

The Critical Study of the WOMEN ARE ANIMALS

Conceptual Metaphor in Thai

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Abstract

This paper aims at exploring how several animal-related expressions are both processed and understood to the representation of women through the conceptual metaphor theory (CMT) as WOMEN ARE ANIMALS. As animals are part of our world, they are a suitable source domain and a vehicle in the conceptualization and construction of metaphors related to women. The results show that in Thai language the types of animals applied to women come mainly from the source domain of pets, farm and wild animals. They are used to describe women in various ways, also the gender ideologies and cultural values that are transmitted. In addition, the metaphorical linguistic expressions in Thai convey gender and cultural values which are generally negative and in a derogatory way for the representation of women's beauty and behaviour.

Keywords: Cognitive Linguistics, Conceptual Metaphor, Animal Metaphor

วิพากษ์คดี: อุปลักษณ์สัตว์-สตรีในภาษาไทย

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บทคัดย่อ

การศึกษาการใช้ภาษาในเชิงเบรี่ยบเที่ยบหรือ “อุปลักษณ์” ได้รับการศึกษา กันอย่างกว้างขวาง กัน โดยทั่วไป มาเป็นระยะเวลา นาน ซึ่งมักเป็นการศึกษาในด้านของการนำภาษาไปใช้ในเชิงเบรี่ยบเที่ยบ เพื่อ ทำให้เกิดภาพพจน์ด้วยการเบรี่ยบสิ่งหนึ่งให้เป็นอีกสิ่งหนึ่ง แต่ตามแนวคิดของนักภาษาศาสตร์ปริชาน ได้แก่ เลคโคฟ์ และจอห์นสัน (1980), โคลเวกเซส (2002) นั้น มองเห็นว่า การใช้ภาษาในเชิงเบรี่ยบเที่ยบ ให้เกิดเป็น อุปลักษณ์นั้น ไม่ได้เกี่ยวข้องแต่ในเรื่องของภาษาเท่านั้น แต่ยังเกี่ยวข้องกับระบบโนทัศน์ของผู้ใช้ภาษาใน สังคมด้วย กล่าวคือ การใช้ภาษาในเชิงปรัชญา วันของมนุษย์อยู่ในรูปแบบของการเบรี่ยบเที่ยบ เป็นอุปลักษณ์ และสะท้อนให้เห็นถึงระบบความคิดของผู้ใช้ภาษาซึ่งอยู่ในความหมายที่เกิดจากการเบรี่ยบเที่ยบ ยิ่งไปกว่านั้น วัฒนธรรมของแต่ละสังคมมีบทบาทสำคัญต่อโครงสร้างของอุปลักษณ์อีกด้วย

บทความนี้มีจุดประสงค์สำคัญเพื่อศึกษาและอธิบายลักษณะของการใช้ภาษาเปรียบเทียบเป็นอุปลักษณ์ โดยมีกระบวนการทำให้เป็นอุปลักษณ์ซึ่งเปรียบเทียบให้ผู้หญิงเป็นสัตว์ตามทฤษฎีอุปลักษณ์โนกัคัน (Conceptual Metaphor Theory, CMT) หรือเป็น อุปลักษณ์สัตว์-สตรี (WOMEN ARE ANIMALS) ผลการศึกษาพบว่า ในภาษาไทยจำแนกสัตว์ที่ถูกนำมาใช้เปรียบเทียบเป็นอุปลักษณ์เป็นสามประเภท ได้แก่ สัตว์เลี้ยง สัตว์ที่ใช้ทำงาน และสัตว์ป่า สัตว์ต่าง ๆ เหล่านี้ถูกนำมาใช้อธิบายและเปรียบเทียบกับสตรีหรือผู้หญิงในความหมายที่หลากหลาย และยังหมายรวมไปถึงเรื่องเกี่ยวกับเพศและค่านิยมทางวัฒนธรรมและมักจะสื่อความหมายออกไปในทางไม่ดี โดยเฉพาะในการกล่าวถึงด้านความสวยงามและพฤติกรรมที่ไม่ดีของสตรี

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1. Introduction

Metaphor is a great tool to help people understand abstract or unfamiliar content. By linking abstract information to a concrete concept, it becomes easier for people to understand the information. Naturally a great diversity of views have come into being, mainly falling into two schools, namely traditional metaphor and modern metaphor, which interpret metaphor in the line of rhetoric and cognition respectively. Traditional metaphor or a study of metaphor in rhetorics—holds that metaphor is merely a rhetoric phenomenon, a transfer from one expression to another, and a device to enhance powerful and unusual of expressions. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action, thus only those talented linguistic masters or writers can well manipulate metaphors.

Studies of metaphor have taken on an absolutely alternative look ever since 1980s, evidenced by *Metaphors We Live By* collaborated by Lakoff and Johnson (1980), that metaphor is pervasive in everyday life, not just in language but in thought and action. The cognitive view of metaphor assumes that, apart from being an element of rhetoric, metaphor is also a mental process that tries to associate entities of the world with abstract things, not only makes our thoughts more vivid and interesting but actually structure our perceptions and understanding (Lakoff and Johnson 1980; Lakoff, 1987; Lakoff and Johnson, 1999; Kovács, 2002). Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. In addition, metaphor is culturally based and plays an important role in the construction of identities and cultural knowledge.

The representation of human behaviour in a language is usually embedded through the common PEOPLE ARE ANIMALS conceptual metaphor (Emanatian, 1995). As animals are part of our world, they are of course a suitable source domain and a vehicle in the conceptualization and construction of metaphors related to women. The representation of women as animals is very interesting topic from a cognitive and cultural point of view. What types of animals are used to represent women or experiences related to women? What do the choice of source domains tell us about gender and cultural values? These are interesting questions that deserved to be studied. Thus, this paper aims at exploring the representation of women in Thai through the conceptual metaphor WOMEN ARE ANIMALS and the ideology about gender in Thai concept that is conveyed by the metaphorical linguistic expressions generated through this conceptual metaphor.

2. Objectives of the study

- 2.1 To study the conceptualization of Conceptual Metaphors as WOMEN ARE ANIMALS in Thai.
- 2.2 To interpret gender ideologies and cultural values in Thai society which are transmitted in metaphor.

3. Theoretical Framework: Conceptual Metaphor Theory (CMT)

The theoretical framework used in this paper will be that of Conceptual Metaphor Theory in Cognitive Linguistics as developed and presumed by Lakoff and Johnson (1980), who clearly changed our understanding of metaphor and its role in language and the mind. Metaphor, in Lakoff and Johnson (1980), is a fundamental mechanism of mind, one that allows us to use what we know about our physical and social experience to provide understanding of countless other subjects. Such metaphors structure our most basic understandings of our experience, they are "metaphors we live by"—metaphors that can shape our perceptions and actions without our ever noticing them. Therefore, metaphor is an important cognitive tool which we use in our daily thinking.

According to the proponents of Conceptual Metaphor Theory, conceptual metaphor refers to the understanding of one, usually abstract and less structured, concept, described as the target conceptual domain, in terms of another, more physical and

more easily comprehensible concept, called the source conceptual domain, i.e. it consists of a set of mappings or correspondences between the linked source and target domains. Metaphors shape the way people think and, in this regard, it may be viewed as an important instrument used when people categorize the world and make sense of abstract, mostly intangible and difficult-to-understand concepts. Metaphors reflect our conceptual structure, which means that they occur in speech because our mind is metaphorical in nature. In other words, researching what we say may help us to establish what we actually think.

Lakoff and Johnson (1999: 82) point out the main function of conceptual metaphor that it is to project inference patterns from one conceptual domain onto another. The result is that conceptual metaphors allow us to reason about the target domain in a way that we otherwise would not. Thus, metaphor is a process of mapping between two different domains in which the target and the source share systematic correspondences. That is to say, to understand A (target) as B (source) means that constituent conceptual elements of B correspond to constituent elements of A. These conceptual correspondences are often referred to as mapping.

Kövecses (2002) explained mappings as a set of fixed correspondences between a source and a target domain. Many elements of target concepts come from source domains and are not preexisting. To know a conceptual metaphor is to know the set of mappings that applies to a given source-target pairing. It is these mappings that provide much of the meaning of the metaphorical linguistic expressions (or linguistic metaphors) that make a particular conceptual metaphor manifest. Consequently, the understanding of one domain (abstract) in terms of another (concrete) gives rise to a lot of metaphorical expressions, as follows:

Figure 1. Mapping of LOVE IS A JOURNEY metaphor

(Kövecses, 2002:7)

Source: JOURNEY		Target: ABSTRACT
The travelers	⇒	the lovers
The vehicle	⇒	the love relationship itself
The journey	⇒	events in the relationship

Another clear example for this theory could be TIME IS MONEY conceptual metaphor, which derives in some metaphorical expressions. Consider the following examples:

- (1) You are wasting my time.
- (2) Can I rob you of five minutes?
- (3) We are running out of time.

Clearly, in above examples we can notice the difference between conceptual metaphor and metaphorical expression. Conceptual metaphors are ways of thinking, which create metaphorical expressions. As a result, metaphorical expressions are ways of talking and manifestations of conceptual metaphors. Thus, sentences (1), (2) and (3) are metaphorical expressions of just one conceptual metaphor TIME IS MONEY. Once again, what people do is to understand one conceptual domain (time) in terms of another conceptual domain (money).

Thus, taking into account this theory for the purpose of this paper, it is remarkable to say that when people use animal-based metaphors to compare and understand women as animals, they inevitably assume that both share certain characteristics related to animal behaviour. Generally most of those comparisons and understandings through animal imagery have important cultural and ideological implications.

4. METAPHOR AND IDEOLOGY

Metaphor also plays an important role in the creation and construction of social identities. "Being channels of folk beliefs, many metaphors convey biases in favour of particular social groups that are considered as the normative to the detriment of those individuals who do not conform to this group." (López, 2009:78).

Since metaphor occurs in language, it is an appropriate tool to identify ideology with. The choice of different metaphors in a text by language users would reveal its dominant ideology. Animal metaphors not only have a cognitive basis, but are also culturally motivated, that is, they reflect the attitudes and beliefs held by a particular community towards certain animal species, and, therefore, may vary from culture to culture, in time and space. In this way, the role of metaphor in the creation of ideologies and cultural values seems to have important implications for the conventional views

attached to those cultural values held by a community. Cultural dimension of animal metaphors makes them suitable vehicles for the transmission and perpetuation of social beliefs for the benefit of a particular speech community.

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5. PEOPLE ARE ANIMALS Conceptual Metaphor

People use their knowledge of the natural world in constructing a meaningful social existence. Given that animals are part of our world, Naturally, people are very often described and conceptualized as animals.

The HUMAN BEHAVIOUR IS ANIMAL BEHAVIOUR metaphor is to be attempted to explain how the animal-related words acquired their metaphorical meanings as Kövecses (2002: 124) claims, “..much of human behaviour seems to be metaphorically understood in terms of animal behavior.” He also states that the only way these meanings can have emerged is that humans attributed human characteristics to animals and then reapplied these characteristics to humans. That is, animals were personified first, and then the “human-based animal characteristics” were used to understand human behaviour. But it is not only human behaviour that is metaphorically understood in terms of animal behaviour; people themselves are also often described as animals of some kind.

Similarly, extreme behaviour is castigated by degrading the human to animal realm (López, 2009). In the same way, the notion of control, or rather, lack of control seems to be the basis of the PEOPLE ARE ANIMAL conceptual metaphor. This dichotomy differentiates humans and animals in terms of rational capacity since humans are more capable of taking control over their actions than animals. To put it in a different way, when people lose their control, they become animal-like, so there are lots of metaphors at hand to conceptualize them such as HUMAN BEHAVIOR IS ANIMAL BEHAVIOR (Kövecses, 1988) or ANGER IS ANIMAL BEHAVIOR (Nayak & Gibbs, 1990).

Metaphorical animal identifications always express negative characteristics. In addition, cultural views and attitudes of the community towards specific animals also

play an important role in the association and construction of animal metaphors. That is to say, they may be responsible for endowing the animal name with either positive or negative implications (López, 2009), although those associations may vary from one culture to another.

6. Result of study: WOMEN ARE ANIMALS

The correspondence model assumes that metaphors are essentially analogical in character and attributes; it means they possess the systematic pairing of relations and entities across the source and the target domain. The use of animals as the source domain is applied for both men and women, although they differ strongly in their implications.

Normally, most animal metaphors used predominantly with men are usually based on size (big), strength and habitat (wilderness), whereas women are seen as domestic animals such as chicken or parrot (López, 2009). Since metaphors are always related to our world view and its interpretation, the study of the underlying assumptions that motivate the mapping of common animal metaphors used in the conceptualization of women may provide a good insight into the role attributed to females by society. This section shows how Thai concordance data were analyzed in terms of conceptual metaphor of WOMEN ARE ANIMAL. The analysis found that women as animals metaphors were identified in three main groups. These were pets, farm and wild animals.

6.1 Women as Pets.

Pets are domestic or tamed animals or birds kept for companionship or pleasure and treated with care and affection. Pets, like children, are seen as making life interesting. They are in top position because they are not considered as beasts or meat for nourishment. Pets that are used to refer to women are cats and parrot as in:

(4) เขาย มนต์ คือ นางแมว ยิ่งสาวาท ดีๆ นี่ เօง
[thəə: man khənt̚ nə:ŋ məew yūa sə-wàat dii dii nî: ?eeŋ]
you- it- be- Ms.- cat- flirt- good- good- this- marker
"She is flirting like a kitten".

(5) หญิง สาว เป็น ลูกแมว แสน เชื่อง ตัว เล็กๆ ไร้ พิษสง
[yǐŋ sǎaw pen lûuk mæew s̥éen ch̥éaŋ tua lék lék ráy phít- s̥õŋ]
woman- young- be- kitten- very- tame- classifier- small- small- without- harm
“The young lady is a very small unharful kitten.”

From the examples (4) and (5) above, cats play an important role when used figuratively and they are charged with negative characteristics as well. In folk understanding cats have a reputation for being independent and even unfaithful. These negative connotations may motivate its figurative senses, for in Thai /mæew/ 'cat' denotes a malicious, deceptive and flirting woman. Nonetheless, the term /lûuk-mæew/ 'kitten' is usually applied to woman, and it seems to be motivated by the stereotypical image of baby animal who is tame and fun but naughty.

Although cats are commonly domestic pets, birds also included in pets for metaphorical expressions and encoded young women as well, for examples:

(6) เชօ กີ່ ກລາຍ ເປີນ ນກ ນ້ອຍ ທີ່ ດູ ຈະ ອ່ອນ ຕ່ອ ໂລກ ຂິ້ນ ມາ ໃນ ທັນໄດ
[thəə kō̄ klaay pen nók nō̄oy thī duu cà? ?wōn tō̄ lōok khûn maa nay than day]
you-also- become-bird-little-that- seem-weak- to- world-up- come- in-suddenly
“Suddenly, she seems to be like a little innocent bird, lacking of world experiences”

(7) ແມ່ຂວັງ ຕັວ ສັນເໜີອນ ລູກນກ
[m̥ɛ̄-khw̥ān tua s̥ān m̥ān_lûuk-nók]
ms.- name- body-shake-like-flapper
“Ms.Khwan was shaking like a flapper.”

Commonly the generic term /nók/ 'bird' conveys the metaphorical expression in the conceptualisation of women and also concentrates on size, entertainment and youth, which are the semantic attributes of bird. In (6) /nók nō̄oy/ means a little bird, encoding a young woman who is pitiful, similarly as in (7) / lûuk-nók/ 'flapper' .

Though /nók/ 'bird' denotes to mostly to young woman, it can mean an old lady, depending on the context, as in (8)

(8) เท็น แต่ ยาย แก่ นั่ง เหงา ออยู่ ตาม น้ำพุ เหมือน นก แก่ ๆ จับ ตอน
 [hén t̄ɛ̄s yaay k̄ɛ̄s nâ̄j ŋ̄aw yùu taam náam-phú? m̄yan nók k̄ɛ̄s-k̄ɛ̄s c̄ap khɔ̄w]
 see- but-grandma-old-sit-lonely-be-along-fountain- like- bird-old-old- catch-perch
 "I only saw an old grandma, sat beside the fountain, like an **old bird** on a perch."

Moreover, a specific kind of bird as parrots is frequently compared to woman by its semantic attributes of repetition and chattering sounds, as follows:

(9) เมีย เขา ชอบ พูด ซ้ำ ๆ ร่ากวับ นกแก้ว
 [mia khɔ̄w chɔ̄wphut phûut sám sám raaw kàp nók- k̄ɛ̄sw]
 wife- he- like - speak- repeat- as if - parrot
 "His wife likes to repeat her talks like a **parrot**".

(10) ผู้หญิง คน นั่น พูด แจ้ว ๆ เหมือน นกแก้ว
 [phûu-yiŋ khon nán phûut c̄êw c̄êw m̄yan nók- k̄ɛ̄sw]
 woman- classifier-that -speak- melodiously - like- parrot
 "That woman speaks melodiously like a **parrot**."

In (9), the semantic attribute is the ability of a parrot to repeat people's talks. It becomes the viewing of women as talking repeatedly like a parrot. In (10), the twittering sounds made by parrot are also the stereotypical view of woman/women as chatterboxes at the stereotypical view of women as chatterboxes, with the implication meaning of confusing and nonsense talks.

(11) คุณ มนี เท็นใจ หนู ห้อย คน นั่น มาก
 [khun Manee hén cay n̄uu hɔ̄wy khon nán mâak]
 title- Manee- sympathy- mouse- little - classifier- that- very
 "Ms. Manee felt very sympathy to that **little girl**."

(12) ผู้ชาย ไทย แก่ ๆ ชอบ มี อีหนู
 [phûu-chaay thay k̄ɛ̄s k̄ɛ̄s chɔ̄wphut mii ?ii n̄uu]
 man- thai- old- old - like - have - title- rat
 "Most old Thai men like having **mistresses**."

In (11) /nǚu/ 'rat' refers to a girl with a sympathetic sense while in (12) /ʔii nǚu/ refers to 'mistress' with negative sense. The conceptualization of women as 'mistress' because of rats' small size, which is used to refer to women, similarly as in /nók/ 'bird' as mentioned earlier. In addition, the word /nǚu/ is preceded by /ʔii/ which is a derogatory title for woman, showing the negative and derogative senses towards woman in the society.

In conclusion, the conceptualization of women as pets, youth and small size appear to play a determinant role in the encoding of the metaphor, implying immaturity and helplessness. Moreover, unlike other animals, pets need to be looked after by people.

6.2 Women as Farm Animals

A common reason is that farm animals are domesticated animals raised in an agricultural setting to produce commodities such as food, fiber, and labor, such as cattle, pigs, sheep, horses and goats. In this article, farm animals includes Poultry farming, which is the raising various types of domesticated birds commercially for the purpose of meat, eggs and feather production. The most common and widely raised poultry birds in Thai culture are chicken and ducks.

Unlike pets that share the same roof as their owners and their main function is to entertain and render company, farm animals are conceived of being exploited and eaten, as their burden. Farm animals provide service to man, either by helping in farm labor or by producing foods (e.g. milk, eggs, and meat). In this way, farm animals and women appear to be interrelated due to the reproduction activity and female role that both of them have in common. On using farm animals, women are delineated as creatures that perform the strictly animal functions of producing and nurturing offspring (Shanklin, 1985). Therefore, the two characteristics bring in the factors of exploitation and edibility, which will be the metaphoric identification of women with farm animals. The metaphorical expressions of women with farm animals are related to two important semantic attributes: size and sexual desire.

Size indeed seems to be a key component in crediting the animal name with positive or negative connotations and, in general terms, the names of small animals tend to comprise a more condescending attitude than those of a considerable size.

Commonly the names of big animals usually imply fatness and ugliness, as in /mǎu/ 'pig' and /wua/, /mêɛ-wua/ 'cow', for examples:

(13) เพื่อน ชั้น คือ หมู เดิน ได้
 [phêan chán khœ̄u mǎu dœ̄en dâay]

friend- I - be- pig - walk- be able to

"My friend is a walking fat **pig** (lady).

(14) ถ้า เธอ อยาก เป็น หมู ก็ กินๆ เข้า ไป นะ
 [thâa thœ̄ yàak pen mǎu kô̄o kin kin khâw pay ná?]

if - you- want-be- pig - so- eat-eat- enter- go- particle

"If you want to get fat like a **pig**, so eat more and more."

From examples (13) and (14), /mǎu/ 'pig' is used to refer to fat women with the negative connotations of ugliness.

(15) รูปร่าง ของ หล่อน สม เป็น แม่ัว พันธุ์ ดี
 [rûup-râaŋ khœ̄wø̄u lè̄n sô̄m pen mɛ̄ɛ-wua phan dii]

shape- of- she- suitable- be- cow- bred good

"Her shape is like a good **breeding cow**."

(16) นาง มี ลูก ทุก ปี เป็น แม่ัว พันธุ์ ดก
 [naaŋ mii lûuk thûk pii pen mɛ̄ɛ-wua phan dòk]

she - have- kid- every- year- be- cow- breed- prolific

"She has a baby every year, a kind of a prolific **breeding cow**."

In examples (15) and (16), /mêɛ-wua/ 'cow' refer to big women but with positive connotations. Though /mêɛ-wua/ 'cow' refers to big fat women, their meanings do not imply ugliness as in /mǎu/ 'pig' in (13) and (14) did. It is more condescending attitude that the fertility of cows is useful to human beings.

Both pig and cow are the metaphor expression to women in relation to their size, another animals in farm classification, the poultry farm animals, does the same. Some of the terms used in the context are chicken and hen, which are particularly interesting. In opposite to pig and cow, chicken and hen are of small size, but they are also significant for consumption and edibility. There seems to be a correlation between

eating and human desire reflecting the Conceptual metaphor DESIRE IS HUNGER (Lakoff, 1987; Gibbs et al., 2004; cited from López, 2009), that desire is understood in terms of hunger while food represents the object of desire, as follows:

(17) ធម ចាត់ ឈុក ឲ្យ ចំណាំ កោះ គីន នី
[phǒm cà? ?wɔk pay càp kày khueun ní]
I - will- out- go - catch- chicken-
“I will hang out tonight to find **a prostitute.**”

(18) ខោ ចាច់ កោះ មា បើន តេខា
[kháw cāaŋ kày maa bén tēkhā]
he- take- chicken -come- employ- be - secretary
“He employed a whore to be his **secretary.**”

The metaphorical usage of chicken names are related to sexual appetite or desirability towards women because chicken is for eating, served for human desire. The common names /kày/ 'chicken' from (17) and (18) are used to refer to women who are prostitutes, whores or even any fun-loving women because they are obliged to provide sexual services to men with lust.

6.3 Women as Wild Animals

Women are also represented as wild animals. Unlike pets and farm animals, wild animals are completely free. They do not render company or entertainment. They do not depend on man for their survival, nor are under human control. On the contrary, wild animals are independent; they can be dangerous and threaten men. As it has been stated previously that women usually present the images of small and helpless animals, in need of care and protection and whose main function is to provide entertainment, service or food. The conceptualization of women as wild animals does not follow the same pattern as pets or farm animals. In fact, in contrast to cats, birds, cow or chickens, wild animals are no longer the lovable animals that bestow company or can be exploited for man's advantage; they are dangerous, unpleasant and disgraceful. Wild animals that are used to refer to women can be tiger, rhinoceros, and gibbon, as follows:

(19) ผู้หญิง ที่ ดู มากๆ เรา เรียก กัน ว่า แม่เสือ
 [phuu-yiŋ̚ thii̚ du? maa̚k maa̚k raw riak̚ kan̚ waa̚ mɛ̚ɛ-s̚a̚]
 woman- who- malicious- very- very- we- call- together- that- mother- tiger
 "We called a malicious, cruel women as the '**Mother Tigress**'."

In example (19), the metaphorical expression of women is the mother tigress or /mɛ̚ɛ-s̚a̚/. It is understandable that tigers/tigresses have a reputation of being fiercely. The negative connotations of tigers place the role of women as viciously wild animals.

(20) เด็กสาว สมัยนี้ แรด มาก มี แฟน ตั้งแต่ อายุ ยัง น้อย
 [dɛ̚k-sa̚aw̚ sa̚-m̚ay̚ n̚ii̚ r̚ɛ̚t̚ m̚aa̚k̚ m̚ii̚ - feen̚ t̚a̚ŋ̚-t̚ɛ̚d̚ ?aa̚-yú̚ yaŋ̚ n̚o̚w̚]
 girl - nowadays- rhino- very- have - boyfriend- since - age- still- small
 "Nowadays, **girls** are flirting much more than the old days. They have dated more boyfriends since they are young."

In example (20), /r̚ɛ̚t̚/ or rhinoceros denotes the meaning of flirting, coquette. This metaphor comes from the nature of rhinoceros. In the mating season, female rhino on heat always runs after the male one. It becomes the habit of women as a metaphor. The same as sex is hunting. It implies that women are hunters.

(21) แฉว สยามสแควร์ มี แต่ ช้างนี เต็ม ไป หมด
 [thɛ̚d̚w̚ sə̚-yāam̚-sə̚-khwɛ̚d̚ m̚ii̚ t̚ɛ̚t̚ ch̚e̚-nii̚ tem̚ pay̚ mo̚t̚]
 area- Siam Square - have- but- gibbon- full of- go- over
 "There are a plenty of **women (gibbons)** in Siam Square."

(22) ฉู เพิง บอก เลิก นัง ช้างนี ล่าสุด ไป คน นึง
 [kuu̚ ph̚e̚ŋ̚ b̚o̚k̚ l̚e̚ik̚ naŋ̚ ch̚e̚-nii̚ l̚âa̚-sùt̚ pay̚ khon̚ n̚e̚ŋ̚]
 I (male) - just- tell break up - title - gibbon- latest - go- classifier - one
 "I just broke up with my latest **girlfriend**."

In (21) and (22) /ch̚e̚-nii̚/ 'gibbon' denotes the characters of women. The conceptualization of this metaphor comes from the cry of gibbons that sounds like /ph̚úa/ which means husband in Thai. It is a sexual semantic attribute, hidden in "gibbon" or /ch̚e̚-nii̚/ which may come from SEX IS HUNTING conceptual metaphor in which women is a hunter who capture the prey (the man).

7. Conclusions

Considering the texts studied, it can be concluded that in Thai the conceptual metaphor PEOPLE ARE ANIMALS is used to represent experiences related to women, WOMEN ARE ANIMALS. It has been found that the type of animals applied to women come mainly from the main source domain used for the conceptualization of women are pets, farm and wild animals. The metaphorical linguistic expressions studied here convey ideological values that are generally negative for the representation of women's behaviour and beauty.

As it has been seen, the main source domains people have often resorted to animals as a way of explaining human behaviour, human feelings and even human relations (Kövecses, 2002). Whenever that people are compared to animals, they are degraded and devalued. Therefore, women are degraded whenever they are compared or considered to have something in common with animals, and therefore this has a crucial impact in Thai culture. Consequently, the conceptualization of human control in the appearance of animal behaviour is then something degrading for humans. As far as the conceptualization of women is concerned, Thai speakers seem to understand and experience gender differences through animal imagery and also carry with cultural roles and stereotypes that show differences in the understanding of gender.

Firstly, understanding women as pets includes cats, parrots, rats, implying the idea of subjugation and domesticity. The conceptualization of women as pets is size because it represents the physical differences between males and females. It has been seen that females are supposed to be weaker and smaller than men, but as opposed to animals of a size, it conveys pejorative evaluation.

Secondly, women are also seen as farm animals, including pig, cow, and chicken. This categorization illustrates the idea of consumption and servitude, that is to say, farm animals are used to help human in farm activities, so do women: they must provide or give a service to man.

Lastly wild animals also represent the creation of animal-based metaphors and terms such as tigress, gibbons, rhinoceros are often used to refer to women. Nevertheless, wild animals are seen as dangerous and hazardous. They enjoy total freedom and they

are not under man's control. So, they encode more negative connotations than pets and farm animals.

Yet, after examining several animal names used in the conceptualization of females, it appears that, more often than not, animal metaphors do reinforce the stereotypical view of the female sex.

In addition to the social role and stereotypes, the metaphorical expressions of women as animals also encodes the notions of beauty, sexiness and youth. Thus, regarding pets, the use of /mɛɛw/ 'cat' often encodes the idea of playfulness. The case of /kày/ 'chicken' is relevant to sexiness with negative connotations. According to wild animals, they reflect power and love relationships; such are the cases of /sǎa/, /mɛɛ-sǎa/ 'tigress' which designates vicious woman and /rɛt/ 'rhinoceros' and /chə-nii/ for love relationships.

As a result, animal metaphors in Thai context would be seen as the construction of social identities as well as gendered discourse. It could be assumed that Thai cultural identity is forged from Thai people interacting with others. Since metaphors reflect the way we think, this, in turn, requires far reaching changes not only in the verbal manifestation of thinking, but in the mindsets of both men and women who use animal metaphors for the purpose of semantic derogation and, indirectly, the construction of gender identity.

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