū] (limpid) is similarly used as 玉 [yù] (jade) in women's names frequently. The original and literal meaning of 淑 [shū] is to describe the quality of water that is clear, soft and pure without any impurity. It is conventional expression but metaphorically used to represent women who have good Chinese traditional female's characteristics such as *tender*, *gentle* and *kind*. To some extent, 淑 [shū] is a feminine word particularly used to describe women, such as compound word 淑女 [shū nǚ] also could be used to indicate a girl who is a *virgin* which can be found in the English data. In terms of pure and clear, the term *virgin* appears in English data four times. The original meaning of *virgin* is undeveloped land, original territory. So, it also implies *clear*, *pure* and *chaste*. Using *virgin* indicates the quality of a girl who is *simple*, *clear*, *pure* and *chaste*, and also implies a girl who has not had sexual experience yet.

Example 2 (4), 美眉 [měi méi] is a modern word which comes from the Internet. The literal and original meaning of 美眉 [měi méi] (beautiful eyebrow) is that every beautiful girls should perhaps have. The lexical expression *beautiful eyebrow* used to

indicate girl or young women is a metonymic expression. For instance, “他搭讪功夫博得美眉的欢心” (His flirtatious skill caught the **beautiful girl’s** heart) . Although the metonymic expression 美眉 [měi méi] is more and more popular recently, people use it really unconsciously and even do not notice the literal meaning of it. This kind of metonymy of using human body parts to indicate particular groups of women shows the language that we use deeply depends on people’s experience and knowledge. It reveals people’s attitude through examining the underlying metaphorical meaning.

**4.2.2 The negative conceptual metaphors in social roles category**

In this section, the negative social role terms about women’s social roles are presented as below (Table 8). Eight Chinese and eight English negative lexical terms are found. These negative terms used to address women in the table are not completely insulting or abusing. Because social attitudes about women are changing, some new and modern terms revealed. It is certainly hard to categorize them in one particular category with a clear cut line. Besides, some conventional terms and expressions are strongly based on human experience, cultural background, context and personal points of view. So, in terms of negative terms, it is generally the social attitude about women’s social roles based on research which has been discussed in chapter 2.

Table 8 The negative social role lexical terms in Chinese and English about women

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	大奶	[dà nǚ] (wife,)	22	mistress	3
2	情人	[qíng rén] (mistress, lover, sweetheart)	11	whore	2
3	女强人	[nǚ qiáng rén] (tough women)	8	prude	1
4	第三者	[dì sān zhě] (mistress, lover)	8	stripper	1
5	大女人	[dà nǚ rén] (big women)	7	frump	1
6	黄脸婆	[huáng liǎn pó] (yellow-faced woman)	5	virago	1
7	剩女	[shèng nǚ] (the girl left on the shelf)	2	cowgirl	1
8	男人婆	[nán rén pó] (manly women)	1	biddy	1
Total	8		64	8	11

As shown in Table 8, Chinese negative terms have a high quantity in the data; English negative terms display a lower quantity on negative attitude about women. The reason for the high frequency in the Chinese data is because there are five terms used to indicate *mistress* and *lover* in the Chinese data. See the Example 3 below:

Example 3

Lexical terms		English Meaning	Frequency
1	小三	[xiǎo sān] (mistresses, lover, sweetheart)	24
2	情人	[qíng rén] (mistress, lover, sweetheart)	11
3	第三者	[dì sān zhě] (mistress, lover)	8
4	二奶	[èr nǚ] (mistress, illicit lover)	5
5	小蜜	[xiǎo mì] (secretary, young mistress)	2

As shown in the example 3 above, the five terms display from high frequency to lower frequency, which all used to indicate women’s social role as *mistress* or *illicit lover*. The lexical terms 小三 [xiǎo sān] and 二奶 [èr nǚ] are classified in the negative category, which contain the derogatory attitudes about *mistress* in the Chinese data. Actually, even though there are five terms to address women as *mistress*, they convey the different levels of insult (maybe the fourth one is the worst). By examining the

iconic image in the characters, the underlying metaphors reveal the social role of mistress. Take lexical term 小三 [xiǎo sān] and 小蜜 [xiǎo mì] to consider, two of them contain the Chinese character 小 [xiǎo] which literal meaning is *small* and *little*. Here, the Chinese character 小 [xiǎo] conveys the underlying meaning of lower status in the Chinese society. Particularly, the lexical term 小三 [xiǎo sān] derived from 第三者 [dì sān zhě], two of these terms contain the character 三 [sān] which means *three*. From the hierarchy of *three* used to represent *mistress* whose status in relationship of triangle is the lowest. The image icon of 小 [xiǎo] (small) and 三 [sān] (three) convey the underlying meaning which is a lower social status of *mistress*. It indicates that iconic metaphors in Chinese characters are essential in the Chinese language. Although people utilize these terms unconsciously and automatically, the social attitudes emerge on the surface. Compared with English data, as shown in Table 8, the top negative term is *mistress*. All in all, these terms found in the data reveal the social attitude about a woman as *mistress* which is not accepted by most of people in society.

Furthermore, in the Chinese data, there is one special phenomenon to be noticed. As shown in Table 7, there are five different terms used to address women as *wife* (*wives*) in the Chinese data which are traditional and positive terms. However, two negative social role terms found to address women as *wife* are 大奶 [dà nǚ] and 黄脸婆 [huáng liǎn pó] (Example 4 (1) and (3)). First of all, the first term 大奶 [dà nǚ] (*wife*) should be compared with another negative term 二奶 [èr nǚ] (*illicit lover, mistress*) (Example 4 (2)), because they both have the same metaphorical expressions and contain a derogatory meaning as explained below:



#### Example 4

(1) 大 奶 [dà nǎi]

big breast

(Main wife, who is the legal wife in a family, but contains derogatory meaning)

(<http://qg.27.cn/hycb/2009/0903/34136.html>)

(2) 二 奶 [èr nǎi]

second breast

(A man's lover, who breaks the relationship between husband and wife, and always has a negative affection in family)

(<http://book.qq.com/s/book/0/18/18165/index.shtml>)

(3) 黄 脸 婆 [huáng liǎn pó]

yellow face old woman

(A wife, who is married for a long time, does not care about her appearance to appeal to others)

([http://www.rayli.com.cn/0006/2009-08-26/L0006017\\_547797.html](http://www.rayli.com.cn/0006/2009-08-26/L0006017_547797.html))

(4) 男人 婆 [nán rén pó]

male old women

(A woman, whose behavior is very forceful and rude like a man, is not attractive)

([http://beauty.pclady.com.cn/star/0909/449793\\_1.html](http://beauty.pclady.com.cn/star/0909/449793_1.html))

In Example 4 (1) and (2), 大 [dà] means 'big' or 'main' and 二 [èr] means 'two' or 'second'. The character 二 [èr] (two) shows that the hierarchy of social position is lower and main wife. Besides, the two terms contain the same Chinese character 奶[nǎi] that means 'breast'-- the part of a woman's body (WOMEN AS BODY PART). By using women's personal private body parts as metonymic expression represents the social roles of women which affects people's attitude about them. Especially, 二奶 [èr nǎi] (mistress, illicit lover) contains bad social image and derogatory attitude about a woman who breaks the relationship of a happy family. Here, the character 二 [èr], the

number *two* shows the status is after the main wife. Using human body part to represent people does not just exist in Chinese. There is a similar example in English, for instance, “cunt”, whose original meaning is a woman's vagina. According to the definition from *Longman Dictionary of Contemporary English*, “cunt” is an abusive term for a stupid or an unpleasant person, and usually is considered the most offensive word in that context and even more forceful than *bitch*. Some radical feminists in the 1970s sought to eliminate disparaging terms for women, including “*bitch*” and “*cunt*” (Johnston and Klandermans 1995: 174), but the term *bitch* still exists in the Attitude Category of English data. However, the term “*cunt*” does not appear in the English data in this research.

The second point in this section discusses women's social status by means of the appearance and behavior of women in the public. If a woman does not dress up nicely or behaves forcefully as a man, she could be dressed up a special term. Example 3 (3) and (4), 黄脸婆 [huáng liǎn pó] (yellow faced women) and 男人婆 [nán rén pó] (manly women) (long tongue women) show the attitude to women's social roles that they do not pay attention to their appearance and behave like a man. They may be stereotyped as *a yellow-faced old women* and *masculine old women*. Therefore, these terms also can be categorized into the Attitude Category, Physical description Category and Personality Category. These terms represent a kind of social attitude about a group of women whose appearance and behaviour are not thought to be a proper or ideal woman. These examples well illustrate the fact that those belittling and demeaning terms of address represent women which differs from men's.

Since the roles of women and men are different, the values about men and women in society have different specific features. “A man’s value on the market is based on what he does and what he has, while a women’s value is based on what she is” (Eckert 2004:167). In other words, men and women play their own roles in society. If women were careless about their appearance, they would be classified into some special groups. Similar negative terms can be found in the English data, examples are *frump* and *virago*. The findings match the study of Schulz (1975: 82-85), which analyzed the changing semantic meanings about women through metaphors describing women which include high number of derogatory and belittled images, such as words for women *hag* and *frump*. Such term *frump* is found in the English data. These terms both in Chinese and English show a kind of social attitudes and people’s viewpoints about how public ‘read’ and represent women.

In the English data, besides some points mentioned above, the second highest negative social role is *whore* used to indicate a woman who works in the sexual industry. The meaning is same as *prostitute*. Another negative term *stripper* originally meant a machine that is used to peel off skin or an outside cleaner (WOMAN AS A MACHINE). It is a metaphorical expression used to indicate a girl who takes off her clothes to entertain men without having sex with them. Similarly, the other metaphorical terms *starter* and *kaleidoscope* found in the Attitude Category are also used to represent WOMEN AS ENTITIES.

#### 4.2.3 The Cluster Models of *mother* and *wife* in the Chinese and English data

It commonly happens that a number of cognitive models combine to form a

complex cluster that is psychologically more basic than the models taken individually. They are referred to as cluster models (G. Lakoff 1987:74). An example is the concept of *mother*, according to the classical theory, it should be possible to give clear necessary and sufficient conditions for what *mother* means that would fit all the cases as situations. Therefore, in this research, categories about social role group will present *mother* and *wife* as two clusters that are found in this research both in Chinese and English data (Table 9). The aim of classifying *mother* and *wife* is to reveal the social roles about stereotyped women as *mother* and *wife*, and the social attitude about what a real *mother* and an ideal *wife* should be, moreover, what the concepts of mother and wife that people should know.

**Table 9 The lexical terms used to address *mother* and *wife* in Chinese and English**

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	职场妈妈	[zhí chǎng mā ma] (working mother)	4	working mother(s)	6
2	孕妇	[yùn fù] (pregnant women)	3	stay-at-home mother(s)	2
3	家庭主妇	[jiā tíng zhǔ fù] (housewives)	2	housewife	2
4	大肚婆	[dà dù pó] ( pregnant women)	1	working wives	1
5				homemakers	1
6				childminders	1
7				a prospective mother	1
8				a pregnant woman	1
Total		4	9	8	15

Traditionally, the definition of *mother* or *mom* might be something like: a woman who has given birth to a child or a mother-to-be, and who should stay at the home taking care of family members and children. A *working mother* is a mother who has two

social roles in society, a mother and an employee. As noticed in former Category I (Table 7), the frequency of *mother* appears 57 times and mom (mommy) appears 20 times in the English data. In the Chinese data, the frequency of 妈妈 [mā ma] ('mom' or 'mommy') appears 26 times, 母亲 [mǔ qīn] ('mother' or 'mothers') appears 7 times. Therefore, comparing with the Table 9, it is worth noticing that *working mother(s)* appears just 6 times in the English data and 职场妈妈 [zhí chǎng mā ma] (working mother) appears 4 times in the Chinese data (Table 9). These findings show that women as *mother* are stereotyped both in Chinese and English society. Generally, it is a normal social phenomenon that father works outside and earns money for family. In that case, it is seldom to address a "father" as a *working father*. But if a mother works outside could be addressed as *working mother*. It seems like that a *mother* who works outside is unusual in normal social attitudes. In other word, these lexical terms are "marked form", which should compare with "unmarked form".

According to the stereotypical view, men's use of language is "norm" (unmarked form), women's use of language is "deviate form" (marked form) (Goddard and Patterson 2000:61). The term *mothers* or *wives* who not stay at home all day with their children cannot properly nurture children and take care of a family. There is also a stereotypical view of work, according to which it is done away from the home, and housework and child-rearing do not count (G. Lakoff 1987: 80). Therefore, the social issues of *working mothers* is always struggling between their careers and taking care of a family. The following examples extract from English data that show the *working mother's* struggling.



### Example 5

(1)--It's often assumed that the *working mother* is the woman who will see her career suffer.

(<http://www.dailymail.co.uk/femail/article-1183895/Childless-women-vilified-bosses-Why-NOT-having-family-ruin-career.html>)

(2)--'If you are a *working mother*, it doesn't mean everything is straightforward and simple - far from it,' she said.

(<http://www.dailymail.co.uk/femail/article-1183895/Childless-women-vilified-bosses-Why-NOT-having-family-ruin-career.html>)

(3)--It's a scale of competitiveness where full-time *working mother* vs part-time *working mother* comes just below *working mum* vs *non-working mum*.

(<http://www.dailymail.co.uk/femail/article-1210787/Why-women-cruel-comes-mothering.html>)

As shown in the Example 5, the working mothers are struggling and suffering. Be a working mother does not mean everything is straightforward and simple, and it could affect a mother's career and family relationship. Because they are acting in two social roles, mother and employee, those jobs are not easy for a woman to deal with well at the same time. For this reason, the conceptual category *working mother* and *working wives* are defined contrasting the *housewife* with *mother*. The Chinese terms 家庭主妇 [jiā tíng zhǔ fù] (housewives) and English terms *housewife* are found in data equally. As mentioned above, the clustering of the cognitive groups presents *mother* category. The effect is the stereotype of the *mother* as *housewife*. The stereotype of women as *mother* or *wife* is nurturing children and caring for family members in a family. The other similar social terms such as *homemakers* and *childminders* are also found in the English data. Therefore, for those reason, *working mothers* and *working wives* are contrast with *housewives*, *homemakers* and *childminders*.

#### 4.2.4 The specific professional terms used to address women

This section is about professional terms of women, which is also a kind of the stereotyping. People are categorized into groups where some group members are seen as more typical or representative than others, even though in reality they may be in the minority. In terms of language and gender, the profession terms used to represent women and men are different. Since English language had been considered as gender grammar language, some certain terms are grammatically marked, such as *actress*, *heroine* and *ballerina* in English data (Table 10). Although Chinese language does not have gender grammar language (as *actress* is marked), however, the terms describing women in certain occupations shows the social attitude about groups of women who are working in the occupation. Additionally, the iconic metaphors in Chinese characters reveal the underlying meaning that the occupations belong to women. The Table 10 below shows, 保姆 [bǎo mǔ] (nanny) and 红娘 [hóng niáng] (matchmaker) contain Chinese character 女[nǚ] (women). Chinese iconic metaphors convey the underlying meaning that the occupations belong to women in Chinese culture.

**Table 10 Lexical terms about professions for women**

No.	Chinese			English	
	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	秘书	[mì shū] (secretary)	26	actress(es)	30
2	模特	[mó tè] (model)	4	model(s)	12
3	小蜜	[xiǎo mì] (secretary, mistress)	2	nurse(s)	4
4	保姆	[bǎo mǔ] (nanny)	2	nanny	2
5	红娘	[hóng niáng] (matchmaker)	1	secretary	2
6	护士	[hù shì] (nurse)	1	heroine	1
7				ballerina	1
<b>Total</b>	6		36	7	52

As show in Table 10, first, we can find some types of terms that have same meanings, examples are, *secretary*, *model*, *nanny*, and *nurse*. It might shows the generally social attitude in Chinese and English to those women who are working in the occupations are the same. Or it could be said that those occupations are socially suitable for women. Therefore, certain groups of women are stereotyped in those occupations. The unique professional term in this category is *matchmaker* in Chinese only; *actress*, *heroine* and *ballerina* are found in English only. As discussed in Chapter 2, there are forms of marking that are part of the morphological system of English, for example, suffixes such as 'ina', 'ine', 'ess' and 'ette' (Goddard and Patterson 2000: 61). Such term *actor* has normally used to address male *actors* and *actress* is a specifically feminine word. It shows that men use of language (*actor*) is norm form but women use of language (*actress*) is deviant form. It is worth noticing that *heroine* and *ballerina* are also marked for gender. The term *hero* used for man prototypically, but female hero is *heroine*. In case of *Ballerina*, who is indicated to female, the male is a male *ballet dancer*.

Even though the radical feminists assert that some words used to address women or describe women are sexist and have fought against gender grammar language that is used to separate men and women in 1970s (Johnston and Klandermans 1995: 79). But some terms still exist and show continually in this research, especially the term *actress* was found to have high frequency, which shows the movement of feminism might have a less directly influence on social common sense. Hence, the finding shows that the social attitudes and common sense have less changing. Or it is hard to change social

attitude and social common sense.

Another reason for the high frequency is that the data comes from magazine genre. Women's magazines are a special discourse in mass media. By analyzing the language in women's magazines, the data shows the social attitudes about what women should be in society, and how pretty women should look like. So women's magazines become a social model for modern women to follow. Especially, *actresses* are the popular social models on TV, in movies and any kind of shows. They present the newest fashion, make up, and stylish jewelry and accessories.

Moreover, when analyzing the Chinese category, the frequency of 秘书 [mì shū] (secretary) is the highest. Because the occupation of secretary is a careful, thoughtful job, it seems like a proper and popular career for women. However, the reason why it has the high frequency is that it contains another meaning which is a man's *lover* or *mistress*. According to the context, the connotation of it could present different social roles of women. Since two Chinese characters 秘书 [mì shū] (secretary) and 小蜜 [xiǎo mì] (secretary) have the same pronunciation (秘 [mì] (secret) = 蜜 [mì] (honey)), the modern term 小蜜 [xiǎo mì] (No. 3 in Table 10) appears to describe the special position of *secretary* currently, and also to distinguish from the general *secretary*. Besides, the literal meaning of 小蜜 [xiǎo mì] is "little *honey*" (WOMEN AS SWEET FOOD). The metaphorical expression implies the close and intimate relationship between employer and secretary, and reveals underlying social role about women as *mistress* or *lover* of men.

In this social roles category, traditional, conventional and modern forms of

address used to present women have been discussed in Chinese and English data. Although there are limitations in the qualities of data, it has presented women's social status in the present time by examining how they are addressed. The cultural specific iconic metaphors underly in the Chinese special noun and adjective characters used to refer to women particularly. In English data, some marked social terms are found which shows social attitude and common sense have less changed. The following part will continue to discuss lexical terms about social attitudes and women's attitude at present in the Category of Attitudes.

### **4.3 The conceptual metaphors in the category of attitudes**

In this section, the concrete lexical expressions referring to attitudes about women are identified in the targeted articles, and then classified into Attitude category. There were fifty-six lexical terms in Chinese and fifty-five lexical terms in the English data. The main Category of Attitudes about women are divided into some subcategories, such as Positive terms, Negative terms about women, Feminine words, Immature terms used to describe women, and some patterns such as WOMEN AS ENTITIES and WOMEN AS LIVING ENTITIES, each of them are presented and discussed in detail.

#### **4.3.1 The Positive conceptual metaphors in the attitude category**

The positive conceptual metaphors found through lexical expressions in attitude category. Generally, the languages used to represent women are not considered as strong as the language used to describe men. The use of language used to represent women has been called 'female language' and 'powerless language'. As the Table 11 shows below:



**Table 11 The positive attitude terms in Chinese and English about women**

No.	Chinese			English	
	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	积极	[jī jī] (positive)	4	firmly	3
2	友好	[yǒu hǎo] (friendly)	3	romantic	3
3	理性	[lǐ xìng] (rational)	3	careful	2
4	用心	[yòng xīn] (careful, attentive)	3	supported	2
5	理智	[lǐ zhì] (intellectual, rational)	3	funny	2
6	乐观	[lè guān] (optimistic)	2	friendly	1
7	细心	[xì xīn] (careful, subtle, sensitive)	2	severe	1
8	委婉	[wěi wǎn] (euphemism)	2	rational	1
9	忠诚	[zhōng chéng] (devoted, loyal)	1	conscious	1
10	真心	[zhēn xīn] (sincere, heartfelt)	1	intuitive	1
11	温柔婉转	[wēn róu wǎn zhuǎn] (tender and euphemism)	1	soothed	1
12	热心	[rè xīn] (warmhearted)	1	self-obsessed	1
13	体贴	[tǐ tiē] (thoughtful, considerate)	1	supportive	1
14	活泼	[huó pō] (vivacious, lively)	1	domestic	1
15	可爱	[kě ài] (lovely, amiable)	1	emotional	1
16	笑容可掬	[xiào róng kě jū] (be all smiles)	1	cheerful	1
17	和蔼可亲	[hé ǎi kě qīn] (kindly and amiable)	1	circumspect	1
18	大方	[dà fāng] (generous)	1	positively	1
19	随和	[suí hé] (amiable, easy-going)	1	tender	1
20	平和	[píng hé] (mild, gentle, peaceful)	1	commiserate	1
21	含蓄	[hán xù] (implicit manner)	1	optimistic	1
22	豁达	[huò dá] (generous)	1	powerful	1
23	贴心	[tiē xīn] (thoughtful, careful)	1	brightly	1
24	千依百顺	[qiān yī bǎi shùn] (obedient)	1	wonderful	1
25	谨慎	[jǐn shèn] (cautious, prudent)	1	softly	1
26	成熟	[chéng shóu] (ripe, mellow, mature)	1		
27	宽容	[kuān róng] (lenient)	1		
28	忍让	[rěn ràng] (tolerant, self-surrender)	1		
29	体谅	[tǐ liàng] (considerate)	1		
30	同情心	[tóng qíng xīn] (sympathy)	1		
<b>Total</b>		30	44	25	32

As shown in Table 11 above, there are thirty Chinese and twenty-five English positive lexical terms about women. In English data, *romantic*, *domestic*, *softly*, *tender*, *friendly* and *emotional*, are terms used to represent women intending to create positive

image of women in online magazine websites. The same as in the Chinese data, *positive, friendly, careful, thoughtful, warmhearted* are terms used to describe women's attitude and also show social attitude about what an ideal woman should be. By analysing those terms, an ideal or a good woman seems to have the same stereotypes in Chinese and English, not just the personality of women should have, also about the attitude that is expected by public.

Some special terms, especially Chinese characters, contain 'heart' to show the attitude that women should have. In the Chinese data, six attitude terms about women contain the Chinese character 心 [xīn] (heart), see example 6 below.

**Example 6**

- (1) 用 心 [yòng xīn] (careful, attentive)  
using heart
- (2) 细 心 [xì xīn] (careful and thoughtful)  
subtle heart
- (3) 贴 心 [tiē xīn] (thoughtful, considerate, careful)  
sticking heart

The example 6 below presents 3 terms 用心 [yòng xīn], 细心 [xì xīn], 贴心 [tiē xīn], which appeared in the Chinese data, and also including two terms 细腻 [xì nì], 体贴 [tǐ tiē] that also have similar meaning of *careful* and *thoughtful*. Example 6 (1), (2), and (3) show those three compound Chinese words have similar meanings and the same Chinese character 心 [xīn] (heart). Those are metaphorical expressions that applying 心 [xīn] (heart) to imply the quality of a person, or attitudes about them. The iconic metaphor of Chinese character 心 [xīn] (heart) convey the underlying meaning that the attitude of a woman is deeply connected with heart. It plays a significant role in

iconic representation of the meaning. In addition, the literal meanings of those three compound words create an image about *using heart* to be considerate and take care of others. That contains the underlying meaning of a positive attitude about women who should have a good heart, use a “subtle” and “sticking” heart to take care their family and children in Chinese culture. Women thus are stereotyped about how public thinks of them. There are three more compound words contain 心 [xīn] (heart). See the examples below.

- (4) 同情 心 [tóng qíng xīn] (sympathy, compassion)  
sympathetic heart
- (5) 真 心 [zhēn xīn] (sincere)  
true heart
- (6) 热 心 [rè xīn] (enthusiastic, warmhearted)  
hot heart

Example 6 (4), (5), and (6) show that women should have a compassionate feeling, sincere and enthusiastic attitude to do something. It is very noticeable that these compound words contain the character 心 [xīn] (heart) as well. These literal expressions all are connected to *heart* with adjectives *sympathetic*, *true*, and *hot* to describe the attitude of women. By looking at 心 [xīn] (heart), it is possible easily to understand those conceptual expressions which contain positive meanings about ideal women who should have a “true” and “hot” heart. Therefore, it is possible and understandable for Chinese people to image women’s characteristics, attitudes or personalities when these compound words catch into our eyes. Furthermore, the finding of *heart* metaphors in Chinese indicates that metonymic and metaphoric expressions of heart are strongly connected with attitude, emotion and personality descriptions. Some heart metaphors

could be found in English idioms and ordinary expressions as well, such as *a heart of stone*, *heartbroken* and *heart-wrenching*. Heart is the most important organ in human body. The use of most important body part indicates that when the heart metaphor applies into languages it is deeply associated with human's emotions and attitudes, such as happy, sad, love, anger and so on.

Furthermore, from another point of view, women are considered to be in subgroups or subcultures in society. So, the use of language about women shows them to be weak, powerless and gender-specific. For instance, *tender*, *softly*, *emotional* and *supportive*, these terms are used to describe women who are not always as strong as men generally and are always considered to be a follower or a supporter but not a decider or a leader. Similar feminine terms are also found in Chinese data, examples are 温柔 [wēn róu] (tender), 细心 [xì xīn] (thoughtful), 体贴 [tǐ tiē] (considerate), 千依百顺 [qiān yī bǎi shùn] (obedient) (in Table 11). The finding indicates that these feminine words reveal the attitudes about women are supposed to be tender, obedient and support. Since these weak, soft and tender terms are stereotyped on women, it is hard to change social attitudes about women who should be tender and obedient.

However, it is interesting that some masculine terms are used to represent women also found in both data, such as, *firmly*, *rational*, *powerful* and *circumspect* in English data and 理性 [lǐ xìng] (rational), 理智 [lǐ zhì] (intellectual, rational), 谨慎 [jǐn shèn] (circumspect, cautious, prudent) in Chinese data. It shows that social attitudes are changing about contemporary women. The women are given more and more rational attitudes. Especially in the career work place, women can act as powerfully as men.

However, women’s language is generally considered to be weak and powerless. So an advice book for women in seeking careers provides some advices that they should be more like men. If not, then, it is not easy for a tender woman to survive in the working place. So what will happen if a woman is not like a woman? In Chinese, the special term used to address women as a 男人婆 [nán rén pó] (masculine old women) or 女强人 [nǚ qiáng rén] (tough women, capable women) are presented and discussed in the Social Role category. Generally, there is a negative social attitude about women who are more masculine and aggressive but not feminine and tender. In the next sections, the lexical terms are classified into certain categories, in which generally negative social attitude towards women are shown.

#### 4.3.2 The conceptual patterns about WOMEN AS ENTITIES and LIVING ENTITIES in the Chinese and English data

In the first part of this section, all the lexical terms and traditional expressions used to represent women are investigated and summarized into conceptual patterns:

WOMEN AS ENTITIES (Table 12), WOMEN AS LIVING ENTITIES (Table 13)

**Table 12 The lexical terms used in WOMEN AS ENTITIES metaphor**

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	花、花朵	[huā] [huā duǒ] (flower)	3	Barbie	4
2	芭比娃娃	[bā bǐ wá wa] (Barbie doll)	2	doll	3
3	碧玉	[bì yù] (green jade)	1	starter	3
4	辣椒	[là jiāo] (hot pepper)	1	honey	2
5				castoffs	1
6				kaleidoscope	1
Total	5		7	6	14

As shown in Table 12, in the Chinese and English data, using *Barbie* or *doll* to represent women are found in the data. Barbie is a famous brand of toys all over the



world. Using Barbie to represent women shows women's physical appearance as pretty, cute or glamorous, but also shows a social attitude about women. Take, for instance, the description of a model in one article (Example 7 (1) and (2)).

### Example 7

- (1) The 28-year-old, who stars in the US television show Keeping Up With The Kardashians, dressed up as a high-fashion **Barbie** for Australia's Kurv magazine.

(<http://www.dailymail.co.uk/tvshowbiz/article-1211967/Kim-Kardashian-get-s-Barbie-makeover.html>)

- (2) **Barbie girl:** Kim Kardashian paid tribute to the iconic blonde in a fashion shoot for Kurv magazine.

(<http://www.dailymail.co.uk/tvshowbiz/article-1211967/Kim-Kardashian-get-s-Barbie-makeover.html>)

- (3) 关颖的棕红色长发配上黑色粗发带，有些芭比娃娃的感觉。

(GuanYing wears a thick black hair band to match her red brown hair, looks like a **Barbie Doll**.)

([http://beauty.pclady.com.cn/star/0909/449793\\_1.html](http://beauty.pclady.com.cn/star/0909/449793_1.html))

- (4) 她总像一朵开在路边的小野花，没心没肺地迎着 阳光绽放。

(She always likes a **little wild flower** blossoming towards sunshine on the roadside, and does not care about anything around her.)

([http://www.rayli.com.cn/0006/2009-08-26/L0006017\\_547797.html](http://www.rayli.com.cn/0006/2009-08-26/L0006017_547797.html))

- (5) 找个花朵一样的娇妻妹妹，不会挣钱也是无用！

(Looking for a delicate wife as beautiful as a **flower**, who cannot earn money, is useless.)

(<http://book.qq.com/s/book/0/18/18165/index.shtml>)

As examples shown above, Barbie doll is used to describe young pretty women in Chinese and English. As a matter of fact, it is interesting to note that the Chinese language is affected by English culture. Barbie comes from America originally, which is

a plastic toy loved by most young girls. However, using Barbie as a metaphor to represent Chinese women implied that she looks like a European woman (Example 7(3)). It could be either a compliment or an insult, which all depends on the context and the person who is describing the woman. Most magazines' covers present and describe their cover girl as Barbie, because they as a modern symbol are pretty and stylish (Example 7 (1) and (2), and (3)). However, if this kind of expressions is applied in the working place to describe women it could become an insult which means pretty outside but empty inside.

Moreover, in the Chinese data, the top lexical term 花 [huā] (flower) also contains the same meaning (Example 7 (4) and (5)). In example (4), the woman is described as a little wild *flower*; and in example (5), a beautiful wife who looks like a *flower* is incapable to earn money and is not acceptable to most men. Therefore, in the social attitude about women, looking good outside is not enough, but they also should be capable and skillful in society.

In addition, as 碧玉[bì yù] (green jade) and 玉[yù] (jade) have been explained in the Social Roles category, the jade metaphorical terms are used to indicate women in a special way. The jade in Chinese is considered as special treasure, there is a proverb in Chinese, ‘黄金有价玉无价’ means there is definite price to measure gold, but no definite price to measure jade. Therefore, using entity metaphor, jade is used to describe women and contains a positive meaning. In terms of entities, there are 辣椒 [là jiāo] (hot pepper) in Chinese data and *honey* in English data. The corresponding expressions are such as in Example 8.

### Example 8

- (1) “Gosh, you look **hot** tonight—let’s go to bed!” he says.  
(<http://www.elle.com/Living/Career/Career-Advice-Sabotaging-Husbands>)
- (2) 难道自己真的是小辣椒，没有女人味吗？其实也希望自己可以温柔如水。  
(Am I really a little **hot pepper** without feminine sense? Actually I hope I was as tender as water.)  
([http://www.herschina.com/0006/2009-09-14/L0006002\\_37711.html](http://www.herschina.com/0006/2009-09-14/L0006002_37711.html))
- (3) 一个口无遮拦、作风泼辣的女人。  
(She is a loose-tongued and **forceful** working-style woman.)  
([http://www.rayli.com.cn/0006/2009-08-26/L0006017\\_547797.html](http://www.rayli.com.cn/0006/2009-08-26/L0006017_547797.html))
- (4) 麻辣 女王  
**Spicy Queen**  
([http://www.rayli.com.cn/0006/2009-08-26/L0006017\\_547797.html](http://www.rayli.com.cn/0006/2009-08-26/L0006017_547797.html))

In words using taste or temperature ‘**hot**’ is used to describe women. As example (example 8(1)) shows the taste of food or feeling of heat is used to represent a woman who is such a pretty and sexy figure who could turn on a man’s lust. It matches G. Lakoff’s conceptual metaphoric patterns (1987: 410) LUST IS HEAT; LUST IS HUNGER; THE OBJECT OF LUST IS FOOD. In Chinese data, the term 辣椒 [là jiāo] (hot pepper) is a kind of vegetable, 辣 [là] means “tasting spicy”, the underlying meaning is that of a woman whose behavior is forceful and aggressive (example 8 (2), (3), and(4)). Another expression in this category also is connected with foods and taste (example 9), which could match Hines’s conceptual metaphoric patterns (1999: 147) WOMEN AS DESSERTS, WOMEN ARE SWEET OBJECTS metaphors, such as *honey*, *tart* and *pie* (1999: 157-158). Because of the food conceptual patterns, the taste of the food could be *delicious*, *sweet*, *tasteful* and *hot*. Understanding the realizing the

underly conceptual patterns, the metaphoric expressions are very easy to understand.

The examples as follows:

### Example 9

- (1) “She’s **delicious**.”

(<http://www.elle.com/Living/Career/Die-Mommy-Die>)

- (2) “Oh, **honey**, you're so funny.”

(<http://www.usmagazine.com/news/jennifer-aniston-i-dont-mind-being-called-the-lonely-girl-200948>)

- (3) “**Honey**, I just had a really long and hard day, can you give me an hour to wind down and relax?”

([http://love.ivillage.com/Inproblems/Incommunicate/0,,askmen\\_bgtcs7lb,00.html](http://love.ivillage.com/Inproblems/Incommunicate/0,,askmen_bgtcs7lb,00.html))

There seems to be a tendency to portray women as sweet as honey. From a nutritional standpoint, sweets are not essential in our diets; on the contrary, they can be done without. Hence, one of the main underlying assumptions of the status of women might be unimportance. One more point should be noticed in the English data, women could be represented as some entities such as, *starter*, *castoffs* and *kaleidoscope*. In analysing the women’s status, the hierarchy of the “Great Chain of Being” (G Lakoff and Turner 1980: 166-167) should be kept in mind. These desserts and sweet objects have a lower hierarchy in the “Great Chain of Being”. Therefore, the conceptual metaphorical expressions about women should be noticed that they do not want to put women into a high social position. In the following part, WOMEN AS LIVING ENTITIES are presented as follows:

Table 13 The lexical terms used in WOMEN AS LIVING ENTITIES metaphor

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	小鸟	[xiǎo niǎo] (a little bird)	3	bitch	4
2	孔雀	[kǒng què] (peacock girl)	2	chick	2
3	蝴蝶	[hú dié] (butterfly)	2	cows	2
4	母老虎	[mǔ lǎo hǔ] (a female tiger, tigress)	2	pest	1
5	猎物	[liè wù] (prey)	2	vampire	1
6	妖精	[yāo jīng] (spirit, alluring woman)	1	fairy	1
7	白天鹅	[bái tiān é] (white swan)	1	angel	1
Total	7		13	7	9

One of the most common sets of linguistic metaphors both in Chinese and English applies to the characteristics of living entities to women and their personality traits. The straightforward transfer of a name from living entities to a woman is displayed in Table 13 above, seven Chinese and seven English lexical terms of living entities' images correspond to women who are metaphorical identified in women's online magazines. It is a significant that in analysing these terms to reveal the underlying image and derogatory meaning about women.

Example 10

- (1) 小鸟依人

small bird depend on person

A woman behaves in an obedient and helpless way.

([http://www.herschina.com/0004/2009-08-24/L0004001\\_37271.html](http://www.herschina.com/0004/2009-08-24/L0004001_37271.html))
- (2) 他要的是一只美丽脸色红润的孔雀。

What he wants is just a beautiful and red color faced peacock.

([http://www.herschina.com/0004/2009-08-03/L0004004\\_36775.html](http://www.herschina.com/0004/2009-08-03/L0004004_36775.html))
- (3) 别学得像个小花蝴蝶一样。

Don't dress up like a small little butterfly.

([http://www.herschina.com/0003/2009-08-31/L0003001\\_37453.html](http://www.herschina.com/0003/2009-08-31/L0003001_37453.html))
- (4) 你知道蝴蝶是著名的‘没头脑’。

You know butterfly is well known as ‘mindlessness’.

(<http://msn.yoka.com/women/feel/marry/2009/062360427.shtml>)



First of all, in Chinese data, as Table 13 shows, a little bird, peacock and white swan should be classified into bird or pet category. The above three are used to represent women as a small size, tender and domestic pet or animal. The attribute of pets is that they are a protected animal. For instance, example 10 (1) is a Chinese idiom particular used to represent women. The literal meaning is a little bird dependent on a person, but it is used to map it on a woman's behaviour as obedient and helpless. It might be a positive expression about women. However, pets are taken for a walk, caressed and fed. This protective attitude towards pets finds its way into language, for the word pet is used as a term of endearment. Its corresponding meaning towards women suggests that women should be protected and be taken care of. The size of those living entities is small or even tiny.

Also considering the term *peacock* and *butterfly* (example 10(2) (3) and (4)), although they are pretty creatures, their size is small. However, even though creatures are small, tender and domestic, it does not reveal the clear positive or negative meanings. Example (2) might imply that he cares about the women's external appearance but not inside. Examples (3) and (4) warn that women should not be like a butterfly that is a creature is colorful and pretty outside but empty inside. In general, these small size creatures are used to represent the attitudes and personality traits of women are *dependent, obedient, tender and domestic*.

#### **4.3.3 The iconic metaphors in Chinese characters about women**

It is worth noticing that the Chinese iconic metaphors play a significant role in word's meaning. In the Chinese data, six lexical expressions are found about women's

attitude as *rely on*, *dependent*, *delicate*, *lovable* and *obedient*, which show feminine features and contain a certain character 娇 [[jiāo]. As Table 14 shown below:

**Table 14 The iconic metaphors in Chinese characters about women**

No.	Lexical terms	Meaning
1	小鸟依人	[xiǎo niǎo yī rén ] (as obedient as a little bird)
2	娇嗔	[jiāo chēn] (grumble in a flirtish manner)
3	娇痴	[jiāochī] (lovely and innocent, simple and naïve)
4	撒娇	[sā jiāo] (coquetry)
5	依赖	[yī lài] (to rely on, to be dependent on)
6	娇妻	[jiāo qī] (delicate wife)

The Chinese compound words contain the specific characters about feminine attitude, which appear in high frequency. They are different from English language and worth noticing that iconic metaphors in Chinese characters, such as 娇 [jiāo] (delicate, tender and lovable) and 依 [yī] (obedient, rely on and depend on) in Chinese compound words 娇嗔 [jiāo chēn] (grumble in a flirtish manner) and 依赖 [yī lài] (dependent). Especially, 娇 [[jiāo] (delicate, tender and lovable) which contains Chinese character radical 女[nǚ] (women, female). As the Chinese character radical 女 [nǚ] (women) is frequently used to combine with another character to constitute to the other word, such as 女[nǚ]+乔=娇 [jiāo]. The Chinese character creates the image that the character 娇[jiāo] is belong to women and used to represent women’s personality traits and attitudes. According to Hiraga (2005:198), “vast majority of Chinese characters are logographic. Those logographic characters often consist of a combination of radicals—phonetic constituents and the semantic constituents”. Semantic constituents can be explained because they refer to certain concepts, such as in this case 娇[[jiāo]. The visual elements 女[nǚ] contain meaning *women* or *female* and then mapping to the

image of women. The Chinese characters play a significant role in iconic representation of the words' meaning (Berendt 2008: 79).

Furthermore, immature words are used to represent women who need to be protected just as baby and child. The portrayal of women as babies is another semantic device frequently employed by women's magazines in the representation of females. Generally, the characteristic of child and kid is protective and controllable. Therefore, the metaphor might be established on the grounds of affection about their tenderness and protection. Such terms of immature baby used to represent women are found in Chinese and English data, for instance, 孩子 [hái zi] (child, kid) in Chinese and *baby*, *child* and *brat* are found in English online women's magazines. Such metaphorical identification of *baby* and *child* are used to address women or describe women (WOMEN AS BABY) convey the underlying meaning that women are powerless humans and need to be protected. Interestingly, the metaphorical expressions include different animals. But, the size and attributes of animals used to metaphorically represent women differ from those representing men, such as *wolf*, *lion* and *bear*. The attribute of these animals are aggressive, forceful and violent. Especially, the classic metaphorical expression is *Man is a wolf* (Gibbs 1994: 170).

When we say this metaphorical expression, we indirectly present some literal meaning, such as "Man is fierce, cruel, and deceitful". It differs from what people image about women. In the "Great Chain of Being" (G. Lakoff and Turner 1980: 166-169), G. Lakoff and Turner present that within each level there are sub-levels defined by different degrees of complexity and power in relation to each other, such as within the

animal realm the lion is above the rabbit. Even though the animal terms can be used to describe all humans, the size and attribute of animals applied to men and women are different generally. The hierarchy of animals used for men is higher than the animals used for women. However, when a forceful and aggressive animal is used to describe a woman, the personality and attitudes about her could be changed. The following part will continue to discuss more metaphorical expressions with negative meaning about WOMEN AS ANIMALS.

### Example 11

- (1) He didn't know how to respond to that, since he basically agreed. He called her a **bitch**.

(<http://www.dailymail.co.uk/femail/article-1210384/Joe-DiMaggio-wanted-Marilyn-Monroe-demure-housewife-posed-picture-beat-up.html> )

- (2) Killer **Bitch**.

(<http://www.handbag.com/celebrity/Katie-Price-says-Dane-split-the-worst/v1>)

- (3) She and a friend from Harvard Business School are launching an interactive health website for young women, **Chick-Rx**, that they plan to have up and running by late fall, which connects visitors to a team of doctors on health topics such as contraception, sexual health, diet, exercise, and emotional issues.

(<http://www.elle.com/Life-Love/Society-Career-Power/25-and-Unemployed>)

- (4) When you type sex-and-childbirth-related terms into the government's database of published research, you turn up as many items about **cows** as about women.

(<http://www.elle.com/Beauty/Health-Fitness/Sexy-Back-Forgoing-Mom-Jeans-for-MILF-Status>)

- (5) 结婚前，我朋友说娶个母老虎是男人一生之大悲哀。

Before getting married, my friend told me that it is sad for a man who married a **tigress**.

(<http://emotion.pclady.com.cn/records/0909/447358.html>)

(6) 娶“母老虎”也有幸福生活

Married a **tigress** also he could have happy life.

(<http://emotion.pclady.com.cn/records/0909/447358.html>)

A clear case of a typical pet is a dog. Also known as “man’s best friend”, dogs have a reputation for being faithful, noble and reliable. Yet, none of these qualities are transferred in the metaphorical identification of female dog. Since *bitch* is one of the most common terms for abusing and insulting, it is possible that no one would think it is connected to female dog. The usage of *bitch* is understood as *nasty* or *snappy* to abuse someone, especially women. It could be a totally insulting term (example 11 (1)). However, considering the senses of forceful, spiteful and bossy, it could create an image in our mind about a women who is so *violent*, *strong* and *forceful*, such as the movie’s name Killer **Bitch** (example 11 (2)). Another subcategory about small could be the farmyard animal, such as *chick* and *cow* are found in English data (example 11 (3) (4)). The case of *chick*, interestingly, is applied to an adolescent or young woman, as opposed to *hen*, which tends to be reserved for older. So in English, *chick* could be used to call young women without insulting her (example 11 (3)). As (3) shows, **Chick-Rx** is a health website for young women, provides advice, suggestions and health prescriptions to them. So, *chick*, here, indicates a young women. However, in Chinese, *chick* is a totally insulting term for young women, which means *whore* or *prostitute*. It also shows a cultural difference between Chinese and English.

Unlike pets and small animals, which largely depend on humans for their survival, wild animals enjoy complete freedom. They are not controlled by humans, such as a female tiger 母老虎 [mǔ lǎo hǔ] (tigress) in Chinese column. As example 11



(5) shows, *tigress*, at here, is a metonymy to represent a stereotyped woman who is independent, aggressive and forceful, has domineering attitude, and prefers to control everything. But the term of *tigress*, depending on the context, could be either negative or positive meaning for representing women. Even though they are so forceful and uncontrollable, they could have an intelligent, independent and rational personality. As examples in one article (example 11(5) and (6)) shows that the feeling of such a man who married a “*tigress*” is happy, even though his friend told him that it is the sad. So, the implications of metaphors are complex and not easy and necessary to make a clear cut between positive and negative perspectives. The use of metaphorical expressions deeply depends on the context and the person who uses it. *Tigress* is not completely negative metaphorical term about women, but it reveals the personality and people’s attitudes about a group of women who are *aggressive* and *forceful*, even *masculine*. It all depends on the context, person’s experience and cultural background.

#### 4.4 The conceptual metaphors in the category of emotions

In this section, the concrete lexical expressions referring to women’s feelings are identified in the targeted articles, and then classified into the Emotion category. There were thirty-four lexical terms in Chinese and forty-four lexical terms in English data totally. In the category of descriptive emotion words, generally, the terms can be seen as *soft* and *weak*. Therefore, first step is to divid lexical terms into positive and negative, and then conceptual metaphors are presented. Moreover, the feelings about *love* are investigated afterwards. As discussed in Chapter 2, the conceptual metaphorical pattern

used to describe love and love relationships is LOVE IS A JOURNEY. In this section, as noticed, most emotional words are used to express their love and relationship. At the same time, in analysing metaphorical expressions, the conceptual pattern LOVE IS A JOURNEY is found in Chinese and English.

#### 4.4.1 The positive conceptual metaphors in the emotion category

In this category, as Table 15 shows below, thirteen Chinese and fifteen English positive terms about women’s feelings have been found in the data. Generally, in terms of positive terms, they used to convey people’s happy and joy feeling and express high, warm, enjoyable attitude, which might be have some overlaps on Attitude Category. Therefore, in this section, discussions more focus on women’s feeling about *love* and their *love relationship*.

**Table 15 The positive emotion lexical terms in Chinese and English about women**

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	幸福	[xìng fú] (happy)	10	love	10
2	亲密	[qīn mì] (close, intimate)	10	enjoy	8
3	快乐	[kuài lè] (happy, joy)	8	happy	5
4	爱	[ài] (loved)	8	lucky	4
5	热爱	[rè ài] (keen on)	5	eager	3
6	甜蜜	[tián mì] (sweet)	5	close	2
7	开心	[kāi xīn] (cheerful)	4	fall in	2
8	感动	[gǎn dòng] (touched)	2	touched	1
9	渴望	[kě wàng] (eager)	2	excited	1
10	平静	[píng jìng] (peaceful)	2	ecstatic	1
11	浪漫	[làng màn] (romantic)	1	effervescent	1
12	堕入爱河	[duò] (fall, sink )	1	keen	1
13	暖	[nuǎn] (warm)	1	peaceful	1
14				joy	1
15				brightly	1
Total		13	59	15	42

First, the positive terms about emotions are *happy*, *love* and *enjoy* showed frequently. Besides, conveying the *happy* relationship between two people uses *close*, *tied* and *inseparable*. Actually, the relationship of people is abstract concept. But, the common sense about a good relationship is *close*, *inseparable* and *proximity*. Therefore, the emotional bond between the two people is something that guarantees the stability, the endurance of the relationship. Thus the metaphor focuses on the enduring and inseparable relationship. Example 12 (1) (2) and (3) illustrates as follow:

### Example 12

- (1) two very **close** women friends.  
(<http://www.dailymail.co.uk/femail/article-1211104/Think-men-unfaithful-sex-A-study-shows-WOMEN-biggest-cheats--theyre-just-better-lying-it.html>)
- (2) She is **my** better **half**.  
(<http://www.elle.com/Living/Society-Culture/The-Upstarter-Wife>)
- (3) 婚姻让两个人必须亲密相处  
(Marriage makes two person get along with each **closely and intimately**.)  
(<http://msn.yoka.com/women/feel/marry/2009/062360427.shtml>)

It matches the patterns from Gibbs's patterns (1994: 148) LOVE IS A UNITY or GOOD RELATIONSHIP IS A UNITY. The examples are metaphorically conceptualized as a positive emotion unity. In addition, in Chinese data, interestingly, a good relationship is sweet and tasting like honey that could make people feel happy and joyful.

- (4) 她认为拥有爱情的确是甜蜜的。  
(She thinks that a person who owns love is **sweet and honey**)  
(<http://ent.27.cn/gtztc/gtmxbg/2009/0904/34681.html>)
- (5) 心里暖洋洋的  
(The heart is full of **warmness**)  
(<http://u.zcom.com/space-343842-do-thread-id-16071.html>)
- (6) 心里便像温水里融化的蜜，暖暖的，甜甜的。  
(In heart, honey is melted in the mild water **warm and sweet.**)  
(<http://u.zcom.com/space-343842-do-thread-id-16071.html>)

The Chinese term 甜蜜 [tián mì] (*sweet plus honey*) is one typical example which conveys the positive meaning about how women express their feeling about love (LOVE IS A SWEET FOOD) (example 12 (4)). Besides, the emotion of happiness or joy as being warm in heart, corresponding terms are found in Chinese data, the Chinese characters 暖[nuǎn] (warm) conveys the underlying of happy feeling and positive attitude (examples (4)). Take example (5). The literal expression is warm and sweet honey in the heart, but the underlying meaning of this metaphorical expression is happy, love and joy. The same as example (6), the feeling in the heart is as sweet as melted honey in water, which implies the feelings of happiness and being loved in heart. Therefore, it is easy to understand by considering them in the conceptual metaphorical patterns LOVE IS SWEET FOOD and LOVE IS WARM.

In addition, in terms of the emotions of love, excepting the term *love*, the other special phrase which conveys and expresses emotion about love and appears in Chinese and English data is 堕入 [duò rù] (fall, sink) and **fall in love** respectively. This kind of expression shares the same pattern of LOVE IS A CONTAINER (example 12 (7) and

(8)). Interestingly, another metaphorical expression has been found in Chinese which is LOVE IS A RIVER (example 12 (9)).

- (7) Women need to **fall in love** with themselves and realize they're beautifully and wonderfully made.  
(<http://www.usmagazine.com/news/jennifer-aniston-i-dont-mind-being-called-the-lonely-girl-200948>)
- (8) You can truly **fall in love** again.  
(<http://www.usmagazine.com/news/jennifer-aniston-i-dont-mind-being-called-the-lonely-girl-200948>)
- (9) 墮入愛河  
(**Fall into Love River**)  
([http://www.rayli.com.cn/0006/2009-09-03/L0006017\\_561943.html](http://www.rayli.com.cn/0006/2009-09-03/L0006017_561943.html))

The similar metaphorical expressions show that the conceptual patterns are shared in Chinese and English. Even though we use different language to express our ideas, sometimes, we share the underlying patterns which will be easy to understand and easy to communicate and convey our feelings and ideas. It also reveals that language is all about human experience and cultural background, and how we feel and build reality. The following part is still discussing negative emotions, which are unhappy emotions about women and their love and relationship.

#### 4.4.2 The negative conceptual metaphors in the emotions category

Twenty-one Chinese and twenty-nine negative lexical expressions used to describe women's emotions are displayed in Table16. After examining positive lexical expressions, the conceptual metaphor about women's emotions and their relationship are discovered and illustrated in the following table.



**Table 16 The negative emotion lexical terms in Chinese and English about women**

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	担心	[dān xīn] (worried)	5	unhappy	5
2	孤独	[gū dú] (lonely, alone)	4	worried	4
3	陷	[xiàn] (fall, trap)	4	vulnerable	4
4	嫉妒	[jí dù] (envy)	3	nervous	3
5	悲伤	[bēi shāng] (sorrowful)	3	desperate	3
6	伤心	[shāng xīn] (sad)	3	lonely	3
7	心烦意乱	[xīn fán yì luàn] (distraught)	2	scared	3
8	寂寞	[jì mò] (lonely)	2	embarrassed	2
9	焦虑	[jiāo lù] (worried and anxious)	2	insecure	2
10	忧郁	[yōu yù] (blue and gloom)	2	appalled	2
11	压抑	[yā yì] (constrain emotions)	2	terrified	2
12	委屈	[wěi qū] (wronged, grievance)	1	misgivings	1
13	忧愁	[yōu chóu] (sad, worried)	1	afraid	1
14	脆弱	[cuì ruò] (fragile, weak, tender)	1	lost	1
15	沮丧	[jǔ sàng] (dispirited, dejected)	1	empty	1
16	绝望	[jué wàng] (hopelessness)	1	sour	1
17	冷淡	[lěng dàn] (cold, indifferent)	1	hurt	1
18	敏感	[mǐn gǎn] (sensitive)	1	anguish	1
19	痛心	[tòng xīn] (sad, heartache)	1	fog	1
20	心灰意冷	[xīn huī yì lěng] (sad, heart sink)	1	distraught	1
21	胆战心惊	[dǎn zhàn xīn jīng] (scared)	1	anxious	1
22				threatened	1
23				despair	1
24				frustrated	1
25				sad	1
26				dissatisfied	1
27				stuck	1
28				dirty	1
29				angry	1
Total		21	42	29	51

In this section, as shown in Table 16, in English data, some basic terms about negative feelings are found about women's feeling. Most of them present *sadness*, *worry* and *despair*. Not so many express *forceful*, *aggressive* and *violent* feelings and attitudes. Compared with the Chinese data, the negative emotions often considered are

*lonely, sad and worry.*

### Example 13

(1) 伤 心 [shāng xīn]

injure heart (sad)

(<http://qg.27.cn/hycb/2009/0903/34136.html>)

(2) 痛 心 [tòng xīn]

ache heart (sad)

([http://www.rayli.com.cn/0006/2007-08-09/L0006017\\_253704.html](http://www.rayli.com.cn/0006/2007-08-09/L0006017_253704.html))

(3) It's a knife to the **heart**.

(<http://www.elle.com/Living/Career/Career-Advice-Sabotaging-Husbands>)

In the Chinese data, metaphors about sadness are found (example 13 (1), (2)), sad is the heart being hurt or sad is the ache feeling in the heart. Chinese characters 伤 [shāng] (injure) and 痛 [tòng] (ache) convey the feeling is hurt, plus, the compound words contains 心 [xīn] (heart). In the Attitude Category, positive attitude about women in Chinese compound words contain 心 [xīn] (heart). Here, the negative emotion terms are used to describe women's emotions also contain 心 [xīn] (heart). The Chinese characters play a significant role in iconic metaphors. The meaning of the words are strongly connected to attitudes and feeling. Moreover, consider example (3) found in the English data, "*a knife to the heart*" conveys the meaning is hurting and paining. This metaphorical expression is also connected to the heart. Therefore, all of those three examples have to do with *heart*, because these metaphoric expressions underly the conceptual pattern SADNESS IS HURTING THE HEART.

(4) 心 灰 意 冷 [xīn huī yì lěng]  
**heart grey desire cold** (heart sink, downhearted)  
([http://www.rayli.com.cn/0006/2007-08-09/L0006017\\_253704.html](http://www.rayli.com.cn/0006/2007-08-09/L0006017_253704.html))

冷 淡 [lěng dàn]  
**cold** and light (cold, indifferent)  
(<http://emotion.pclady.com.cn/records/0909/438690.html>)

(5) 心 烦 意 乱 [xīn fán yì luàn]  
**heart annoy desire mess** (upset and annoyed)  
([http://www.herschina.com/0006/2009-09-14/L0006002\\_37711.html](http://www.herschina.com/0006/2009-09-14/L0006002_37711.html))

(6) My **heart** *dropped* in my chest, and my ears started ringing.  
(<http://www.elle.com/Life-Love/Sex-Relationships/Sex-How-Breakups-Affect-Bedtime>)

The other emotions about despair and gloom in Chinese are *cold* and *grey* (example 13 (4)). Interestingly, in English, *blue* is used to describe conventional expression about despair, but in Chinese, generally grey is a color used to describe *despair* and *gloom*. Although underlying conceptual patterns are different in Chinese and English, all the metaphorical descriptions used “color” to express such feelings; besides it is still connected with *heart*. *Heart* is always the most important body part to express our feelings and ideas. In example 6 some example about *heart* has been listed. Heart is also used to present people’s emotions and feelings. Example 13 (5) above, conveys the meaning about a person who is upset and annoyed by something. In this Chinese idiom, heart is an entity which can be annoyed. It is understandable that English as well used heart to express their feeling. Some metaphorical expressions could be considering it conceptual patterns, such as example 13 (6). The conceptual

pattern is SAD IS DROPPING or FALLING and SAD IS DOWN.

In addition, other metaphorical expression about confusion is to use *fog*, *lost* and *stuck* to convey the meaning. The conceptual patterns of CONFUSED IS LOSING THE WAY and LIFE IS A JOURNEY (example (1) (2) and (4)) and CONFUSION IS FOGGY WEATHER (example (3)) are common experiences understood by us, same metaphorical expressions are found in English data as follow:

#### Example 14

- (1) they often feel **stuck** in their own life plan  
(<http://www.elle.com/Life-Love/Society-Career-Power/25-and-Unemployed>)
- (2) Cheryl feels **lost** without the rest of Girls Aloud.  
(<http://www.handbag.com/celebrity/Celebrities-Of-The-Week-28-August-Cheryl-Cole/gallery>)
- (3) I was in a **fog**.  
(<http://www.elle.com/Life-Love/Society-Career-Power>)
- (4) Ultimately, when we live the life we know is right for us or take the **path** that's right for us, yes, it feels scary, but ultimately it feels peaceful.  
(<http://www.dailymail.co.uk/femail/article-1216570/The-Big-Peace-How-divorce-showed-life-coach-Suzy-Greaves-key-coping.html>)
- (5) 徘徊在这个人生的十字路口  
(I am wandering at the **crossroad** of life.)  
(<http://www.27.cn/qgsh/hycb/2009/0722/23298.html>)

The same is found in Chinese expressions, 十字路口 [shí zì lù kǒu] is at a crossroad, a term used to express LIFE IS A JOURNEY and people who stand at the crossroad of life, lost the direction and wonder where to go (example 14(5)). Another metaphorical term used to convey negative emotions in Chinese is the character 陷[xiàn]

which means “trapped” or “fall into a trap”. A person who is stuck on the road or is trapped in the mud is in a dangerous situation (example 14 (6) (7)) which could convey the emotion of sadness and despair (example 14 (8))

(6) 我像不小心陷进了淤泥。

I was so careless and **fell in** the mud.

(<http://www.27.cn/qgsh/hycb/2009/0722/23298.html>)

(7) 让自己陷入危险的境地

I made myself **fall into** a dangerous situation.

(<http://health.pclady.com.cn/zcxl/0907/422070.html>)

(8) 很多女人得遂其愿后，却往往陷入另外一种更加深远的悲伤。

Most of women, after they get what they want, usually **fall into** another more sorrowful situation.

(<http://health.27.cn/xlj/2009/0914/37470.html>)

Besides the emotion about sadness, sorrow and confusion, other metaphorical expressions are found to express feelings of *sin* and *guilt*. It might be understood the pattern that SIN or GUILT IS DIRTY. So it is easy to understand the expression “*I felt dirty*” that has been found in the English data, which means a person who has a guilty feeling. As we can see in both positive and negative expressions, the emotional terms used to represent women are softer, tender and more feminine without so much aggressive and violent feelings. It is worth noticing the Chinese idioms and metaphorical expressions about love and love relationship. Examples are:

### Example 15

(1) 如胶似漆的爱情

(Love is as sticky as **glue** and **paint**.)

(<http://u.zcom.com/space-343842-do-thread-id-16071.html>)



(2) 爱是朵很脆弱的玫瑰

Love is a very **vulnerable** rose.

([http://www.rayli.com.cn/0006/2007-08-09/L0006017\\_253704.html](http://www.rayli.com.cn/0006/2007-08-09/L0006017_253704.html))

(3) 他们的关系玻璃般脆弱，又如针尖般敏感。

The relationship between them is as fragile as **glass**, and as sensitive as **needlepoint**.

(<http://emotion.pclady.com.cn/records/0909/438690.html>)

(4) 爱情是全世界女人心头亘古不凋的花

Love is a never faded **flower** in women's heart all over the world.

(<http://health.27.cn/xljk/2009/0914/37470.html>)

(5) Girls will lie to protect someone's feelings or to **build** a relationship.

(<http://www.dailymail.co.uk/femail/article-1211104/Think-men-unfaithful-sex-A-study-shows-WOMEN-biggest-cheats--theyre-just-better-lying-it.html>)

As the examples above have shown, a positive relationship is sticky, GOOD RELATIONSHIP IS STICKY MATERIAL (example 15 (1)). Negative relationship is vulnerable and fragile, BAD RELATIONSHIP IS WEAK AND FRAGILE MATERIAL (example 15 (2) and (3)), RELATIONSHIPS ARE FLOWERS (example 15 (2) and (4)). And RELATIONSHIP IS MAKING A BUILDING, it needs to be built (example 15 (5)). By analysing women's emotions in women's online magazine websites, the differences and similarities of conceptual metaphorical expression and underlying patterns HAVE BEEN investigated. The conceptual metaphorical expressions reveal how people use language to express their minds and shows how deeply words are connected to experience, life and cultural background. If we understand the concepts, then, the metaphorical expressions are easier to understand. One of the most important parts is to examine how women's physical descriptions are made.

## **4.5 The conceptual metaphors in the category of physical descriptions**

In this section, the concrete lexical expressions referring to physical description about women are identified in the targeted articles, and then classified into Physical Descriptions category. There were thirty-three lexical terms in Chinese and thirty-eight lexical terms in English data totally. The main category about women's physical description is divided into some subcategories, such as positive descriptions and body shape descriptions.

Generally and traditionally, women are considered are represented as beautiful and attractive people in society. Since stereotyped women appear on TV, in movies, magazine advertisement around us, it is possible and easy to image what a modern and stylish woman should be like. The images about representation of women play significant roles in people's minds. But the language used to describe women in society also contain special characteristics of women is more important.

The aim is to find the similar and culturally specific descriptions and sex-specific descriptions about women in Chinese and English. Since some terms and expressions are discussed in former sections, for instance, social roles and attitudes categories, in this section, those terms will be investigated and analyzed from the point of view on physical description. Because it is not necessary and possible to make them a clear-cut line, the repeat explanations will not affect the data analysis and results of research.

### **4.5.1 The positive conceptual metaphors in physical description category**

In this category, the positive attitude shows strongly about women's external appearance that conveys the underlying social attitudes that women are supposed to

have a good external appearance in society.

The terms for physical attractiveness are presented above in Chinese and English (Table 17). First, terms about attractiveness which appear continually and frequently in women's online magazines are "beautiful", "pretty" and "glamorous" in the English data. These terms are very frequently and specifically used to describe women represented on the magazines, especially modern models, as "pretty" and "glamorous". These lexical terms create the image of beautiful women in the magazines in English data.

Second, in Chinese data, from point of view of Chinese logographs, some Chinese characters appear very frequently. For instance, 优雅 [yōu yǎ] (graceful, elegant), 淡雅 [dàn yǎ] (simple and elegant), 高雅 [gāo yǎ] (elegant), 典雅 [diǎn yǎ] (elegant), 娴雅 [xián yǎ] (elegant and graceful). They all contain the Chinese character 雅 [yǎ] means elegancy. It is a traditional and graceful word used to represent women in Chinese. Another character 清 [qīng] (fresh and clear) used in 清纯 [qīng chún] (pure and clear), 清醇 [qīng chún] (pure and clear) and 清新 [qīng xīn] (fresh and clean) implies the meaning that women's appearance is pure, simple and naive. It is possible to say that these Chinese characters have been conceptualized about also constituted to stereotyping women, not just the physical appearance but also about the personality of women.

**Table 17 The positive appearance description terms in Chinese and English about women**

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	美丽	[měi lì] (beautiful)	25	glamorous	13
2	漂亮	[piào liang] (pretty, beautiful)	7	beautiful	11
3	妩媚	[wǔ mèi] (charming, lovely)	4	sexy	5
4	优雅	[yōu yǎ] (graceful, elegance)	3	attractive	5
5	新鲜	[xīn xiān] (fresh)	3	pretty	5
6	清纯	[qīng chún] (pure and clear)	3	elegant	3
7	精致	[jīng zhì] (delicate)	3	fantastic	2
8	魅力	[mèi lì] (glamorous)	2	gorgeous	2
9	高贵	[gāo guì] (noble, dignity)	2	graceful	2
10	性感	[xìng gǎn] (sexy)	2	trim	2
11	花俏	[huā qiào] (fancy)	1	dignity	1
12	时髦	[shí máo] (fashion)	1	exquisite	1
13	淡雅	[dàn yǎ] (simple and elegant)	1	stylish	1
14	高雅	[gāo yǎ] (elegance)	1	dazzlingly	1
15	端庄	[duān zhuāng] (elegant)	1	regal	1
16	典雅	[diǎn yǎ] (elegant)	1	coquettish	1
17	光鲜	[guāng xiān] (bright and fresh)	1	charming	1
18	清醇	[qīng chún] (pure and clear)	1		
19	艳丽	[yàn lì] (flamboyant)	1		
20	娴雅	[xián yǎ] (elegant and graceful)	1		
21	朴素	[pǔ sù] (simple)	1		
22	秀气	[xiù qì] (delicate, elegant)	1		
23	甜美	[tián měi] (nice and sweet)	1		
24	文静	[wén jìng] (gentle, graceful)	1		
25	清新	[qīng xīn] (fresh and clean)	1		
Total	25		69	17	57

As discussed in chapter 2, various kinds of feminine words have been researched in women’s names, including the characters above. On the other hand, the term 清纯 [qīng chún] (pure and clear) and 清醇 [qīng chún] (pure and clear) are used to describe the quality of liquids which are totally limpid. And another term 清新 [qīng xīn] (fresh and clean) is used to describe air is fresh and clean. The terms used to describe women’s appearance are conceptual metaphors, which could refer both to physical and to

personality characteristics.

4.5.2 The conceptual metaphors about body shape in physical description category

In English data, most of these lexical terms used to describe women are facial attractiveness or external attractiveness. It is interesting and worth noticing that the focus of description in Chinese and English women is different. In Chinese data, lexical terms tend more focus on the quality or personality of description, and in English data, the lexical terms more focus on figure description of women, as shown in Table 18. In addition, the negative terms used to describe the appearance women are rarely found in women’s online magazines, both in Chinese and English. The few negative descriptions are found in women’s body shape (Table 18) as follow.

Table 18 The body shape description terms in Chinese and English about women

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	身材	[shēn cái] (figure)	11	slender	5
2	瘦	[shòu] (slim)	5	fat	4
3	胖	[pán, pàng] (fat)	5	figure	4
4	虎背熊腰	[hǔ bèi xióng yāo] (tiger's back and bear's waist)	2	slim	3
5	臃肿	[yōng zhǒng] (so fat )	1	shape	2
6	河马	[hé mǎ] (hippopotamus)	1	hour-glass	1
7	纤细	[xiān xì] (slim)	1	tiny	1
8	苗条	[miáo tiáo] (slender)	1	fuller-figured	1
9				curvy	1
10				fine-boned	1
11				svelte figure	1
12				slimline figure	1
13				a blade of grass	1
14				barrel	1
15				skinny	1
16				thin waist	1
Total		8	27	16	30



In terms of the *body shape*, in most of the cases, some terms are exclusively used only about one sex or the other, for instance, *figure* and *shape*, in describing man and women physically, men tend to have “physiques” while women have “figures”. The underlying meanings of these two terms are very different: “physique” suggests physical strength and body size, while “figure” connotes aesthetic shapeliness and sexual attractiveness (Goddard and Patterson 2000: 31). Such words as *figure* and *shape* have high frequency in English data, and most terms used to describe women’s figures are positive, such as, *svelte figure*, *slimline figure* and one euphemism word to describe women’s fat is *fuller-figure*. It seems that in English culture, the representation of women is more focused on body shape. From this point of view, the good and beautiful figure and shape of a woman should be *slim*, *slender*, *thin*, *thiny* and beautiful *curvy*, as Table 18 showed above. The metaphorical term *hour-glass* about women’s figure is found in the English data. The image of *hour-glass* is mapped on women’s figure that creates a shape of women’s waist as thin, which is considered to be good shape for women. However, although the term *hour-glass* is seldom used to describe women at present, the metaphorical expression conveys the image of women’s waist as thin. And another metaphorical expression also represents women’s figure as slim is *a blade of grass*. The same as Chinese data, 瘦 [shòu] (slim) is a ideal figure for women. By contrast, *fat* and *big* body is not a beautiful shape for women. Interestingly, in Chinese, using big animal to represent women’s body shape could contain a derogatory meaning for old women. The examples are,

### Example 16

(1) 虎 背 熊 腰 [hǔ bèi xióng yāo]  
tiger back bear waist  
(tiger's back and bear's waist)  
(<http://www.yxlady.com/ent/2009-07-22/256173.shtml> )

(2) 身材像 河马 [hé mǎ]  
(The figure is as same as **hippopotamus's**)  
(<http://msn.yoka.com/women/feel/marry/2009/062360427.shtml>)

The Chinese idiom, in example 16 (1) 虎背熊腰 [hǔ bèi xióng yāo] traditionally is used to describe men's strong physiques and healthy body shape, which is a positive term to represent men. However, it is not polite as positive term to represent women. The images of tiger and bear are big and aggressive animals that are stereotyped as men. The example 16 (2) of "hippopotamus" refers to the shape of big body and have no "curvy" at all. The metaphorical usage here conveys an underlying meaning that the woman has no figure and is not curvy could be fat and ugly. Of the examples considered here, the positive representations of women are *hour-glass* and *a blade of grass*, and the negative representations are *tiger's back*, *bear's waist* and *hippopotamus's body shape*. Those conceptual metaphorical expressions, can be both positive and negative in creating the images of body shape to readers. No matter what language we use, understanding the concept of the language, the usages of the language can be understood by language users. Language is used to describe who we are and describe the reality where we live, and it is all in people's mind. The underlying patterns are immersed in people's life, personal knowledge and our own cultures unconsciously.

The last section is about women's personality. It is also the conclusion of all the

sections above. Even though women in Chinese and English are different, however, the description and representations about them tend to be tender, gentle and polite.

## **4.6 The conceptual metaphors in the category of personality**

### **descriptions**

In this section, the concrete lexical expressions referring to personality description about women are identified in the targeted articles. There were eighteen lexical terms in Chinese and twenty-two lexical terms in English data totally. As discussed in the former sections, some lexical expressions used to represent women's personality appear in the Attitude Category, such as *careful*, *thoughtful* and *supportive*. These lexical terms reveal that women are thought to be *sensitive*, *emotional* and *intuitive*, which was discussed in the Attitude category.

Therefore, in this Category of Personality, after listing the lexical terms used to describe women, some specific examples of personality traits about women are interpreted and discussed following the Table 19. Meanwhile, conceptual metaphors about women's personality are presented in this section.

**Table 19 The lexical terms in the personality description category**

Chinese				English	
No.	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	温柔	[wēn róu] (tender)	10	funny	3
2	可爱	[kě ài] (cute)	5	clever	2
3	体贴	[tǐ tiē] (considerate)	4	smart	2
4	善良	[shàn liáng] (kind)	4	proud	2
5	泼辣	[pō la] (forceful)	3	nag	2
6	母老虎	[mǔ lǎo hǔ] (tigress)	3	spoiled	2
7	叽叽喳喳	[jī jī zhā zhā] (chatty)	2	accomplished	2
8	聪明	[cōng míng] (smart)	2	demure	1
9	温柔如水	[wēn róu rú shuǐ] (tender as water)	2	self-centered	1
10	能干	[néng gàn] (capable)	2	modesty	1
11	娇羞	[jiāoxiū] (shy)	1	rely on	1
12	顺服	[shùn fú] (obedient)	1	depend on	1
13	软弱	[ruǎn ruò] (weak)	1	support	1
14	贤惠	[xián huì] (virtuous)	1	canny	1
15	麻辣	[má la] (spicy and hot)	1	competent	1
16	独立坚强	[dú lì jiān qiáng] (independent and strong)	1	decisive	1
17	小辣椒	[xiǎo jiāo] (hot pepper)	1	clingy	1
18	贤能	[xián néng] (virtuous and capable)	1	capable	1
19				efficient	1
20				skilled	1
21				tender	1
Total	18		45	21	29

As shown in Table 19, the term *nag* in English appears frequently. The personality traits of *chatty* and *nag* are one of the specific features of women. They are not difficult to be also found in Chinese women's magazines, 叽叽喳喳 [jī jī zhā zhā] (chatty and nag) is an onomatopoeic word used to describe voice of birds or twitter. Although the English term *nag* and the Chinese term 叽叽喳喳 [jī jī zhā zhā] are not having literal meaning, they are used to represent the personality of women who is chatty and wordy. Here conceptual patterns in the Chinese and English are not shared. “nag” is related to

old house traditionally in English , and “叽叽喳喳” [jī jī zhā zhā] is an voice of bird or twitter. Using metaphorical expression to represent a woman deeply depends on cultural background. The metaphorical expressions difference shows the cultural difference in Chinese and English.

In the following part, the differences and specific examples in Chinese idioms are presented. Most terms describing the personality trait of Chinese women are *gentle*, *tender* and *obedient* traits below (example 17), which imply the attitude about women who are to be a supporter and follower. So in women’s magazines, women are represented to be a supporter and follower in most of the cases. Examples are as follows:

**Example 17**

(1) 温柔                      如                      水 [wēn róu rú shuǐ]  
gentle and tender      as                      water  
([http://www.herschina.com/0006/2009-09-14/L0006002\\_37711.html](http://www.herschina.com/0006/2009-09-14/L0006002_37711.html))

(2) 千                      依                      百                      顺 [qiān yī bǎi shùn]  
thousand    depend on    hundred    to obey  
([http://www.rayli.com.cn/0006/2009-09-03/L0006017\\_561943.html](http://www.rayli.com.cn/0006/2009-09-03/L0006017_561943.html))

(3) 忍                      气                      吞                      声 [rěn qì tūn shēng]  
to endure              air                      to swallow    voice  
(<http://health.27.cn/xljk/2009/0914/37470.html>)

(4) 低                      眉                      顺                      眼 [dī méi shùn yǎn]  
to low    eyebrows    to follow    eyes  
(<http://health.27.cn/xljk/2009/0914/37470.html>)

All the Chinese idioms presented above, reveal the personality traits about women being tender and obedient. There is a traditional Chinese proverb said that “女



人是水做的” which means “women are *water*”. The quality of water is soft, clear, flexible and smooth. Example 17(1) is metaphorical description that maps the quality of gentle and tender to the quality of water (GENTLE TRAIT IS THE QUALITY OF WATER). A woman who is as gentle and tender as water is supposed to be a good and traditional Chinese female. Therefore, such expressions as in example 17 (2) (3) and (4), they reveal the traits of obedience and support of women. In example 17 (2), the quantities of dependence and obedience are thousand and hundred that is a tender trait for women. In example (3), enduring the anger *air* and swallowing the voice of abuse is to be obedient for women. In example 17 (4), lowering the eyebrow and following eyes is to be obedient trait for women as well.

All in all, those examples found in women’s magazines are representing the specific women’s personality traits. Women are generally and traditionally supposed to have the personality as tender, gentle and obedient. However, as discussed in Attitude category, the women’s personality traits are changing. They become more independent and capable to deal with their family and careers. The terms used to describe them show the changing personality traits of women both in Chinese and English, such as Table 11 shows in Attitude category, 理性 [lǐ xìng] (rational), 理智 [lǐ zhì] (intellectual, rational) and 谨慎 [jǐn shèn] (cautious, prudent), also such terms could be found in English as *rational*, *firmlly*, *conscious* and *circumspect*. People are changing their mind about contemporary women, because women are changing their behavior and personality at present. They come to have more and more masculine traits not just feminine traits. Also compare the examples of Chinese and English in the Attitude

Category, WOMEN AS ENTITIES and LIVING ENTITIES also imply the personality traits of women, such as 母老虎 [mǔ lǎo hǔ] (tigress) in Chinese data. The term of 母老虎 [mǔ lǎo hǔ] (tigress) underlies the groups of women who have forceful and aggressive personalities.

Therefore, the lexical terms of personality about women also can be found in Attitude Category. The Attitudes Category shows how public describes and represents contemporary women in women's online magazine websites both in Chinese and English data. Women are thought and represented to be *tender, gentle, soft, emotional* and *polite* in most ways.

#### 4.7 Conclusion

In this chapter, all the lexical terms were categorized into five main categories. In each category, lexical expressions, metaphorical expressions, idioms and conventional usages have been analyzed and discussed. By analyzing various lexical terms from five aspects, various conceptual patterns about women have been found in the Chinese and English data. Through analyzing all lexical terms, generally in both language, the women are mainly represented as *powerless, tender, weak* and *soft*. Most expressions are used to describe women's external appearance. Even though there are some negative or insult terms and some "gender grammar" lexical terms have fought against by feminist, some lexical terms still show in the data, for instance, *actress* still found in the English data with high frequency. It might show that although feminist fight for equal status continually, it is not easy to change most people's thoughts and attitudes.

Women's social roles have been stereotyped for a long time. Therefore, this study reveals that even though women are changing especially their personalities through public attitudes, but they are still stereotyped in some social roles.

The findings of this study present the representation of contemporary women in Chinese and English and extend the cultural awareness in both languages. Language is used by people to convey and express ideas, feelings and experiences. Whatever language people use in the whole world, it is all connected with people's thoughts and attitudes. Through analyzing conceptual metaphors, the underlying meanings are revealed. In addition, the most important in examining the underlying conceptual patterns and comparing Chinese and English is that the 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. Finally, the next section is the conclusion of this study, the main findings, the limitation and the suggestions about the further research are presented.

## **Chapter 5**

### **Conclusion**

#### **5.1 Introduction**

This chapter summarizes the major findings and points out the limitations of the study. In addition, several recommendations for language teaching and suggestions for further studies about conceptual metaphor are provided.

#### **5.2 Review of research questions**

1. What are the lexical expressions used to describe women today in women's online websites and how do they reflect the image of women in Chinese and English today?
2. What underlying conceptual metaphors occur in the contemporary website discourse about women?
3. Are there any critical cultural differences in the discourse about women in Chinese and English women's online magazines as revealed by conceptual metaphors? If so, what are they?

#### **5.3 Summary of major findings**

##### **5.3.1 The lexical expressions related to women in Chinese and English**

It is worth noting that there are a number of lexical expressions used to represent women in contemporary website discourse. All these lexical expressions found in the

targeted articles are displayed in Appendix I. The image of women in Chinese and English today are reflected on these lexical expressions through five main categories, which are Social Roles, Attitudes, Emotions, Physical Descriptions and Personality. In each category, detailed interpretation and discussed about women's image are included.

### **5.3.2 The conceptual metaphors about women in Chinese and English**

The conceptual metaphorical patterns related to women are found and presented under each category. The summaries of conceptual metaphorical patterns about women in the Chinese and English are shown in Table 20 and 21.





**Table 20 The Conceptual metaphors about women in the Chinese data**

Target Domain	Conceptual metaphorical patterns	Chinese compound words
<b>WOMEN</b>	<b>WOMEN AS LIVING ENTITIES</b>	鸟[niǎo] (bird) 母老虎[mǔ lǎo hǔ] (tigress) 孔雀[kǒng què] (peacock) 猎物[liè wù] (prey) 白天鹅[bái tiān é] (white swan) 妖精[yāo jing] (spirit)
	<b>WOMEN ARE PRECIOUS ENTITIES</b>	碧玉[bì yù] (jade) 千金[qiān jīn] (thousand gold) 玉女[yù nǚ] (jade women)
	<b>WOMEN AS ENTITIES</b>	正室[zhèng shì] (main room) 芭比娃娃[bā bǐ wá wa] (Barbie doll) 辣椒[là jiāo] (hot pepper) 水[shuǐ] (water) 小蜜[xiǎo mì] (little honey)
	<b>WOMEN AS PARTS OF BODY</b>	美眉[měi méi] (beautiful eyebrow) 二奶[èr nǎi] (second breast) 大奶[dà nǎi] (first breast)
	<b>WOMEN AS ARISTOCRATS</b>	公主[gōng zhǔ] (princess) 女王[nǚ wáng] (queen)
	<b>WOMAN AS CHILD</b>	孩子[hái zi] (child, kid)
<b>EMOTIONS</b>	<b>LOVE IS A JOURNEY</b>	十字路口[shí zì lù kǒu] (crossroad)
	<b>LOVE IS A SWEET FOOD</b>	甜蜜[tián mì] (sweet honey)
	<b>LOVE IS WARM</b>	暖[nuǎn] (warm)
	<b>LOVE IS A CONTAINER</b>	堕入[duò rù] (fall, sink)
	<b>GOOD RELATIONSHIP IS A UNITY</b>	亲密[qīn mì] (close, intimate)
	<b>SADNESS IS HURTING THE HEART</b>	伤心[shāng xīn] (sad) 痛心[tòng xīn] (sad)

**Table 21 The conceptual metaphors about women in the English data**

Target Domain	Conceptual metaphorical patterns	Lexical terms
WOMEN	WOMEN AS LIVING ENTITIES	<i>bitch, chick, cows, pest</i>
	WOMEN AS ENTITIES	<i>Barbie, dolls, starter, stripper, honey, castoffs, kaleidoscope, hot (spicy food), she is so delicious.</i>
	WOMEN AS ARISTOCRATS	<i>princess, queen</i>
	WOMEN AS SUPERNATURAL CREATURES	<i>Angel, vampire, fairy</i>
	WOMAN AS CHILD	<i>baby, child, brat</i>
EMOTION	LOVE IS A JOURNEY	<i>path, lost, stuck</i>
	LOVE IS A CONTAINER	<i>fall in love, empty</i>
	GOOD RELATIONSHIP IS A UNITY	<i>close, she is my better half.</i>
	SAD IS FALLING	<i>My heart dropped in my chest.</i>
	GUILT IS DIRTY	<i>I felt dirty.</i>

As shown in the Table 20 and 21, the same or similar conceptual metaphorical patterns are shared in Chinese and English, such as, WOMEN AS ARISTOCRATS metaphor, the terms *queen* and *princess* used to address women. This finding matches the study of Rodriguez (2007: 33), in which WOMEN AS ARISTOCRATS metaphor places the woman above the level of the ordinary people to associate them with the realm of royalty. Another conceptual pattern is WOMEN AS FOOD, the terms 辣椒 [là jiāo] (hot pepper) in Chinese, *honey* in English.

Moreover there are the same conceptual metaphorical patterns about women in Chinese and English of WOMEN AS DOLLS and WOMEN AS CHILD, for example, the terms 芭比娃娃 [bā bī wá wa] (Barbie doll) and 孩子[hái zi] (child, kid) in Chinese, *Barbie, doll, baby, child* and *brat* in English, which have been discussed in Chapter 4. Generally, the toys (*Barbie, dolls*) and children (*baby, child, brat*) can stimulate our feelings of tenderness and protection for women. Therefore, the metaphor

might have been developed on the grounds of affection both in Chinese and English. In some points, women are stereotyped as weakness in society.

Some different conceptual metaphorical patterns occur only in the Chinese data, for instance, WOMEN AS PRECIOUS ENTITIES (*jade, gold*). The some conceptual metaphorical patterns occur only in the English data, for instance, WOMEN AS MACHINES (*starter, stripper*). Although they are different conceptual patterns, these two can classify into WOMEN AS ENTITIES.

### 5.3.3 The culturally different conceptual metaphors

In this study, the Chinese iconic metaphors about women are the most significant finding of the cultural difference shown by the Chinese characters. Table 22 and Table 23 are the summaries of Chinese iconic metaphors.

**Table 22 The Chinese character 女(woman) as an iconic metaphor in the Chinese characters related to women**

Categories	Lexical terms	Meaning
Social Role terms	保姆	[bǎo mǔ] (nanny)
	红娘	[hóng niáng] (matchmaker)
	二奶	[èr nǎi] (second breast)
	名媛	[míng yuán] (women as socialite)
	孕妇	[yùn fù] (pregnant women)
	娇妻	[jiāo qī] (delicate wife)
Attitude terms	娇嗔	[jiāo chēn] (grumble in a flirtish manner)
	娇痴	[jiāochī] (lovely and innocent, simple and naïve)
	撒娇	[sǎ jiāo] (coquetry)
	娇气	[jiāo qì] (delicacy)
Emotion terms	嫉妒	[jí dù] (envy)
	委屈	[wěi qū] (wronged, grievance)
Physical term	妩媚	[wǔ mèi] (charming, glamorous)
	妖冶	[yāo yàn] (pretty and flirtatious)
Personality term	娇羞	[jiāoxiū] (shy)

As “Semantic constituents in Chinese characters” Hiraga (2005:198) the radical 女[nǚ] (woman) is frequently used to combine with another character to constitute to the other words. As shown in Table 22, the summary of Chinese compound words contain 女[nǚ] (woman), creates the visual images that underlying metaphors of Chinese words belong to women. The most cultural specific conceptual metaphor shows that Chinese characters play a significant role in iconic metaphor of word’s meaning. The main point to emphasize the iconicity of Chinese characters is that it is a significant way to reveal cultural differences and understand each cultural background via researching metaphors used in different languages.

**Table 23 The Heart 心[xīn] metaphors in the Chinese compound words**

Target domains	Lexical terms	Meaning	Literal meaning
<b>ATTITUDES</b>	用心	[yòng xīn] (careful, attentive)	<i>using heart</i>
	细心	[xì xīn] (careful and thoughtful)	<i>thin heart</i>
	贴心	[tiē xīn] (thoughtful, considerate)	<i>sticking heart</i>
	同情心	[tóng qíng xīn] (sympathy, compassion)	<i>sympathy heart</i>
	真心	[zhēn xīn] (sincere)	<i>true heart</i>
	热心	[rè xīn] (enthusiastic, warmhearted)	<i>hot heart</i>
<b>EMOTIONS</b>	开心	[kāi xīn] (cheerful)	<i>open heart</i>
	担心	[dān xīn] (worried)	<i>to carry heart</i>
	伤心	[shāng xīn] (sad)	<i>hurting heart</i>
	心烦意乱	[xīn fán yì luàn] (distraught)	<i>annoyed heart</i>
	痛心	[tòng xīn] (sad, heartache)	<i>pain heart</i>
	心灰意冷	[xīn huī yì lěng] (sad, heart sink)	<i>grey heart</i>

The character 心 [xīn] (heart) creates an important iconic image in Chinese compound words used to describe attitudes and emotions. As summarized in Table 23 above, HEART metaphors play a significant role in descriptions of attitudes and emotions.

**5.3.4 Gender study and social attitudes**

The English language has had gender grammar. Some terms found in this study, which are used to address women, are marked in English, such as *actress*, *heroine* and *ballerina*. The gender “marked form” shows that the cultural differs from Chinese language. Men’s use of language was considered the “norm” and women’s language was a “deviant form”, which shows men’s and women’s roles in society have been different in English.

By the analysis, Women’s online magazine websites reviews the social attitudes about women. The mode of online magazines set up the certain social images and



notions for women and what they should be, to an extent. In other words, these magazines do not really mirror women's concerns, interests or even women themselves, but create different ideal models of what women should be. Therefore, the negative expressions and negative points of view about women do not occur frequently. The main reason is that women are stereotyped, for example, comparing the terms *mother* and *working mother* shown in the English data, women as *mother* are supposed to take care of family at home; fathers, on the other hand, are supposed to go out to work outside, but they are not addressed as *working father*. It seems that mother who is working outside is still unusual in society. It is difficult to wipe away the image and idea of women as mother in people's mind. In particular, derogatory words (*bitch*, *cunt* and *frump*) and gender marked form (*actress*) for women are also found in this study. Even though the radical feminists assert that some derogatory words used to address women or describe women are sexist, and they have fought against gender grammar language that is used to separate men and women in 1970s (Johnston and Klandermans 1995: 79), the derogatory words are still found in the study. The study shows that the social attitudes and common sense have not changed entirely, and it is not easy to change social attitudes and social values.

#### **5.4 Limitations of the study**

First, this study only researched some online women's magazines in Chinese and English. Because of limited sources from the Internet, only some aspects of women in society have been represented in contemporary society. The sources of data should be

extended for further research. Moreover, data from online women's magazines represent an ideal for women and the majority of real women may be different. Therefore, the types of data sources should be considered and the quantity of data should be extended in further research.

Second, as a female researcher, it is difficult to keep an objective attitude about women's positive and negative points of view. Also, as a common reader, more or less, the experience and cultural background of the author affects the process of data collection and analysis. Moreover, it is complex and even impossible to distinguish positive and negative attitudes clearly in some categories.

## **5.5 Recommendations for language teaching**

Metaphor is not just rhetorical or poetic language, but language used to express people's thoughts, attitudes and actions. Especially in the language teaching field, teachers of Chinese or English should be aware of the significant role of conceptual metaphor. It is not just about metaphorical expressions or rhetorical language usages, but ordinary expressions, conventional expressions and daily expressions which shape our way of thinking. Besides, being aware of conceptual metaphors is a bridge to get awareness of cultural differences, furthermore, the Chinese system of iconicity in the conceptual metaphor system differs from the English system. The English language has gender grammar traditionally, so the use of language by men differs from women's. From a point of view of foreign language teaching, the teachers should be aware that people are immersed in conceptual metaphors everywhere, and guide language learners

in acquiring another language not just from surface meaning but underlying meaning of expressions. In this way, language learners can be more aware of the concept of underlying meaning of language and acquire cultural awareness. In addition, through understanding conceptual metaphor, language learners can use simple vocabulary to describe complex situations and complex feelings. By doing so, the language learners' vocabulary can be extended. Therefore, conceptual metaphor in the language teaching field should be noticed and applied into the classroom.

## **5.6 Suggestions for further studies**

The first suggestion for further research is about conceptual metaphor in the iconicity of Chinese characters. G. Lakoff (1980) did great contribution to conceptual metaphor, and so did other researchers. However, there is not much about studying Chinese characters in terms of metaphor and iconicity. As a suggestion, the research focusing on certain Chinese characters, for instance, the Chinese character 女[nǚ] (woman) as a radical in all Chinese characters is a typical iconic metaphor about woman and worth doing more research.

The second suggestion is to compare the differences and similarities in conceptual metaphorical expressions and underlying patterns in the written language and spoken language. Because this study focuses only on the written language about how language represents women, the further research can be extended to the language we used in different discourses, such as conversational discourse. The following are some relatively current significant studies about conceptual metaphors: studies about

conceptual patterns on LEARNING in English and Japanese (Berendt 2008:73-102) and the other conceptual metaphor studies on LEARNING researched in different language (Berendt 2008). These studies from cross-cultural perspectives researched on written and spoken discourses to find out metaphors about “learning” in English and Japanese, and they can be a reference for further research.

The 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. The value of studying the conceptual metaphor about the representation of women offers a means for overcoming barriers of understanding. In this study, the researcher focuses on the five aspects about women (Social roles, Attitudes, Emotions, Physical Description and Personality) with discussion in general. Thus, the further research can focus on one of these aspects and do more detailed further study. As stated by Berendt (2008: 89), “the underlying conceptual metaphors are not only generating sources for the development and elaboration of specific expressions but also act as frames for understanding”.

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## Appendix I Five Categories of all lexical expressions

### 1. Social Role lexical expressions in Chinese and English about women

No.	Chinese			English	
	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	老婆	[lǎo po] (wife)	44	wife (wives)	80
2	妈妈	[mā ma] (Mom Mommy)	33	mother(s)	57
3	秘书	[mì shū] (secretary)	26	girl(s)	39
4	小三	[xiǎo sān] (mistresses,)	24	actress(es)	30
5	大奶	[dà nǚ] (wife)	22	Miss	24
6	女友	[nǚ yǒu] (girl friend)	22	mom (mommy)	20
7	妻子	[qī zī] (wife)	12	model(s)	12
8	小女人	[xiǎo nǚ rén] (tender women)	11	queen(s)	10
9	情人	[qíng rén] (mistress, lover)	11	motherhood	8
10	太太	[tài tai] (Mrs, wife, madam)	11	beauty	7
11	职场女性	[zhí chǎng nǚ xìng] (working women)	9	superior wife	7
12	女强人	[nǚ qiáng rén] (tough women)	8	lady (ladies)	7
13	第三者	[dì sān zhě] (the third person, mistress)	8	girlfriend(s)	7
14	白领女性	[bái lǐng nǚ xìng] (an office lady)	8	working mother	6
15	大女人	[dà nǚ rén] (powerful women)	7	virgin	4
16	名媛	[míng yuán] (lady of socialite)	7	princess	4
17	母亲	[mǔ qīn] (mother)	7	nurse(s)	4
18	闺蜜	[guī mǐ] (women's intimate friends)	6	Mrs	3
19	少女	[shào nǚ] (maiden)	6	mistresses	3
20	女主人	[nǚ zhǔ rén] (wife)	5	aunt(s)	3
21	二奶	[èr nǚ] (second wife, mistress)	5	working women	3
22	黄脸婆	[huáng liǎn pó] (yellow-faced woman)	5	housewife	2
23	淑女	[shū nǚ] (gentlewomen, lady)	4	nanny(nannies)	2
24	职场妈妈	[zhí chǎng mā ma] (working mother)	4	sisterhood	2
25	岳母	[yuè mǔ] (mother in law)	4	feminist	2
26	模特	[mó tè] (model)	4	secretary	2
27	美人	[měi rén] (beauty)	4	stay-at-home mother	2
28	公主	[gōng zhǔ] (princess)	3	whore	2
29	孕妇	[yùn fù] (pregnant women)	3	superwomen	2
30	千金	[qiān jīn] (thousand of gold, seniorita)	3	professional women	2
31	玉女	[yù nǚ] (jade women)	3	duchess	1

32	小姐	[xiǎo jiě] (Miss., young lady)	3	prude	1
33	夫人	[fū rén] (Mrs., madam)	2	homemakers	1
34	家庭主妇	[jiā tíng zhǔ fù] (housewives)	2	maiden	1
35	小蜜	[xiǎo mì] (secretary, young mistress)	2	suffragist	1
36	保姆	[bǎo mǔ] (nanny, housekeeper)	2	hostess	1
37	正室	[zhèng shì] (wife)	2	breadwinner	1
38	女王	[nǚ wáng] (queen)	2	stripper	1
39	剩女	[shèng nǚ] (the girl left on the shelf)	2	heroine	1
40	少妇	[shào fù] (a young married woman)	2	childminders	1
41	大肚婆	[dà dù pó] (pregnant women)	1	hausfrau	1
42	美眉	[měi méi] (pretty girl)	1	frump	1
43	万人迷	[wàn rén mí] (Miss Charming)	1	virago	1
44	小家碧玉	[xiǎo jiā bì yù] (a young lady)	1	a prospective mother	1
45	大家闺秀	[dà jiā guī xiù] (a quality lady)	1	cowgirl	1
46	红娘	[hóng niáng] (matchmaker)	1	biddy	1
47	红粉知己	[hóng fěn zhī jǐ] (intimate female friend)	1	a pregnant woman	1
48	男人婆	[nán rén pó] (manly women, tom boy)	1	ballerina	1
49				working wives	1
Total	48	48	356	49	375



## 2. Attitude lexical expressions in Chinese and English about women

No.	Chinese			English	
	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	积极	[jī jí] (positive)	4	bitch	4
2	友好	[yǒu hǎo] (friendly)	3	Barbie	4
3	理性	[lǐ xìng] (rational)	3	take care of	3
4	小鸟依人	[xiǎo niǎo yī rén ] (as obedient as a little bird)	3	cool	3
5	用心	[yòng xīn] (careful, attentive)	3	firmly	3
6	理智	[lǐ zhì] (intellectual, rational)	3	romantic	3
7	孩子	[hái zi] (child, kid)	3	doll	3
8	可怜	[kě lián] (pitiful)	2	the starter wife	3
9	乐观	[lè guān] (optimistic)	2	careful	2
10	郁闷	[yù mèn] (unhappy, gloomy)	2	supported	2
11	痴情	[chī qíng] (blind passion; blind love)	2	Chick	2
12	细心	[xì xīn] (careful, subtle, sensitive)	2	funny(fun)	2
13	轻浮	[qīng fú] (frivolous, flighty)	2	flirt(ing)	2
14	委婉	[wěi wǎn] (euphemism, indirectness)	2	cows	2
15	蝴蝶	[hú dié] (butterfly)	2	honey	2
16	花	[huā] (flower)	3	baby	2
17	孔雀	[kǒng què] (peacock)	2	friendly	1
18	母老虎	[mǔ lǎo hǔ] (a female tiger, tigress)	2	severe	1
19	猎物	[liè wù] (prey)	2	depend on	1
20	真心	[zhēn xīn] (sincere, heartfelt)	1	wistful	1
21	温柔婉转	[wēn róu wǎn zhuǎn] (tender and indirectness)	1	rational	1
22	狰狞的	[zhēng níng] (mean and ferocious)	1	conscious	1
23	热心	[rè xīn] (warmhearted)	1	intuitive	1
24	妖精	[yāo jīng] (spirit, alluring woman)	1	soothed	1
25	体贴	[tǐ tiē] (thoughtful, considerate)	1	self-obsessed	1
26	活泼	[huó pō] (vivacious, lively)	1	supportive	1
27	可爱	[kě ài] (lovely, amiable)	1	aggressive	1
28	笑容可掬	[xiào róng kě jū] (be all smiles,)	1	domestic	1
29	和蔼可亲	[hé āi kě qīn] (kindly and amiable)	1	wryly	1
30	大方	[dà fāng] (generous)	1	castoffs	1
31	卖弄风情	[mài nong fēng qíng] (coquet, coquettish)	1	emotionally	1
32	随和	[suí hé] (amiable, easy-going)	1	tense and manic	1
33	平和	[píng hé] (mild, gentle, peaceful)	1	bitchy girl	1

34	娇嗔	[jiāo chēn] (grumble in a flirtish manner)	1	cheerful	1
35	含蓄	[hán xù] (implicit manner)	1	circumspect	1
36	豁达	[huò dá] (generous or magnanimous)	1	frantic	1
37	贴心	[tiēxīn] (thoughtful, careful)	1	positively	1
38	千依百顺	[qiān yī bǎi shùn] (obedient)	1	intensely	1
39	谨慎	[jǐn shèn] (cautious, prudent)	1	blind panic	1
40	娇痴	[jiāochī] (lovely and innocent)	1	tender	1
41	成熟	[chéng shóu] (ripe, mellow, mature)	1	commiserate	1
42	撒娇	[sā jiāo] (playing the woman)	1	charming pest	1
43	霸道	[bà dào] (high-handed, arbitrary)	1	commodities	1
44	依赖	[yī lài] (dependent)	1	kaleidoscope	1
45	宽容	[kuān róng] (lenient)	1	pathetic	1
46	忍让	[rěn ràng] (tolerant, self-surrender)	1	optimistic	1
47	体谅	[tǐ liàng] (considerate)	1	powerful	1
48	同情心	[tóng qíng xīn] (compassion)	1	brightly	1
49	羞涩	[xiū sè] (bashful, shy)	1	wonderful	1
50	芭比娃娃	[bā bǐwá wa] (Barbie doll)	1	hot	1
51	小家碧玉	[xiǎo jiā bì yù] (a young lady of humble birth)	1	delicious	1
52	白天鹅	[bái tiān é] (white swan)	1	softly	1
53	娇妻	[jiāo qī] (delicate wife)	1	vampire	1
54	忠诚	[zhōng chéng] (devoted, loyal)	1	fairy	1
55	胃口	[wèi kǒu] (appetite)	1	angel	1
56	辣椒	[là jiāo] (hot pepper)	1		
Total	*56		84	*55	81

### 3. Emotion lexical expressions in Chinese and English about women

No.	Chinese			English	
	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	幸福	[xìng fú] (happy)	10	love	10
2	亲密	[qīn mì] (close, intimate)	10	like	8
3	快乐	[kuài lè] (happy, joy)	8	happy	5
4	爱	[ài] (loved)	8	unhappy	5
5	担心	[dān xīn] (worried)	5	lucky	4
6	热爱	[rè ài] (keen on)	5	worried	4
7	甜蜜	[tián mì] (sweet, happy)	5	vulnerable	4
8	陷	[xiàn] [duò] (fall, sink )	4	eager	3
9	开心	[kāi xīn] (cheerful, happy)	4	nervous	3
10	孤独	[gū dú] (lonely, alone)	4	desperate	3
11	嫉妒	[jí dù] (envy)	3	lonely	3
12	伤心	[shāng xīn] (sad)	3	scared	3
13	悲伤	[bēi shāng] (sorrowful)	3	close	2
14	忧郁	[yōu yù] (sullen, blue and gloom)	2	embarrassed	2
15	压抑	[yā yì] (constrain one's emotions)	2	insecure	2
16	心烦意乱	[xīn fán yì luàn] (distraught, distracted)	2	appalled	2
17	平静	[píng jìng] (peaceful, calmness)	2	terrified	2
18	渴望	[kě wàng] (yearn for, eager)	2	fall in	2
19	焦虑	[jiāo lǜ] (deeply worried and anxious)	2	touched	1
20	寂寞	[jì mò] (lonely, lonesom)	2	excited	1
21	感动	[gǎn dòng] (moved, touched)	2	misgivings	1
22	忧愁	[yōu chóu] (sad, worried, despressed)	1	afraid	1
23	委屈	[wěi qū] (wronged, grievance)	1	lost	1
24	冷淡	[lěng dàn] (cold, indifferent)	1	brightly	1
25	浪漫	[làng mǎn] (romantic)	1	empty	1
26	绝望	[jué wàng] (despair, hopelessness)	1	sour	1
27	沮丧	[jǔ sàng] (dispirited, dejected)	1	hurt	1
28	堕入爱河	[duò] (fall, sink )	1	anguish	1
29	脆弱	[cuì ruò] (fragile, weak, tender)	1	ecstatic	1
30	敏感	[mǐn gǎn] (sensitive)	1	effervescent	1
31	痛心	[tòng xīn] (sad, heartache)	1	fog	1
32	心灰意冷	[xīn huī yì lěng] (sad, heart sink)	1	distraught	1
33	胆战心惊	[dǎn zhàn xīn jīng] (scared)	1	anxious	1
34	暖	[nuǎn] (warm)	1	threatened	1
35				despair	1
36				frustrated	1
37				dissatisfied	1
38				keen	1
39				peaceful	1

40				joy	1
41				stuck	1
42				dirty	1
43				sad	1
44				angry	1
Total		34	101	44	93



4. Physical Description lexical terms in Chinese and English about women

No.	Chinese			English	
	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	美丽	[měi lì] (beautiful)	25	glamorous	13
2	身材	[shēn cái] (figure)	11	beautiful	11
3	漂亮	[piào liang] (pretty, beautiful)	7	sexy	5
4	胖	[pán, pàng] (fat)	5	slender	5
5	妩媚	[wǔ mèi] (charming, lovely)	4	attractive	5
6	优雅	[yōu yǎ] (graceful, elegance)	3	fat	5
7	新鲜	[xīn xiān] (fresh)	3	pretty	5
8	清纯	[qīng chún] (pure and clear)	3	blonde	4
9	精致	[jīng zhì] (delicacy)	3	figure	4
10	魅力	[mèi lì] (glamor and charming)	2	elegant	3
11	高贵	[gāo guì] (noble, dignity)	2	hour-glass	3
12	性感	[xìng gǎn] (sexy)	2	slim	3
13	虎背熊腰	[hǔ bèi xióng yāo] (tiger's back and bear's waist)	2	fantastic	2
14	花俏	[huā qiào] (fancy)	1	gorgeous	2
15	时髦	[shí máo] (fashion)	1	brunette	2
16	淡雅	[dàn yǎ] (simple and elegant)	1	graceful	2
17	高雅	[gāo yǎ] (elegance)	1	shape	2
18	端庄	[duān zhuāng] (elegant)	1	trim	2
19	典雅	[diǎn yǎ] (elegance)	1	hideous	1
20	光鲜	[guāng xiān] (bright and fresh)	1	tiny	1
21	清醇	[qīng chún] (pure and clear)	1	exquisite	1
22	妖冶	[yāo yàn] (pretty and flirtatious)	1	dignity	1
23	艳丽	[yàn lì] (flamboyance)	1	stylish	1
24	纤细	[xiān xì] (slim)	1	dazzlingly	1
25	娴雅	[xián yǎ] (elegant and graceful)	1	fuller-figured	1
26	朴素	[pǔ sù] (simple)	1	curvy	1
27	秀气	[xiù qì] (delicate, elegant)	1	barrel	1
28	甜美	[tián měi] (nice and sweet)	1	regal	1
29	文静	[wén jìng] (gentle, graceful)	1	wizened	1
30	清新	[qīng xīn] (fresh and clean)	1	fine-boned	1
31	臃肿	[yōng zhǒng] (so fat)	1	coquettish	1
32	河马	[hé mǎ] (hippopotamus)	1	svelte figure	1
33	苗条	[miáo tiáo] (slender)	1	slimline figure	1
34				a blade of grass	1
36				charming	1
37				skinny	1
38				thin waist	1
Total	33		92	38	98



5. Personality lexical terms in Chinese and English about women

No.	Chinese			English	
	Lexical terms	English Meaning	Frequency	Lexical terms	Frequency
1	温柔	[wēn róu] (tender)	10	funny	3
2	可爱	[kě ài] (cute)	5	clever	2
3	体贴	[tǐ tiē] (considerate)	4	smart	2
4	善良	[shàn liáng] (kind)	4	proud	2
5	泼辣	[pō la] (forceful)	3	nag	2
6	母老虎	[mǔ lǎo hǔ] (tigress)	3	spoiled	2
7	叽叽喳喳	[jī jī zhā zhā] (chatty)	2	accomplished	2
8	聪明	[cōng míng] (smart)	2	demure	1
9	温柔如水	[wēn róu rú shuǐ] (tender as water)	2	self-centered	1
10	能干	[néng gàn] (capable)	2	modesty	1
11	娇羞	[jiāoxiū] (shy)	1	rely on	1
12	顺服	[shùn fú] (obedient)	1	depend on	1
13	软弱	[ruǎn ruò] (weak)	1	support	1
14	贤惠	[xián huì] (virtuous)	1	canny	1
15	麻辣	[má la] (spicy and hot)	1	competent	1
16	独立坚强	[dú lì jiān qiáng] (independent and strong)	1	decisive	1
17	小辣椒	[xiǎo jiāo] (hot pepper)	1	clingy	1
18	贤能	[xián néng] (virtuous and capable)	1	capable	1
19				efficient	1
20				skilled	1
21				tender	1
Total	18		45	21	29

## **Appendix II**

### **Seventy-four original articles from five Chinese and five English online women's magazines websites**

**(Note: All complete articles are put into CD-ROM)**



**THE ASSUMPTION UNIVERSITY LIBRARY**

