

A Study of Female Metaphors in TV's Blossoms Shanghai

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Abstract: Taking Conceptual Metaphor as a theoretical framework, this paper analyzes the metaphorical expressions about women's image in TV's Blossoms Shanghai from the perspective of cognitive linguistics, organizes and analyzes them, and classifies them into three categories, namely, Shanghai Regional Culture, Shanghai Japanese Culture, and Hong Kong Style Culture. It aims at exploring the shaping of women's image in Blossoms Shanghai, and peeks into the changes of Chinese women's consciousness in the context of the reform and opening-up era by taking into consideration the relationship among metaphor, history, and culture. In addition, readers can also understand the characteristics of the conceptual metaphors of women, their social status and personal values in the special historical context of that time, which is also an important revelation for the development of women in our contemporary society.

Keywords: Blossoms Shanghai; Conceptual Metaphor; Women's image

Introduction

Cognitive linguists Lakoff and Johnson (2003), in their co-authorship of *The Metaphors We Live By*, argued that metaphors are the primary method of thought and means of knowing about the world, and that metaphors are imbued with people's life experiences, not only in discourse, but also in thought and action.^[1] From the perspective of human cognition, metaphor can also be understood as a mapping from a concrete origin domain to an abstract destination domain, and the correspondence between the origin domain and the destination domain also arises from the mapping between the concrete structural features of the origin domain are concise and clear, which enables people to better understand the abstract features of the destination domain. This paper takes TV's Blossoms Shanghai as a corpus and utilizes the theory of Conceptual Metaphors to explore the cognitive perspectives of the three main female characters, Miss Wang, Lingzi, and Li Li.

Women is a more complex abstract concept, with the development and progress of society, the image and status of women have undergone significant changes, women's studies have an important research value. Starting from the perspective of cognitive linguistics, the paper takes Conceptual Metaphor Theory as the cornerstone of understanding, and uses the television Blossoms Shanghai as the corpus to study female metaphors.

Literature Review on the Study of Women's Image in Wang Kar-Wai's Film and Television Works

The study of women's image in Wong Kar-wai's films includes three main categories, namely, the study of women's representations, the study of women's identity, and the study of feminist culture. The study of women's representations, including the study of women's personalities and character types. In the article "Women Walking Alone - The Image of Women in Wong Kar Wai's Films", Chen Hua analyzes the image of women in Wong Kar Wai's films, and tastes the unique and delicate intriguing image of women in the films.^[2] These female characters are often monologue, decadent, confused, searching and with gorgeous sadness, living in a fragmented and regrettable perfection, Wong Kar-wai uses a different flavor to portray the women of the movie, bringing together the fit or contradiction between modernity and tradition. Han Haiqing's paper, "A Study of the Image and Character of Women in the Lens of Wong Kar-wai", analyzes the nature of Wong Kar-wai's films that break through the traditional constraints of women from the perspective of character appearance, and penetrates the essence of women in Wong Kar-wai's films.^[3]

Women's Identity Studies. Wang Chen's article "On the "Women's Complex" in Wong Kar-wai's Films" argues that the women

in Wong Kar-wai's films are contradictory in breaking through the bondage, and that the women in the films are looking forward to breaking through the bondage of the traditional women, and obtaining the liberation of their thoughts, economic liberation, and personality liberation.^[4] But there is also a certain ambivalent desire to be comforted by men, and the core of the "complex" is still the inability to achieve a fully independent female identity.

Feminism and Cultural Studies. Li Daoxin's "The Spiritual Direction of Wong Kar-wai's Cinema and Its Cultural Implications" constitutes the inherent perplexity and emotional tension of Wong Kar-wai's films under the postmodern art and cultural strategies of uncertainty, genre hybridization, and story disintegration, bringing Wong Kar-wai's cinema into the shared horizons of the social groups of Hong Kong's local, mainland China, as well as European and American audiences with different spiritual pursuits and cultural backgrounds.^[5] Chen Hua, "Feminism and the Image of Women in Wong Kar-wai's Cinema" analyzes the development of groups in Wong Kar-wai's cinema under the way of combining the rational spirit of the Western culture and the Hong Kong culture to form the transmutation of the characters after the fusion of the Eastern and Western cultures.^[6]

Synthesizing the research on Wang Jiawei's films allows us to clarify the scope and depth of current academic research on Wang Kar-wai's films and to integrate the relatively weak aspects of his research. Through the literature review, it can be learned that the research on Wang Kar-Wai's films focuses on four perspectives, namely, textual reading, spatial and temporal construction, postmodern narrative and image research, among which the research on women's image focuses on the three dimensions of women's representations, identities and cultures, and the analysis of women's image still focuses on the analysis of characters at the level of representational research, and the in-depth analysis of the characters' constructs is relatively scarce. At the same time, the study of the perspective of female image construction is not comprehensive and thorough enough, and there are fewer analyses of female consciousness in films. There is also a lack of research on cognitive perspectives. Analyzing the female metaphors in Wong Kar-wai's film and television works can advance the diversification of the perspectives of Wong Kar-wai's film and television studies, and enrich the study of Hong Kong film styles with Wong Kar-wai's films as a typical representative.

Analysis of Female Metaphors in TV's Blossoms Shanghai

As one of the famous Hong Kong directors, Wong Kar-wai has a unique directorial vision. The director incorporates the unique cultural feeling of being born in Shanghai and living in Hong Kong into the return of the director's film and television works constructed for women. Unlike other male film and television directors' perspectives, Wong Kar-wai subverts the gender characteristics of film and television with a "male perspective mixed with the female gaze", giving women a typical feature of gender characteristics. Therefore, when constructing characters in film and television works, Wang adopts a unique way of construction, interpreting a unique style of strangeness, forming an all-round and holistic view of women, and realizing a special emotional attention to the era of the 1990s. In Blossoms Shanghai, director Wong Kar-wai not only restored the ups and downs of the business world in the glorious era of the 1990s, but also deeply portrayed the three styles of fashion and culture in the country. Miss Wang's Shanghai Regional Culture, Li Li's Hong Kong Style Culture, and Lingzi's perfect interpretation of the Shanghai Japanese Culture are all gathered on the Yellow River Road, where the rich and powerful are in the midst of extreme luxury.

Miss Wang-Shanghai Regional Culture

Miss Wang is the representative of Shanghai Regional Culture: independent, sober, extreme and powerful. Miss Wang's natural color is red, which not only represents Ms. Wang's vivid personality, but also represents the vigorous vitality of reforming and opening up everyone. Every time she appears like a hot sunflower. She wears thick glasses with a French beret, retro playful and elegant, giving us the first generation of Shanghai's exquisite expatriate female white-collar workers. She has a similar classic look to Monica's from the same era of Old Friends. When she was relegated to devolution, Manager Fan suggested that she asked help from Mr. Bao, but she shouted the classic line, "I want to be my own pier" in the pounding rain. In the midst of the storm, however, she did not fall at the first shower like those delicate flowers that grow in greenhouses. Instead, she transformed into a strong grass on the edge of a cliff, showing stubbornness and tenacity. She shouted that she wanted to be her own dock and opened her own company in the storms of life. Eventually, she became the one she depended on, going from Hongkou Xiao Wang, to powerful Wang. Wong Kar-wai uses the music of the glory days to tell you that Miss Wang is not the stereotypical role of a dainty female in a male perspective, but rather, although I am delicate, I am not dependent, I am the helmsman of my own life.

Lingzi-Shanghai Japanese Culture

Lingzi's "Night Tokyo" restaurant perfectly illustrates the intertwining of Shanghai and Japanese culture. As a Shanghai girl from an ordinary family, Lingzi works hard and suffers alone in Japan, but gives away her tenderness and luck. When you talk about Japan you have to talk about the cutting edge fashion culture. When Shanghainese were still obsessed with snapping up Three Sheep

and Montjuic, Lingzi, back from vacation in Japan, was wearing Issey Miyake. That was the exact year they launched this crinkly PP pleated collection. Lingzi wore Issey Miyake both when she went to the hotel to try out the food and broke up with. And Issey Miyake's brand philosophy is precisely not to be confined to any clothes form, you are who the clothes are. This also confirms that after leaving Mr. Bao, Lingzi is ready to be a new independent woman who is serious about her career.

Li Li-Hong Kong Style Culture

Li Li is intertwined with a flavorful feminine tenderness and a sense of Hong Kong's jianghu righteousness. In the 1990s, Shenzhen had Hong Kong at its back, and Li Li, who came to Shanghai from Shenzhen, embodied the intertwined sense of Hong Kong's commercial rise and gangsterism at the time. In the drama, Li Li's look is the classic 90s Hong Kong style standard: curly hair and red lips. Not only is she smart and independent, she exudes an air of nonchalance. In her twenties, Li Li entered the right and wrong place of Huanghe Road with a start-up fund of 30 million dollars and made "Zhizhen Garden" the most popular restaurant. For people she admired, even if they had once screwed her over, Li Li would still give her help to them regardless of their former bad treat. Lingzi, the owner of "Night Tokyo", had ripped off Li Li for 500 RMBs because of Mr. Bao. Soon after Lingzi broke up with Mr. Bao and planned to reopen her restaurant, she found Li Li to get business advice. Li Li not only received her personally, but also showed her a table full of dishes for free. Li Li later sold the "Zhi Zhen Yuan" restaurant to pay off Mr. A's debt. All of these actions show her jaded righteousness. Li Li ended up in a temple. The ups and downs of her life are a true reflection of Hong Kong's glory days in the 90's, which eventually ended in depression.

Conclusion

The essence of metaphor is the mapping between the source domain and the target domain between two things or experiences; it is the use of simple, easy-to-understand things and experiences to understand another complex thing and experience, so that the complexity of the thing and experience can be understood at a glance. During the period of great change in China, capital from all sides poured into Shanghai. Through the metaphorical analysis of the three women in Blossoms Shanghai, we can clearly see the cultural penetration behind the capital, and it is the mutual intermingling of Shanghai Regional Culture, Shanghai Japanese Culture, and Hong Kong Style Culture that achieves the splendor and magnificence of Great Shanghai.

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