

final assignment 7007

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Task one

Three Questions in chapter 5 Gender and language

Theory and Practice

Question 1 chapter 5

Consider the questions on p92, in chapter 5, in addition to the questions asked in chapter 1, on p17, in relation to the Extract (1A). The later questions are more critical and more useful to analyze media texts.

All the three questions in the former ones emphasize gender and sex. Although three questions are asked, they are quite similar, only covering the description of two genders. And we are to answer whether it is surprising, inappropriate, and asymmetrical. However, the four questions in chapter 5 concerning representation, the construction of femininities, masculinities and gender relations, ideal readers, subject positions, and power relations.

Initially, **representational questions** are significant, as women are not only under-represented in the media but also there are stereotypes and limitations in the representation of males and females(2013, p91). In 1995, two strategic goals were outlined in the United Nations Fourth World Conference. The first is to give women more opportunities to participate

in the expression and decision-making in and throughout the media. The second is to portray women in a balanced and non-stereotyped way in the media (FWCW Platform for Action). However, it is insufficient to analyze gender and language where social structures are paramount (2002, pp. 49–77). The woman athlete in extract (1A) is underrepresented. The women's appearance is paid much more attention to than her athletic achievement. The athletic success and determination are described as unpleasant. She is generally viewed as negative in spite of her outstanding contributions.

Femininities and masculinities in the two reports are shown below.

The ^{male} man athlete is related to success, strong-mindedness, the ability to defeat sufferings, and also other people's admiration he receives. However, the girl athlete's femininity, according to McCracken (1993,) and Macdonald (1995,) should be excluded, since it is a sports report. ~~However, instead, it is paid much attention.~~ Her blonde appearance and her relationship, which are the stereotypes of girls, are included.

Ideal readers of the sports section of the British broadsheet newspaper

The Sunday Times should be sports lovers, amateurs, or professionals.

The readers may be male or female.

Unequal power relations are displayed. Although the report is about athletic events, much emphasis is on her physical attractions: “re-appeared in her scarlet number with its low-cut black top and her red shoes” “the little blond from Moscow”. Whether she has a relationship is also detailed and insultingly described. In addition to that, her achievement is excluded. Although there are profound changes in women’s roles, women are still manifested as sex objects.^{described?} However, the man athlete is depicted according to his achievement.

From the analysis above, we can conclude that the later questions in chapter 5 play the role of representing images, describing femininities and masculinities, accessing readers, and creating power relations.

Extract (5A) is chosen to answer Question 2 in chapter 5.

In this extract, “we” and “us”, “you” and “your” are used, which is a commonly-applied characteristic of the language magazines. It is done on the assumption that the readers and the producers share some common views (McRobbie, 1978; Winship, 1987). These views are not only assumed to be the same, they also stay reserved and unquestioned. Such

personalization plays an important role in the keeping of a code of femininity in women's magazines.

The **ideal readers** of this ad are the ones who have put on some weight from Christmas or have not been fit for a long time, who worry that they might lose weight on condition of endangering their health and who have tried many other ways of weight loss but in vain.

In this extract, **women are positioned** in the following ways. First of all, the ad signifies and represents an identity that is the fitter the better. The media have signifying power, that is, the ability to represent things in certain manners. This advertisement is to represent fitness and diet as merits. In the advertisement, getting into the leotard is displayed as superiority to a "few extra pounds". A healthy diet and exercise routine is also represented to show that their way of losing weight is superior to that of others. Women's subject positions are set up in the ad as consumers busy with practices that make them more feminine.

In constructing certain subject positions for the readers, this ad plays a role in **constituting the identity** that being fit and healthy is the social standard of success for women. Being healthy and fit is the femininities

that the ad constructs.

The **power relations** in this ad are that being fit and healthy is better, more socially accepted than putting on more pounds and it is unequal power relation.

Different readers often give **different responses** to the same ad (van Zoonen, 1994; Christie, 2000). A real reader who will be or think about ~~to be~~ ^{being} the real customer share some common features with the ideal reader in the ad, and they are likely to enroll in the program of losing weight unconsciously and uncritically (Talbot, 1995: 146). When readers are informed about the fitness and diet at the very beginning, they might think about the weight that they have already put on and they might stop eating chocolate, might try on their favorite clothes, might weigh themselves. When they see that a healthy diet and exercise that anyone can follow, they begin to have confidence in getting fit, and might finally contact the agency offering the weight loss service. Readers generally negotiate their position by relating with the subject positions of an ideal reader. In the ad, people who have ever tried many ways of losing weight but failed probably will be attracted by it, but others who have similar experiences might choose to neglect it because of the repeated failures. And others might think that it brings a lot of suffering, so I would not do

anything about it.

The advertisement also serves as a site for discursive construction and contestation for **beliefs and values**. The **culture** of losing weight in this text is that it is easy, healthy and the fitter the better. While in other cultures, it might be that losing weight is unhealthy.

Then the essay moves on to question 3 in chapter 5.

The **ideal readers** for the first ad are men who want to look smart but take less effort or persons who want to give men a gift. The second one is women who have a family to take care of and are in need of more free time and other people who would like to buy a gift for them.

Linguistic features in this ad. The media language in present days characterizes as “conversationalization”(Fairclough, 1995: 10). In the first ad, the title is like a conversation: Time for a younger model? And the use of more sensationalist is also clearly shown in ad one: If the man in your life is looking a little tired, perhaps a new Corby trouser press could be all that you need to take years off him! And the title of the second ad is also sensational: The gift that will save her precious time! The language of the two ads is also personalized. In the first ad, it is said that the model “can be wall-mounted – a great space-saving idea”, but in

the second one, it is replaced with “come in a range of contemporary finishes”. Because the two ads aim at different customers, the language varies according to the concerns of both genders, men caring more about space-saving and women caring more about finishes.

The ways that men and women are **positioned** in the first ad are as follows: Initially, the ad signifies and represents an identity that with a new Corby trouser press man can be taken many years off and less tired. The media have signifying power, that is, the ability to represent things in certain manners. This advertisement is to represent that the trousers should be at their best to keep men looking younger. In the second advertisement, the ad signifies and represents an identity that women are very busy with their families and career, they need more free time to themselves, so a Corby trouser press is valuable for her. Men and women are differently positioned as the stereotypical images they hold in society. Women need to take care of her husband, kids, running the home, and having their careers, while men’s position in the world is only to look energetic and younger in the workplace.

Femininities constructed in the second ad is that women need to take different roles, especially doing housework, so they need a trouser press to free them. At the same time, they are more concerned about the finishes rather than men who care more about the space-saving idea.

Masculinities constructed in the first ad are that men are very hard working, they are exhausted from work, so they need to be cared for by a trouser press to look younger. Both of these are depicted in the picture by the words in addition to two images, the men looking tired and unshaved, an office lady who seems to look forward to more free time.

The **power relation** assumed is that with a Corby trouser press, men look younger and women enjoy more free time.

Possible ways that readers can **respond to the positioning** in the ad. In the first ad, men who feel tired and want to look younger and are tempted by the space-saving machine would probably become potential customers who buy themselves or for others. However, men who do not care about their appearance probably will just neglect it. For women, who require more free time from the heavy load of work at home and in working places and also they are attracted by one of the finishes, would probably buy one. However, other women may think they can iron trousers by themselves, better and money-saving, and they may not become customers.

Cult  7 express in the two ads are that men should look young and energetic and women should do household chores and be at work at the same time.

In constructing certain subject positions for the readers, this ad plays a role in constituting the identity that being fit and healthy is the social standard of success for women. Being healthy and fit is the femininities that the ad constructs.

The **power relations** in this ad are that being fit and healthy is better, more socially accepted than putting on more pounds and it is unequal power relation.

To sum up, the three questions above mainly deal with representation, femininities, masculinities, ideal readers, and power relations. Adopting them to each question, we can analyze media texts more critically.

References:

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Benjamins

Task 2

Grammar and Rhetorics in Shakespeare's literary works

In, there are many different English usages that are no longer existing in Present-Day English. Some relative clauses adopt different English rules from that of modern English today. In addition to that, the forms of interrogatives and negatives at that time also differ from that of present-day English. Shakespeare's works are very difficult to understand because of the similes, metaphors, and other figures of speech and also because of their long and complicated sentences. In the following passage, I would like to study some examples of relative clauses, interrogative or negative forms, rhetorics, and long sentences in Shakespear.

Part One

The twelve examples of relative clauses which are from Shakespeare's play differ from Present-Day English expressions. I would try to find out the ways they are expressed in Modern English and give an analysis of the rules that have been broken.

Group 1

1) Here Morocco is describing two caskets, one of gold and one of silver:

The first of gold **who** this inscription bears,

'Who chooseth me, shall gain what men desire'.

The second silver, which this promise carries ...,

(The Merchant of Venice II.vii.4)

The Relative word is “**who**” in the play, but in modern English, there could be several possible relatives: **that**, **which**, or **without a relative word**. In Shakespeare's time, it is acceptable to use who to refer to things, but in modern English, this rule is broken, and “who” can only stand for people.

“**Chooses**” should replace “**chooseth**” because we do not use the –the verb ending today, but instead have an “s” inflection.

2) John Mortimer, **which** now is dead

(2 Henry VI III.i.372)

The Relative word “**which**” should be “**who**” in Present-Day English. In Shakespeare's time, it is acceptable to use which to refer to people, but in modern English, this rule is broken and which can only stand for things.

3) Rotten opinion, **who** hath write me down

After my seeming

(2 Henry IV V.ii.128)

The Relative word “**who**” should be “**which**” in Present-Day English. In Shakespeare's time, it is acceptable to use who to refer to things, but in modern English, this rule is broken and who can only stand for people.

“Hath” should be “has” in modern English. We do not use the—the verb ending today, but instead have an—s inflexion.

Group 2

1) Let fame, **that** all hunt after in their lives

(Love’s Labour’s Lost I.i.i)

The Relative word “that” should be “**which**” in Present-Day English. In modern English “that” cannot be used when the relative is clearly giving you ‘less important’ additional information, and this is often signaled by commas being put around the clause.

2) The great globe itself | Yea, all **which** it inherit

(The Tempest IV.i.153)

The Relative word “which” in “All which it inherit” should be replaced with “**all that it inherits.**”

Group 3

1) And should you fall, he is the next will mount

(2 Henry VI III.i.22)

2) I have a brother ~~who~~ is condemned to die

(Measure for Measure II.ii.33)

There should be **a relative word “who”** in the sentence. In modern English who is the subject in the clause and it should not be omitted. Therefore, the first sentence should be: **he is the next**

who will mount. And the second sentence should be: **I have a brother who is condemned to die.**

3) I have a mind ~~that~~ presages me such thrift

That I should questionless be fortunate

(The Merchant of Venice I.i.175)

There should be a **relative word** “**which**” in the sentence and the sentence should be: “**I have a mind which presages me such thrift.**” In modern English which is the subject in the clause and it should not be omitted.

Group 4

1) This island's mine by Sycorax my mother **which** thou takest from me

2) Old Lord, I cannot blame thee,

Who am myself attached with weariness

(The Tempest III.iii.5)

3) As if it were Cain's jawbone that did the first murder.

The **word order** in modern English is different from that of the

early English in Shakespeare's literature. In modern English relative

words should go close after the antecedents. Therefore, the

first sentence above in modern English should be: **This island, which thou takest from me, is mine by Sycorax, my mother.**

And the second sentence should be: **Old Lord, Who am me**

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attached with weariness, I cannot blame thee.

The third sentence should be: **As if it were the jawbone of Cain who did the first murder.**

Part Two

In Shakespeare's plays, there are some interrogatives and negatives which are presented differently from the ways that they are in modern English.

1) I **did not think** to draw my sword 'gainst Pompey (*Antony and Cleopatra* II.ii.159)

Negative

This way of negative is similar to modern English.

2) Or else you **like not** of my company (*The Taming of the Shrew* II.i.65)

5) Why did you laugh, when I said, Man **delights me not** (*Hamlet* II.ii.313)

The two sentences are both negatives.

They are different from present English. An important use of *do* in Present-Day English is with negative sentences – *do not*, *does not*, *did not* -followed by the infinitive. In sentence 2), it is the second person, and

also it is present tense, so “**do**” is used. In sentence 5), it goes with the third person singular, so “**does**” is used. Therefore, in present English, sentence 2) should be “**or else you do not like my company**” and sentence 5) should be “**Man does not delight me.**”

3) Signor Gremio, **came you** from the church? (*The Taming of the Shrew* III.ii.148)

4) **Revolt** our subjects? (*Richard II* III.ii.100)

The two sentences are both interrogatives.

They are different from present English. In present English, interrogatives are formed by using an appropriate part of the verb **do**, and when it is in the past, “**did**” is utilized. Therefore, sentence 3) should be “**Did you come from the church?**” and when it is at present and the subject is third-person singular, “**does**” is used, therefore sentence 4) should be “**Does it revolt our subjects?**”



6) Tut, I **came not** to hear this (*I Henry IV* IV.iii.89)

Negative

Different from present English. In present English, it should be “**I did not come to hear this.**” An important use of *do* in Present-Day English is with negative sentences – *do not*, *does not*, *did not*, followed by the infinitive. In this sentence, it happened in the past, so “**did**” is used.

7) No, sir, **it does not** please me (*Henry VIII* V.iii.134)

Negative

It is the **same** with present English.

(8) Now, fair one, **does** your business follow us? (*All's Well That Ends Well* II.i.99)

Interrogative

It is the **same** with present English.

To sum up, in early modern English interrogatives are formed by just using the verb itself, but in present-day English they are formed by using an appropriate part of the verb “**do**” as an auxiliary verb. And the tense of the verbs is decided by the tenses of “do”. For example, when it is present tense “do” or “does” should be used, and “did” would be used when it happens in the past. In negatives, “do” is also used as an auxiliary verb and the forms of it also vary with the tenses and persons.

Part three

In Hamlet’s speech, there is just one sentence, written in 14 lines, which makes the understanding of it very demanding. In addition to the complicated sentence forms, there are also several metaphors in these lines, which add **glamour** to the literary work. In the following paragraph, a detailed analysis will be given to it and the metaphors will be identified and explained.

Long sentence analysis:

The sentence in fourteen lines are as follows:

- 1) So oft it chances in particular men
- 2) That – for some vicious mole of nature in them,
- 3) As in their birth, wherein they are not guilty,
- 4) Since nature cannot choose his origin –
- 5) By the o’ergrowth of some complexion,
- 6) Oft breaking down the pales and forts of reason,
- 7) Or by some habit that too much o’er-leavens
- 8) The form of plausive manners – that these men,
- 9) Carrying, I say, the stamp of one defect,
- 10) Being nature’s livery or fortune’s star,
- 11) His virtues else, be they as pure as grace,
- 12) As infinite as man may undergo,
- 13) Shall in the general censure take corruption
- 14) From that particular fault.

The fourteen lines are made of a main clause with conditional adverbials, adverbial of cause, manner adverbials, adverbial clause of concession, and other modifiers, which makes it very complex and thus very difficult to understand.

The main clause is:

- 1) So oft it chances in particular men
- ...-that these men,

9) Carrying, I say, the stamp of one defect,



13) Shall in the general censure take corruption

The main clause means frequently certain people have some defect, which shall take corruption facing the criticism from the public.

The following three lines provide one reason for and two ways of “the stamp of one defect”

2) That – for some vicious mole of nature in them,

5) By the o’ergrowth of some complexion,

7) Or by some habit that too much o’er-leavens

Line 2) is the reason and lines 5 and 7) are ways. They are presented in the forms of adverbial of cause and manner adverbials respectively. The connotation of the three lines is that as they are malicious in nature, and also through the rapid growth of some bad character, or through the ever-increasing habit, their defect grows.

The following two lines are here to modify line 2)

3) As in their birth, wherein they are not guilty,

4) Since nature cannot choose his origin

Line 3) and line 4) mean that if it is because of nature, they are not guilty, because people can not find the origin of nature and they can do nothing about it.

Line 6) Oft breaking down the pales and forts of the reason is to modify

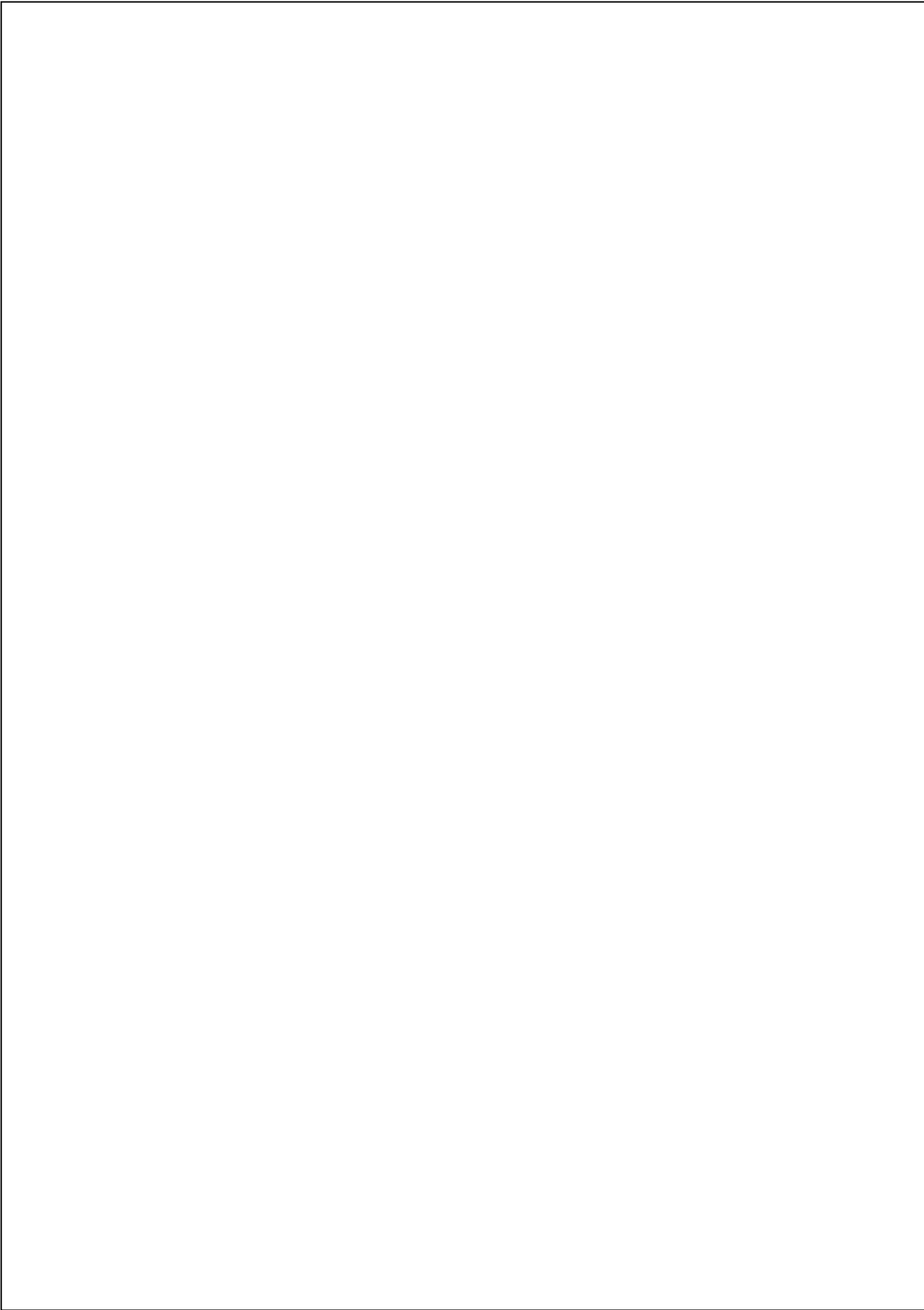
line 5). Line 5) and line 6) together mean that for the reason is out of control, some bad personality grows. Line 8) The form of plausible manners is the verb of line 7) Or by some habit that too much o'er-leavens. They together present that some habit grows and spreads increasingly. Line 10) Being nature's livery or fortune's star is the modifier of line 9) Carrying, I say, the stamp of one defect. They two together mean no matter it is because of nature or based on acquired reasons, the defect exists as a strong stigma. Line 11) His virtues else, be they as pure as grace, and 12) As infinite as man may undergo are two adverbial clauses of concession. They indicate that even if he has a virtue that is as pure as grace and even if the virtue is as infinite as it is possible for the nature of man to support, he still faces public condemnation and his reputation is still notorious, as is shown in line 13) Shall in the general censure take corruption. Line 14) From that particular fault is the reason why he is still condemned by the public and gets a poor reputation.

Metaphors:

Metaphors appear frequently in the sentence and are in various forms. There are structural metaphors and ontological metaphors including entity and container metaphors. In line 2) That – for some vicious mole of nature in them, it is an entity metaphor. The defect is the principal subject, while a vicious mole is the subsidiary subject. It shows that the defect is as disgusting as a vicious mole. In line 6) Oft breaking down the pales

and forts of reason, there is a container metaphor. The reason can be taken as a container, and the breaking down of it exists in certain time and space. There is also a clear distinction between the time before and after its breaking down. Line 7) Or by some habit that too much o'er-leavens is a structural metaphor and entity metaphor at the same time. The concept of the rapid but bad growth in the habit is metaphorically structured through the concept of leaven. It can also be taken as an entity. Human's experience of a substance undergoing fermentation can be taken as an entity in a group of enlarging but a souring concept. The principal subject is the growing bad habit and the subsidiary subject is the fermented object. In line 9) Carrying, I say, the stamp of one defect, there is a structural metaphor. The concept of the deep influence of one defect is shown through the concept of a stamp, which means it is long-lasting and not easy to be got rid of. In line 10) Being nature's livery or fortune's star, the concept of getting it from nature or chances are expressed through the uniform of nature and the fortune's star. At the same time, it can also be regarded as an entity metaphor. The entity is

In line 11) His virtues else, be they as pure as grace, structural metaphor is applied. The principal subject is virtues and the subsidiary subject virtue is grace. In line 13) Shall in the general censure take corruption, a structural metaphor appears. The principal subject is the notorious state and the subsidiary subject is corruption.



Refernces:

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Task 3

The Rhetorics in the Three Poems

Metaphors, metonymy, and other rhetorics often appear in poems to add attractions to them.

Lakoff and Mark Turner analyzed the application of metaphors in complicated poems and literary works in great detail. In *metaphors, we live by* Lakoff put forward the theory of conceptual metaphor in which structural metaphor, orientational metaphor, ontological metaphor are included. Ontological metaphor is composed of two parts: entity metaphor and container metaphor. Three poems *The Marriage*, *The Ache of Marriage* and *Men Improve with the Years* are to be analyzed mainly according to the conceptual theory of metaphor in the following paragraphs.

Poem one:

The Marriage

They will fit, she thinks,
But only if her backbone
Cuts exactly into his rib cage,
And only if his knees
dock exactly under her knees

And all four

Agree on a common angle.

All would be well

If only

they could face each other

Even as it is

There are compensations

For having to meet

nose to neck

chest to scapula

groin to rump

when they sleep

They look, at least,

as if they were going

in the same direction.

In this poem, orientational metaphors are most frequently used with many prepositions which shows the position or orientation. At the same time

Orientational metaphors

The locative prepositions such as “into, under, on, to and in” and also the verb face show the physical environment the two lovers in the marriage will face. The backbone and the rib cage are “into”, which means physically they are extremely intimate. His knees are under hers, which also demonstrates their closeness. The verb “face” and “to” which appear three times in the third stanza also play the function of showing physical intimacy. In “all four agree on a common angle” and “in” in the same direction depict two of them are physically together.

However, in addition to the physical environment, cultural experience also leads to metaphors. The prepositions above show their intimacy from the cultural perspective. In addition to that, “her backbone into his rib cage”m “agree on a common angle” and “in the same direction” also express the girl’s seeking of independence and equality with her husband. At the same time, “under” in “ his knees dock exactly under her knees” boldly expresses the girl’s desire to take control of the relationship.

To sum up, the physical and cultural experiences in orientational metaphors are enlightening and reasonable, and they are sometimes hard to distinguish because if we are to choose one physical foundation from many, it must be based on cultural coherence.

Ontological metaphor

Just as an orientational metaphor is generated based on the basic experience of space and location, ontological metaphor is generated based on the experience of natural objects, especially our body. In this poem, many parts of the body are mentioned, rib cage, backbones, and knees stand for spiritual support. Here, parts of the body offer ways of regarding supportive emotions as entities and materials. “Face” in the next stanza is taken as the entity of equality. And also, the nose, neck, groin, rump, chest, and scapula are the entities of sexual love. The purpose of the ontological metaphor in this poem is to set goals and motivate actions. In her mind, marriage should be both spiritually supportive and physically intimate. For centuries and in different cultures, there are many metaphors to describe the close relationship between husband and wife who are in love. In Chinese culture, Mandarin ducks are taken as the symbol of lovers who are always together. In this poem, parts of human bodies are taken as entities to show emotions, ideas, and activities of husband and wife.

Container metaphor

When we conceptualize the visual field as a **container** and conceptualize what we see as objects in the container. This metaphor comes naturally

from the ways we observe. In this poem, the author takes marriage as perfect as nose to neck, as in the same direction, and this is her visual field. Because her visual field is confined to the perfect love in their marriage, the marriage itself is a perfect container in her mind.

Marriage exists in a certain time and place and there is a clear distinction between the time before and after marriage. Therefore, we take it as a container. In this container, the couple is the participants and the starting point is the time when marriage begins and the ending point is when it finishes.

There is another container metaphor, sleep. Activities like “backbone into the rib cage”, knees under knees, face each other, nose to neck, chest to scapula, groin to rump are metaphor entities.

Poem two

The Ache of Marriage

The ache of marriage:

thigh and tongue, beloved,

are heavy with it,

it throbs in the teeth

We look for communion
and are turned away, beloved,
each and each

It is leviathan and we
in its belly
looking for joy, some joy
not to be known outside it

two by two in the ark of
the ache of it.

In this poem, orientational metaphors, container metaphors, structural metaphors, and metonymies are used at the same time to show the ache of marriage, which makes a sharp contrast with the ideal marriage in poem one.



Oriental metaphors

In “The ache of marriage” thigh and tongue, beloved, are heavy with it”, “looking for joy, some joy, not to be known outside it”, orientational metaphors are used. “Ache” is considered as “down” in comparison with health, and “heavy” of the body means not being healthy which is also “down”. An interesting orientational metaphor is that in the poet’s opinion

joy is “up” but it only exists in the marriage, so “outside” the marriage, it is “down”. From this, an indication is that the poet is willing to keep her marriage.

Container metaphors

In the following lines “The ache of marriage”, “It is leviathan and we”, “in its belly”, “not to be known outside it”, and “two by two in the ark of”, container metaphors appear one after another. First of all, the marriage and the ache of the marriage are in themselves containers, and the leviathan and its belly are also containers to represent marriage and the ache of it. The ark is another container referring to a safe place where people can secure themselves from the ache of marriage.

Structural metaphors

Structural metaphors are seen in “We look for communion”, “It is leviathan” and “two by two in the ark of”. The communion is a concept to represent the concept of a happy marriage that husband and wife share their joys and sadness. Her principal subject is marriage and the subsidiary subject is communion. Leviathan is a concept to express marriage, with leviathan as the subsidiary subject and marriage the principal. Marriage and leviathan are similar in that there are ups and downs in both and cover a large range of troubles and merry events as well.

Metonymies

In the lines “thigh and tongue, beloved,” are heavy with it,” and “it throbs in the teeth”, thigh, tongue, and teeth are parts of the body, but they are used to refer to the whole body. Metonymy is used to serve the purpose that because of the ache of the marriage, people do not feel well, but some special parts of the body, thigh, tongue, and teeth, are emphasized.

Poem three

Men improve with the years

I am worn out with dreams;
A weather-worn, marble triton
Among the streams;
And all day long I look
Upon this lady's beauty
As though I had found in a book
A pictured beauty,
Pleased to have filled the eyes
Or the discerning ears,
Delighted to be but wise,
For men improve with the years;
And yet, and yet
Is this my dream, or the truth?
O would that we had met

When I had my burning youth!
But I grow old among dreams,
A weather-worn, marble triton
Among the streams.

In this poem, all the rhetorics used in poem two are utilized to express the protagonist's dream of being always young and beautiful. Although the dream is not the truth, the poet would like to enjoy it, because men improve with the years.

Orientational metaphors

Orientational metaphors refer to concepts that are related together. Many lines in the poem show the appearance of an orientational metaphor.

In the lines "Men improve with the years" "When I had my burning youth" "I am worn out with dreams", "But I grow old among dreams", it can be seen that "improve" and "burning" refer to the good situations, which we call "up" in orientational metaphor. But "worn out" and "grow old" are negative situations, which we call "down".

In "And all day long I look" "Upon this lady's beauty", "upon" is used to show that the poet respects the lady's beauty, and it is "up". "When I had my burning youth!" also shows the "up", the young and positive aspect in life which can be easily imagined by people.

Container metaphors

“Men improve with the years” and “Among the streams” are container metaphors, with years and streams as the containers. There are participants, men, and the triton, and there are also the starting time for men to be in the year and the finishing time is yet to be known. The poet’s visual field in “And all day long I look” and “upon this lady’s beauty” is a container. All his attention is on the triton.

In “As though I had found in a book”, the book is also a container, which may not deteriorate very quickly and keeps stable. The writer hopes that he can be as beautiful as the beauty in the book. “Is this my dream, or the truth?” Dream and truth are both containers. The poet, the dreamer, is the participant and the dream starts at a certain time and stops when the poet is awake. The truth is experienced by the poet and it is very different from the dream. In the dream, he is wise and healthy, but in reality, he is getting old.

Structural metaphors

A weather-worn, marble triton

weather-worn refers to things getting older, but marble means it in itself has the feature of long-lasting. There is a structural metaphor in the sentence, with “I” as the principal subject and the triton as the subsidiary subject. The poet wants to express that although he is worn out and old, he still plays his role in the society. This echoes with the title, Men

Improve with the years. “A pictured beauty” stands for the beauty that never wanes with years. The principal subject is the man and the subsidiary subject is the pictured beauty. The man wishes in his dream that he will never be old.

Metonymy

Metonymy exists in “Pleased to have filled the eyes” Or the discerning ears”. Here eyes and ears, parts of the body, refer to the whole body itself. The poet indicates that he is very healthy.

In the three poems, a detailed explanation of metaphors is given to analyze the charm of them. Based on the explanation, readers can get a better understanding of them.

Refernces:

Lakoff, G., & Turner, M. (1989) . *More than cool reason: A field guide to poetic metaphor*. Chicago: University of Chicago Press.

Lakoff, G., & Johnson, M.(2015), translated by Wenzhong He. *Metaphors we live by*. Hangzhou: Publishing House of Hangzhou University.

Task 4

EARLY MODERN ENGLISH (1)

VOCABULARY AND INVENTION 2

It is without a doubt that in Early Modern period there was one of the great linguistic inventions. Oxford English Dictionary recorded the earliest uses of vocabulary. Although quoting from a great variety of resources, the lexicographers did have a bias. They paid much more attention to Shakespear's words because of their richness and extensiveness. These newly invented words and phrases, however, are not commonly used in modern English, as Shakespear himself only uses some of them a few times only. In the following paragraph, affixes, functional shifts, and compounds invented in Shakespear's works will be shown and explained.

Part one

In Shakespeare's works, he added affixes to make new words. In the following table, eleven examples from his literary work are presented.

Word	Reference	Example in Context	Meaning?
bemonster	<i>King Lear</i> IV.ii.63	Thou changed and self-covered thing, for shame, I Be-monster not thy feature	demonize A noun has been changed into a verb Prefix

enwheel	<i>Othello</i> II.i.85	And the grace of heaven, Before, behind thee, and on every hand, Enwheel thee round.	Spin you around, encircle A noun has been changed into a verb Prefix
Fishify	<i>Romeo and Juliet</i> II.iv.38	O flesh, flesh, how art thou fishified?	Turn into a fish A noun has been changed into a verb Suffix
lieutenantry	<i>Othello</i> II.i.168	If such tricks as these strip you out of your lieutenantry,	The position and power of a lieutenant A noun is kept in its noun form but an expanded meaning suffix
Oathable	<i>Timon of Athens</i> IV.iii.136	You are not oathable, Although I know you'll swear,	Dishonest, unfaithful A noun has been changed into an adjective. suffix

Outstorm	<i>King Lear</i> III.i.10	Strives in his little world of man to outstorm The to-and-fro conflicting wind and rain.	Tide over difficulties. A noun has been changed into a verb. Prefix	 14
razorable	<i>The Tempest</i> II.i.253	till new-born chins Be rough and razorable	As sharp as a razor. A noun has been changed into an adjective. suffix	 15
rumourer	<i>Coriolanus</i> IV.vi.48	Go see this rumourer whipped.	A person who causes or spreads rumors. A noun has been changed into another noun. suffix	
under-honest	<i>Troilus and Cressida</i> II.iii.122	If you do say we think him over-proud And under-honest,	Dishonest. An adjective is changed into another adjective. Prefix	

unscissor'd	<i>Pericles</i> III.iii.29	Unscissor'd shall this hair of mine remain	Not being cut  16 A noun has been changed into an adjective. Prefix and suffix
Unfool	<i>The Merry</i> <i>Wives of</i> <i>Windsor</i> IV.ii.108	Master Page, have you any way then to unfool me again?	Keep sb. from being a fool. A noun has been changed into a verb. Prefix

Among the eleven words, “bemonster, enwheel, unfool and outstorm” belong to the same type of ‘derivation’. Prefixes are added to nouns to form verbs. Razorable and oathable are formed by adding suffix -able to nouns to make adjectives. Unscissor’d is coined by adding a suffix and a prefix to a noun, while underhonest comes into being by adding the prefix “under” too honest, meaning not honest. Finally, fishify is made by adding -ify to fish to make a verb.

Part two

Ten examples of functional shifts in Shakespeare’s literary work are shown below.

- a) Iago is saying to Othello that sexual license is common yet

despicable (*Othello* IV.i.70):

O! 'Tis the spite of hell, the fiend's arch mock, | To **lip** a wanton in
a secure couch | And to suppose her chaste

In this sentence, “**lip**”, which originally is a noun, is changed into
a verb and means kiss. **The sentence means** that to kiss a whore on
a stable couch.

- b) Vincentio, the Duke, has gone away, leaving Lord Angelo as Duke
in his place. Angelo, Lucio says, is really acting the part. (*Measure
for Measure* III.ii.90):

Lord Angelo **dukes** it well in his absence

“**Duke**” originally is a noun, but it is shifted to a verb and means
take the position and undertake the responsibilities of the Duke.

The sentence means Lord Angelo takes the position of Vincentio
and undertakes his responsibility of Duke while he is away.

- c) At the beginning of *The Two Noble Kinsmen* (I.i.43), three queens
talk about the cruelty of Creon, who will not let their dead
husbands be properly buried:

He will not suffer us to burn their bones, | To **urn** their ashes.

“**Urn**” is originally a noun but is shifted into a verb and **means**
putting ashes in the urn.

- d) Ulysses is railing against Achilles who is full of self-importance and anger. (*Troilus and Cressida* II.iii.173)

Kingdomed Achilles in commotion rages.

“Kingdomed” is shifted from a noun to an adjective, which means

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look like a king. The sentence means that the restless but king-like Achilles gets furious.

- e) Bolingbroke addresses the Duke of York: ‘My gracious uncle.’ But the Duke is angry with him, as this reply shows (*Richard II* II.iii.86):

Tut, tut! **Grace** me no grace, nor **uncle** me no uncle

“Grace” and “uncle” are nouns, but they are shifted into verbs.

The sentence means “Do not call me my gracious.” and “Do not call me uncle”.

- f) Hamlet is warning the visiting actors against over-acting. Herod was a tyrannical ruler (*Hamlet* III.ii.14):

It **out-herods** Herod; pray you, avoid it

“Herod” is a noun, a person’s name, but it is shifted into a verb.

The sentence means that the visiting actors’ acting is more tyrannical than **Herold** himself.

Sp.

- g) The Theban Palamon asks why he should make his appearance suit the image (‘glass’) of someone he wants to please. Should he be

out of favour because his beard is not liked? (*The Two Noble Kinsmen* I.ii.54):

My poor chin too, for 'tis not **scissored** just | To such a favourite's glass?

The noun “**scissor**” is shifted into a verb and means that using a scissor to cut. **The sentence means** that his beard is not cut well to please the people he wants to please.

- h) In *Cymbeline* (I.vii.64), Iachimo is describing the pangs of love felt by a Frenchman he knows:

There is a Frenchman [...] that, it seems, much loves | A Gallian girl at home. He **furnaces** | The thick sighs from him.

“**Furnace**”, which means a stove originally, is shifted into a verb and **means get furious. The sentence means he gets extremely**

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angry.

- i) Antony has sent his friend Enobarbus some treasure. A soldier warns him to give safe-conduct to the messenger who brought it, protecting him from the army (‘host’) (*Antony and Cleopatra* IV.vi.26): I tell you **true**: best you **safed** the bringer | Out of the host

“**True**”, an adjective, is shifted into a noun and means the truth.

“**Safe**”, an adjective, is shifted into a verb, which means keep sb. safe. **And the sentence means** that to tell you the truth, you’d best

protect the bringer against the army and keep him safe.

- j) In *Antony and Cleopatra* (IV.xiv.72), Antony asks his friend Eros to kill him. Eros refuses, and Antony asks him whether he would like to see his master (Antony) taken prisoner back to Rome:

Eros, I Wouldst thou be **windowed** in great Rome and see [...]

Thy master thus [...] submissive, docile, subjugated.

“**Window**” is a noun, but here it is shifted into a verb, **meaning** being jailed and publicly seen by people as humiliation.



Part three

There are some examples of the compound invention in Shakespeare.

- a) Let us rather

Hold fast the mortal sword; and like good men

Bestride our **down-fallen** birthdom (*Macbeth* IV.iii.2)

[*birthdom* = native land]

Unpack: down-fallen : particle + past participle of the verb fall

(verb + adv)

Paraphrase “down-fallen”: ~~fragnmented~~, ~~broken-up~~, ruined

The sentence means that let’s hold tightly the sword that can kill the enemies and take control of the destiny of our ruined motherland!

Be a brave and courageous man!

b) [...] Lord Angelo, a man whose blood

Is very **snow-broth**, one who never feels

The wanton stings and motions of the sense, (*Measure for Measure*
I.iv.57)

Unpack: snow-broth: noun+ noun

Paraphrase snow-broth: as cold as recently melted snow

The sentence means Lord Angelo is very cold-blooded and he has
never experienced the feeling of extreme pains which are rampant
and comes to people from time to time.

c) And that which should accompany old age,

As honour, love, obedience, troops of friends,

I must not look to have, but in their stead

Cures, not loud but deep, **mouth-honour**, breath

Which the poor heart would fain deny and dare not (*Macbeth*
V.iii.24)

Unpack: mouth-honour : noun+ noun

Paraphrase mouth-honour: n. honor given in words, but not from the
bottom of the heart.

The sentence means the elderly should be surrounded by respect,
love, people listening to them, and a lot of friends. However, I do
not dream to have that. Instead, curses in low voices but deep and
false compliments that can not be felt are around me. I, the poor

man would rather deny but does not dare to do so.

d) A care-crazed mother to a many sons

A beauty-waning and distressed widow (*Richard III* III.vii.183)

Unpack: care-crazed: noun + past participle of the verb

Paraphrase care-crazed: driven crazy because of taking care of many sons.

Unpack: beauty-waning: noun + present participle of the verb

Paraphrase beauty-waning: decreasingly charming because of aging

The sentence means a crazy mother with many children, a widow who is much less beautiful because of aging and difficulties of life.

e) Strives in his little world of man to out-storm

The to-and-fro conflicting wind and rain.

This night, wherein the cub-drawn bear would couch,

The lion and the belly-pinched wolf

Keep their fur dry, [...] (*King Lear* III.i.10)

Unpack: out-storm: particle + infinite verb

Paraphrase outstorm: go out to meet the storm and fight against it

Unpack: to-and-fro : preposition+ and + preposition

Paraphrase to-and-fro: coming and going

The first sentence means he fights with the extreme weather of wind and rain which come and go violently and looks down upon the

wind and rain. His fury is as violent as the tempest raging all around him.

Unpack:cub-drawn: noun + past participle

Paraphrase cub-drawn: **Cub:** a young [wild](#) animal such as a lion, [wolf](#), or bear.

Drawn: the past participle of “draw”, which means that the animal mother is often asked to do lots of things to take care of the baby animals and they are worn out, sometimes even with pain, tension, and illness.

Unpack:belly-pinched: noun + past participle

belly: the stomach and its adjuncts

pinch: to squeeze or compress

Paraphrase belly-pinched: the stomach is almost totally empty, very hungry

The whole sentence means that this night, because of the rain and wind, the bear would lie down and won't get out, the lion and hungry wolf would keep their fur dry.

final assignment 7007

GRADEMARK REPORT

FINAL GRADE

58/100

GENERAL COMMENTS

Instructor

Assignment 1: Gender and news

You respond well to the questions, and in a way go beyond the brief of the task by critiquing the terms of the questions themselves. You identify and apply key terms well though some of your points are obscured by slips in language. Try to write in longer paragraphs and be more detailed in your conclusion.

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Assignment 2: Grammar & Rhetoric: Early Modern English

There are some errors, but overall the exercise demonstrates that you have a reliable understanding of the grammatical shifts from Early Modern to Present Day English. Your grammatical analysis is generally accurate, with few exceptions. The analysis of metaphor in the passage from *Hamlet* is sound but sometimes expressed awkwardly. The assignment unnecessarily contains errors in the transcription of passages from Shakespeare.

60

Assignment 3: Metaphor

The discursive comment with which the assignment begins misunderstands the function of metaphor in conceptual theory - it does not adorn ('add attractions'), but structures and shapes understanding. The analysis of metaphor in the poetry usefully classifies and adequately explores how the metaphor works, but some of the analysis is misguided. In places the commentary is perceptive, but elsewhere it misses the mark and misunderstands. It could have utilised the terminology of metaphorical analysis in order to demonstrate understanding of structure (principal and subsidiary subjects).

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Assignment 4: Vocabulary and Invention

This is generally done well, though there are occasional errors of understanding. The grammatical analysis is consistently good.

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PAGE 1



Comment 1

In what sense?

Text Comment. chp.

Strikethrough.

PAGE 2

Text Comment. male



Comment 3

He is referred to as a boy. Why do you think that is?

Strikethrough.

PAGE 3

Text Comment. described?

PAGE 4

PAGE 5

Strikethrough.

Text Comment. being

Strikethrough.

PAGE 6

PAGE 7

PAGE 8



Comment 7

Try to write in longer sentences

PAGE 9

PAGE 10

PAGE 11

PAGE 12

PAGE 13

Strikethrough.

PAGE 14

Strikethrough.

PAGE 15



Comment 10

This is not correct. The relative should follow the personal pronoun.

PAGE 16



Comment 11

Do our subjects revolt?

PAGE 17



WC

Word choice error:

Sometimes choosing the correct word to express exactly what you have to say is very difficult to do. Word choice errors can be the result of not paying attention to the word or trying too hard to come up with a fancier word when a simple one is appropriate. A thesaurus can be a handy tool when you're trying to find a word that's similar to, but more accurate than, the one you're looking up. However, it can often introduce more problems if you use a word thinking it has exactly the same meaning.

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Comment 12

This is a subordinate clause expressing an action that is less important than that of the main clause.

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Comment 13

Is it ideal? Perhaps you have missed some of the tonal qualities of the poem.



Comment 14

Overpower?



Comment 15

To be able to be shaved



Comment 16

Uncut



Comment 17

Not quite



Sp.
Spelling error



Comment 18

No

Strikethrough.