

PSYCHOLOGICAL EFFECTS OF SECOND WAVE FEMINISM THROUGH THE LENS OF COGNITIVE LINGUISTICS

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ABSTRACT: Women's rights have sparked support and opposition, with antifeminist rhetoric challenging feminism's impact on families and gender roles. Janice Fiamengo's 2018 book *Sons of Feminism: Men Have Their Say* consists of 25 stories by men narrating their experiences in a feminist society. In this study, five stories related to the second wave of feminism were selected as the data for analysis. Conceptual Metaphor Theory and Conceptual Blending are cognitive tools used in the analysis. The study examines how feminism affects men psychologically by instilling fear and punishing dissent through metaphors that evoke feelings of oppression, fear, and emotional distress. The study concludes that fear, terror, and humiliation evoke psychological stress as an ongoing state under feminist surveillance, instantiating a culture of submission that prevents open speech, diminishes male agency, constrains freedom, and instantiates a discourse in which males must comply to avoid professional ruin and family estrangement.

Keywords: Conceptual metaphor; Conceptual blending, Antifeminism, Feminism

INTRODUCTION:

Women's rights and their implications have gained support and opposition in disputes over gender and social norms. Antifeminist rhetoric challenges the impact of feminism on families, society, and traditional gender roles. These critics of feminism often portray feminists as ideologically driven and deceptive. They also claim that feminism's anti-male bias overshadows genuine support for women and girls. Janice Fiamengo's 2018 book "Sons of Feminism: Men Have Their Say" presents a new antifeminist approach. Men criticize feminism in this collection. The collection has twenty-five stories. Each person describes one or more waves of feminism and how they bear their enslavement. Language ideological influence impacts society's attitudes.

The study aims to use cognitive linguistics theories, such as Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Conceptual Blending (Fauconnier & Turner, 2002) as they provide comprehensive frameworks for analyzing five of these stories each of which is devoted to the second-wave feminism to explore how they affect men psychologically and construct masculine oppression by identifying lexical choices that instantiate gendered norms and values, as well as the frames they may establish. Numerous studies have investigated the impact of feminist language on gender perspectives. Cognitive linguistics studies of antifeminist literature remain limited. Much of the existing research about antifeminist discourse has focused on sociological or critical discourse perspectives, ignoring the cognitive linguistic processes that underpin these narratives and their psychological effects.

LITERATURE REVIEW

Conceptual Metaphor and Conceptual Blending

Conceptual Metaphor Theory, as outlined in Lakoff and Johnson's 'Metaphors We Live By' (1980), describes how metaphor helps people understand abstract concepts, such as emotions or time, through physical and social experiences. It involves mapping a source domain onto a target domain, such as 'ARGUMENT IS WAR,' where war is used to frame arguments. Lakoff (1993) introduces the "Invariance Principle," which ensures that these mappings preserve the source domain's cognitive structure, maintaining consistency, like 'LIFE IS A JOURNEY,' where birth is the start and death the end. These mappings are typically one-way, with tangible sources and abstract targets, and help facilitate understanding.

Scholars like Fauconnier and Turner (2002, 2006) and Coulson and Oakley (2005) have studied the theory of blending. Fauconnier and Turner, in "The Way We Think" (2002), explain that meaning results from combining mental spaces into a new blended space, creating unique meanings. Connecting spaces is vital for generating meaning, as Dancygier (2005) demonstrates that blends enhance understanding.

Fauconnier and Turner (2006) argue that blending concepts is consistent across different levels and contexts. Turner (2001) links this process to imagination and creativity. Fauconnier and Turner (2002) state that the core of imagination lies in conceptual integration, where input spaces are connected and combined to create a new structure through blending.

Blendings have unique traits forming new structures through three processes: Composition, Completion, and Elaboration. Composition creates new links; completion aligns the framework with the broader context; elaboration tests it against its logical framework, helping to analyze new meanings (Fauconnier & Turner, 2002). Conceptual blending condenses key relationships, such as cause-effect, analogy, and spatial connections, enabling the understanding of multiple reasoning chains (Fauconnier & Turner, 2000; Fauconnier, 2005).

Feminism, Second-Wave Feminism, and Antifeminism

Feminism, starting in the mid-19th century, has significantly transformed women's societal roles. It is a significant philosophical debate and one of the four key social movements of recent decades, focusing on issues such as students, women, environmentalism, and peace. Feminism seeks to change women's societal position (Delmar, 1986, p. 13). Mills (1995) describes society as patriarchal, favoring men and causing disparities. Lengermann and Niebrugge (2010) see feminism as advocating for gender equality. Its history comprises four waves; the first three focused on equality and empowerment, while the fourth addresses societal attitudes and the media (Walter, 2005; Grady, 2018; Kolmar & Bartkowski, 2010).

In Western Europe and North America, "Second Wave Feminism" gained momentum in the 1960s and 1970s, expanding beyond suffrage to encompass a range of social, cultural, and economic issues. It promoted reproductive rights, anti-sexual assault measures, and job equality. Critics, especially Black feminists, argue that it overlooked race, class, and sexuality, focusing mainly on white middle-class women (Walters, 2005). Freeman (2001) notes that radical feminists like Firestone and Dworkin challenged patriarchy in marriage and childcare, while liberal feminists aimed for legal reform. The movement advocating voting rights began in 1848 with Elizabeth Cady Stanton demanding education, work, control over motherhood, and marital rights. By the century's end, a cultural counter-movement emerged. First-wave antifeminists, including women and men, saw women's demands as threatening norms, with men viewing these rights as a "crisis of masculinity" (Michael, 1987; Sausan, 1992).

In the 19th century, antifeminism opposed women's suffrage and rights from 1848 for over 72 years, rejecting access to education, labor, birth control, and sexuality. The late 19th-century pro-family movement aimed to reduce divorce and promote traditional values (Coontz, 2005; Edward, 2006). In the early 20th century, antifeminists opposed women's suffrage, which was achieved in 1920. Suffragists supported women's societal roles, but antifeminists argued that it overburdened them (Thurner, 1993). The late 20th-century ERA aimed for equal rights, but antifeminists opposed it, citing class tensions. In the 21st century, antifeminism links to the 1970s religious rights movement, claiming society is not oppressive and feminism demonizes men (Misandry). They state feminists' attitudes are similar to those of non-feminists in 2023 (Hopkins et al., 2023).

METHODOLOGY

I selected five of the 25 stories from Fiamengo's 'Sons of Feminism' (2018) that reference or react to second-wave achievements, such as reproductive rights, workplace equality, and family changes. These stories depict men describing experiences that diverge from feminist norms, framing second-wave feminism as oppressive, threatening traditional family systems, or marginalizing men with severe psychological impacts. For example, Allen's 'Finally Awake After Fifty Years of Feminism' discusses changes in marriage and legal issues since the 1960s. Post's 'The Broken Promises of Equality' argues feminist critiques of male sexuality hide men's desires and fears. Matt's 'Surviving the Tsunami of Second-Wave Feminism' compares feminism to a destructive tsunami. Argentarii's 'Fear of Feminism' portrays feminism as Orwellian intimidation, with men fearing punishment or job loss, especially dads concerned about child-rearing, and schools accused of indoctrination. Savage's 'One of the Lucky Ones' highlights biases and suppressed male concerns in media and education. These stories can be analyzed using Cognitive Linguistics, including Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Conceptual Blending (Fauconnier & Turner, 2002).

Control and Oppression

Control and oppression within the frame of feminism in anti-feminist narratives highlight how the movement, especially in the second and third waves, acts as an expression of power that could restrict freedoms and redefine gender roles in ways that instill fear. Such processes do not occur in ideological dimensions but are also extended to the personal, professional, and social worlds. Through the conceptual metaphors, the narrators describe how senses of fear, cults, and surveillance inscribe such a construction of feminism as oppressive.

TABLE 1 Evoking words concerning control and oppression framing in the five selected stories

Evoking words	Extract	Literal /Figurative
	Broken the Promises of Equality	
Intimidated	"Dutch women, how they disciplined and intimidated their men."	Figurative

Disciplined	"Dutch women, how they disciplined and intimidated their men."	Figurative
Aggressive	"...as my feminist environment got more and more dogmatic and aggressive."	Figurative
Boundaries	"She said her girlfriend 'could not make clear her boundaries'—we're talking about a 30-year-old woman."	figurative
Blackmailing	"This was a horrible blackmailing narrative, for who wants to disappoint a girl..."	Figurative
	Fear of Feminism	
Sabotage	"Feminism will sabotage his son and alienate his daughter."	Figurative
Repressed	"Boys seem repressed; they look shy, they are not allowed to play hard games or anything competitive."	Figurative
Fear	"Fear of losing my job, fear of having a daughter who hates me... fear of having my son psychologically crippled..."	figurative
Crippled	"...fear of having my son psychologically crippled by these irrational man-haters."	Figurative
Ruin	"...terrified of what feminism can do to him; ruin his life and his family's..."	Figurative
Orwellian	"This is a nearly Orwellian situation where this cult has almost everyone terrorized..."	Figurative
	Finally Awake after fifty Years	
Exploited	"Even though it has meant I've been used, exploited, and hurt, it's still better than being jaded..."	Figurative
Discarded	"...discarded like an unnecessary utility once the kids were past early childhood."	Figurative
Marginalize	"...seeking, at the very least, to marginalize us and, if possible, to destroy us completely."	Figurative
Parental alienation	"My ex-wife has been relentless at teaching them to avoid me and discount me as much as possible."	Literal
Demonized	"All through the 1990s... I experienced an ongoing social stigmatization... while my wife was shown a lot of support... referred to as a 'supermom.'"	Figurative
Oppressed	"This was when I first heard the term 'double standard'... girls were expected to defer to boys."	Figurative
	One of the Lucky Ones	
Socialization	"My 'socialization' as a boy began in earnest."	Figurative
Humiliation	"She erupted at him for some misdemeanor or other... 'You disgust me!'"	figurative
Punishment	"The teacher herself demonstrated how to pinch a small boy properly."	Literal
Shaming	"Men who dared complain of being sexually humiliated... were simply belittled further."	Figurative
Bias	"Being myself... one of the more fortunate of my sex, I was... conscious of pro-female bias in the culture."	Figurative
Ridicule	"Somewhere along the line it had become socially acceptable... to ridicule men and masculinity without mercy."	Figurative
Belittled	"Men who dared complain of being sexually humiliated... were simply belittled further."	Figurative
Oppression	"The double standards I experienced... effectively prize females over males."	Figurative
	Surviving the Tsunami of Second-Wave Feminism	
Double standard	"The current focus on sexual harassment leaves the false impression that only men engage in inappropriate behavior related to sexuality in the office."	Figurative
Expanded definitions	"The concept of 'sexual harassment' has been expanded to include... a man without power asking a female co-worker for a date."	Figurative
Minefield	"What should be a casual comment for which no thought is required can, in a heartbeat, morph into a minefield with serious consequences for the man."	Figurative
Custody bias	"Dads almost never got custody unless the mom was so defective that her bad behavior put the child at 'immediate risk of serious physical harm.'"	Literal
Threat of allegation	"She dealt with that by telling me that if I sought custody of Mike, she would allege I'd molested him... 'All it takes to destroy a man these days is an allegation.'"	Literal

Fear	"What should be a casual comment for which no thought is required can, in a heartbeat, morph into a minefield with serious consequences for the man."	Figurative
Allegation culture	"Family law lawyers were commenting that a claim of sexual abuse was becoming 'the weapon of choice' in child custody disputes."	Figurative

The above table presents some evoking words and extracts that describe those ideas through which close attention can be paid to how the framing of control and oppression is represented in the stories under study.

This study shows how feminist ideologies redefine masculinity and metaphorically frame boys as objects subjected to social and educational constraints. The orientational metaphor "I lower my head" instantiates the cognitive frame of ideological submission, as well as emotional and professional failure. This metaphor illustrates the need to conform to escape the consequences of rejecting feminist ideologies. Fear, terrorized, scary, and threat frame feminism as a hazardous threat that silences disagreement and forces compliance.

Boys as Objects under Control

The narrator describes how boys are constrained as they grow younger, being 'repressed' and 'shy.' They are discouraged from playing competitive, traditionally masculine games and instead are expected to smile and be team players, with all receiving medals. This suggests that traditional masculine traits, such as assertiveness, are devalued, promoting gentle and cooperative activities. The excerpt highlights how cultural and institutional forces suppress traditional masculinity, shaping gendered behaviors in education.

"After a certain age, boys seem repressed; they look shy, they are not allowed to play hard games or anything competitive, and they are expected to be all smiles, sensible team players, with everyone getting a medal. "(Fiamengo, 2018, p.111)

"The boys are repressed" reinforces an ontological metaphor that frames the boys as objects or entities that can be controlled or reshaped by external forces, rather than as independent agents with natural desires.

The conceptual metaphor that reflects this scenario is BOYS ARE OBJECTS UNDER CONTROL. This metaphor aligns with several well-known metaphors in which people's thoughts, identities, or behaviors are conceptualized as objects that can be reshaped or molded by an external force, like PERSONALITY IS SHAPABLE MATERIAL. In everyday language, people often talk about "forming personality" or "molding character," which frames individuals as malleable material, like metal or clay, that an external force can reshape according to the agent's desire. By framing BOYS as OBJECTS UNDER CONTROL, the metaphor draws upon the above metaphor, treating BOYS as a material that can be controlled and steered according to an imposed rule or system, regardless of their autonomous individuality. BOYS ARE OBJECTS UNDER CONTROL aligns with PEOPLE ARE CLAY/ CHILDREN ARE MOLDABLE; individuals are compared to malleable objects shaped by authority. BOYS ARE OBJECTS implies the forcibly molded or constrained, just like CHILDREN ARE CLAY, where their parents or institutions shape them.

Thus, the source domain of the above conceptual metaphor is OBJECTS UNDER CONTROL (restricted), and the target domain is BOYS (their behavior). The source domain instantiates the frame of an object that can be confined, shaped, or directed according to an external agent's will or external force. This implies that objects cannot move freely unless they are permitted to do so by an external force. The dominant agent determines the properties of these objects. On the other hand, the target domain frames the BOYS as objects that are repressed into a passive role, rather than viewing them as active agents with their traditional individuality norms. They are steered to follow strict behaviors that do not align with their natural inclinations, such as "smile all the time" and "avoid hard games." Such restrictions turn them into inanimate objects shaped by cultural and educational forces, rather than acknowledging their nature as human beings with agency.

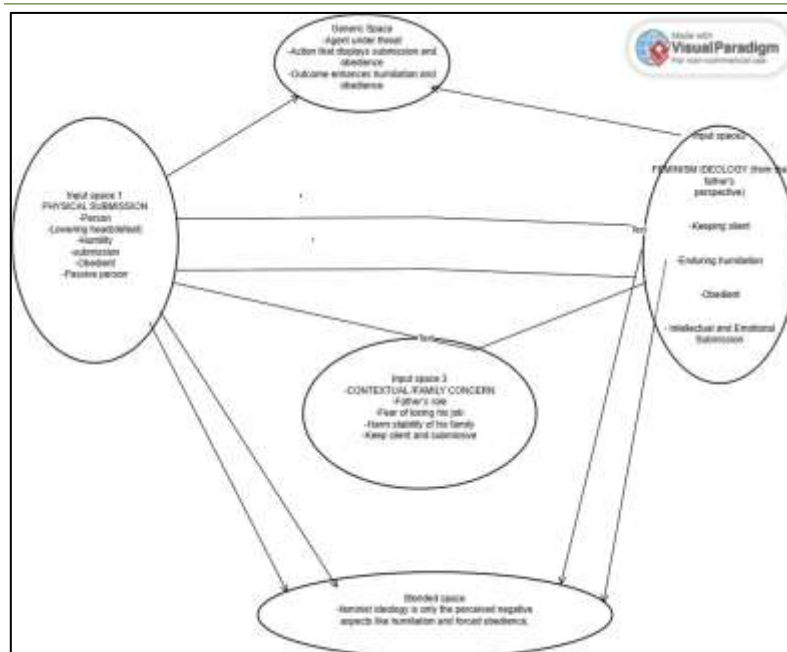


FIGURE 1 Conceptual Blending analysis of the metaphor BOYS ARE OBJECTS UNDER CONTROL

The conceptual metaphor BOYS ARE OBJECTS UNDER CONTROL is instantiated from blending three input spaces in which input space 1 is the source domain (CONTROLLED OBJECTS) evokes the mental space of an objects that can be reshaped and constrained having the following elements: agent-controlling force, action-molding the object form and function, target-an object that can be constrained, result- the object's shape and function determined by external force (desired object); Input space 2 is the target domain (BOYS) instantiates the boys to be as entities that the educational and social norms restrict their behaviors. It has the elements such as: agent-educational and social norms, action- restrict the boys' behaviors, Target-boys, result- passive and noncompetitive boys; and input space 3 (EDUCATION/ SOCIAL CONCERNS) activates the educational and social setting and has the following elements: school setting, gender role expectation, father's perspective as he observes that social forces (educational policies, social norms) are affecting his son and other boys' behaviors shaping it as repressive and unnatural. Generic space has the following abstract elements: agent-external force, action-controlling and shaping, target entity, and the outcome-transformed target.

The cross-mapping space arises from connecting the elements of the input spaces through vital relations. The controlling force in Input Space 1 (source domain) maps onto educational and social norms in Inputs 2 and 3 through the vital relation of identity. Inputs 2 and 3 equate the object in Input 1 with boys, blending boys with a flexible and controllable object. The compression outcome is the perception that external pressures (educational and social) shape boys' behavior, decreasing their autonomy. Cause - Effect vital relation maps the object transforms due to the molding process in Input Space 1 and the constraining educational and social norms that affect boys' behavior in Input Space 2. The constrained object in Input 1 represents passive, non-competitive boys in Input 2. Their compression outcome is that educational and societal forces cause males' passivity and conformity. An analogy vital relation aligns modeling an object in Input 1 with influencing boys' actions and roles in Inputs 2 and 3. This alignment fosters the idea that outside influences constrain boys' natural tendencies. From the father's perspective, Input 3, the role vital relation maps Input 1 controlling force on Input 3 educational policies and social norms. The object in Input 1 is similar to the boys in Input 2, who are passive recipients of environmental influence. Boys are targets of external control in the source domain, reflecting the role of objects.

The emergent structure frames boys as controllable objects influenced by educational and societal standards. Through composition, boys' natural actions are compared to the flexible properties of objects. Completion makes implicit assumptions about the systematic repression of boys' inherent traits, which is in line with societal criticisms of educational practices. Elaboration emphasizes the social and psychological implications of this control, portraying the educational system as a force that suppresses boys and denies them autonomy and distinctiveness.

The emergent structure instantiates an environment where boys are framed as being systematically deprived of their inherited qualities and reshaped into undesired features. This conceptual metaphor frames the educational and social setting as an active controlling force. Thus, the "repressing" of boys' behaviors is reframed as an intentional objectifying process that strips them of their norms. Not all the attributes of the objects are projected. The qualities of

passivity and constraint are selectively projected from the source domain, and not all educational and social norms are projected; only those that represent external force are projected.

Readers may perceive this blend as an indication that feminist-inspired educational and social programs are seeking to change boys. This view holds that demanding that men be meek and nicer and devaluing stereotypically masculine traits like aggression and competition is oppressive. An ideological goal is coercing males into giving up their "inherent" manhood and independence. They think schools, culture, and feminist ideals are restricting boys' agency and eroding their sense of self, which is harmful. The combination supports the concept that feminism and related societal policies objectify and devalue boys. It reflects the feminist ideology to make males lose their identity.

FEMINIST IDEOLOGIES AS PHYSICAL SUBMISSION

It reflects the narrator's personal experience of a professional environment shaped by feminist ideologies. He describes how one suggested that all men, including himself, a married man with a daughter, should take courses on "how not to rape." He also expressed concern about a feminist supervisor who might adversely affect his career if he were to dissent. The narrator describes how he responded to these challenges by "lowering his head," protecting his family's future as he continued to suffer the wounds of humiliation. This excerpt directly relates to the theme of control and oppression, as it portrays perceived power dynamics. The action of staying silent and being submissive, here, "lowering his head"-describes the narrator's being controlled by the institutional and ideological environment. Of course, this makes one think of oppression because the risk of punitive outcomes limits his freedom to express himself as he wishes.

"I've had a student telling me that all men, including me—a married man with a daughter—should take courses on how not to rape, and I have as a supervisor a feminist who TEACHES FEMINISM AND WHO COULD POTENTIALLY GET ME FIRED IF I SAID SOMETHING INCORRECT, SO I LOWER MY HEAD AND THINK OF my children's future as I take all the humiliation I feel." (Fiamengo, 2018, p.113)

The above excerpt portrays an orientational metaphor like HAPPY IS UP and SAD IS DOWN. The father's lowering of his head goes beyond a simple physical movement. It is a metaphor that frames the father's emotional and psychological submission to an oppressive sphere. This metaphor frames the father's situation, as he is forced into a position of subservience, humility, and powerlessness due to the ideological pressures of the feminist figures in the educational setting. He fears that openly giving his opinion may cost him his job and harm his family.

This sentence, "I lower my head," implies a structural metaphor that frames the father as a submissive agent due to the social and institutional forces around him. The father does not merely "lower his head" and "look down" as a habitual act, yet he lowers his head as a resignation to a system that he perceives as powerful and can harm his life and family. This sentence can also resonate with the orientational metaphor such as DOWN is associated with SAD as when someone says, "I lower my head," this physical action can be perceived as an orientational metaphor since lowering the head evokes a downward motion that is often connected with negative feelings such as sadness, shame, humility. In such cases, it aligns with SAD/DOWN conceptual framing, and in turn, lowering his head becomes part of a larger narrative about power, oppression, and inability to express opinion (opposition) openly. In such cases, the metaphor does not map an emotion into direction, yet it frames a relationship of submission and defeat with the antagonist's environment. Thus, "I lower my head" evokes an orientational metaphor that connects the downward movement with submission, which can be elaborated more comprehensively and perceived as a structural metaphor that embodies this orientational metaphor within a complex frame of power imbalance and ideological pressure. Thus, the conceptual metaphor that reflects this expression is FEMINIST IDEOLOGIES AS A PHYSICAL SUBMISSION. The source domain, LOWERING ONE'S HEAD, evokes the PHYSICAL SUBMISSION cognitive frame, including the following elements: a person (father), lowering the head action that indicates defeat, humility, and submission, an obedient, passive person due to antagonistic behavior. The target domain of the FEMINIST IDEOLOGY instantiates a cognitive frame within the educational setting that evokes the frame of the father who fears speaking openly against feminism in the workplace, the act of keeping silent, enduring humiliation, and being obedient to avoid losing his job and harming his family's future, the intellectual and emotional submission of the father to the feminist forces (supervisor and the broader feminist environment).

In the blend, the source domain serves as Input Space1 and the target domain as Input Space2, with (CONTEXTUAL/FAMILY CONCERNS) as Input Space3. This mental space instantiates the father's circumstances, family concerns, and emotional state. The input3 mental space elements are: his father's role, his fear of losing his job, which harms the stability of his family, and the social and cultural pressures that affect his status, causing him to remain silent and submissive. The generic space contains abstract elements shared by input spaces 1 and 2: an agent under threat, an action that displays submission and obedience, and an outcome that enhances humiliation and obedience.

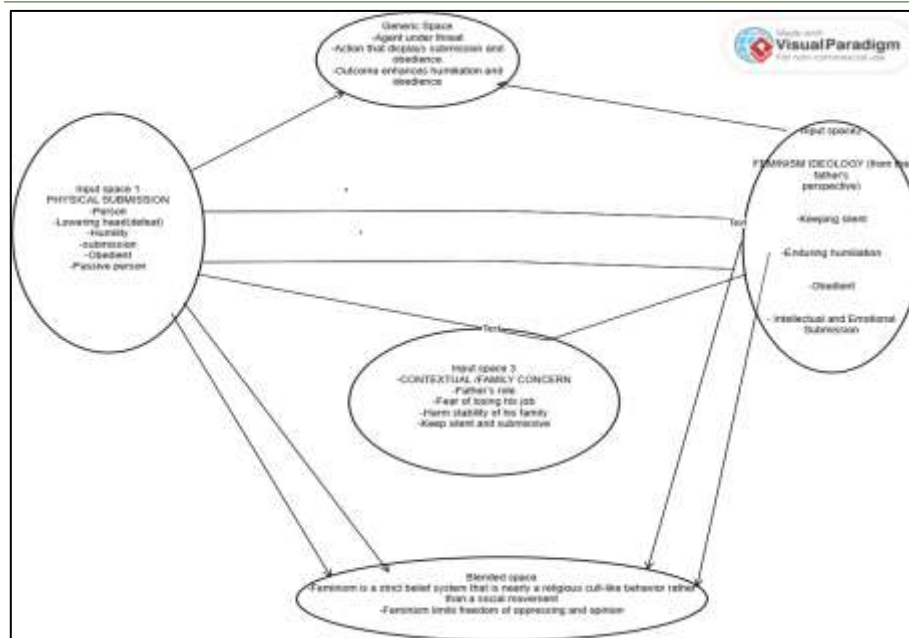


FIGURE 2 Conceptual Blending analysis of the metaphor FEMINIST IDEOLOGIES AS A PHYSICAL SUBMISSION

The cross-space mapping maps the physical submission from the source domain onto the emotional and professional submission from the target domain; lowering the head is the bodily sign of obedience, maps to keep silent or passive and accept humiliation that the feminists exert on him and the authority from the source domain maps onto feminist supervisor and social system that threat the father in the target domain.

In the blended space, the father, lowering his head, is perceived as a powerful symbol of emotional defeat and obligatory obedience to a secondary position. This action frames the compression of a complex ideological pressure into a single, vivid image of repressed dissent.

The physical submission from input space1 is connected with the social and ideological pressure with a cause-effect vital relation as the father's lowering his head is the effect of the perceived threat that the feminist authorities exerted on his profession and family. The vital relation of intentionality connects LOWERING THE HEAD, which is a deliberate response to a perceived threat to the father's passive silence and obedience as a strategy to protect his children and his family; the vital relation of roles maps the role of the father who lowers his head and becomes as a subordinate in a hierarchy structure with the role of the dominant figure that compels submission.

The father reflects the role of the submissive figure, while the ideological power and supervision enhance the role of the dominant figure.

The emergent structure is the result of three cognitive processes: composition by combining both PHYSICAL SUBMISSION and FEMINIST IDEOLOGIES; Physical submission is projected onto ideological compliance through the completion process; and the metaphor is extended to explore the dynamic of the workplace.

Not all elements of input spaces 1 and 2 are projected in the blend. The blend reinforces the lowered head as a sign of submission, passiveness, and obedience, ignoring other bodily gestures or the possibility of resistance. In contrast, the projected elements of feminist ideology are only the perceived negative aspects, such as humiliation and forced obedience, while neglecting the positive aspects.

The emergent structure perceives that the father LOWERS HIS head, framing an emotional and social context. The father experiences ideological oppression and chooses not to harm his family, as he shows submissiveness by lowering his head to dominant power. The blend makes the reader perceive that the father is a victim who must bow to the power of a system he considers hostile. By blending these spaces, the metaphor instantiates a tragic frame with the father, reinforcing the emotional impact of humiliation and submission.

FEMINISM AS A CULTURE OF FEAR

This subsection presents the analysis of the identified conceptual metaphors related to the emotional impacts of personal experience. The central conceptual metaphors identified are:

"People are **terrified** of the backlash if you openly disagree." (Fiamengo, 2018, p.110)

"This is really **scary**. You can't challenge or even discuss this cult without the fear of losing your job."(Fiamengo, 2018, p.111)

"I'm **terrified** of the potential damage feminism can inflict on my son if he gets indoctrinated when I'm not around to protect him." (Fiamengo, 2018, p.112)

"What should be a casual comment for which no thought is required can, in a heartbeat, morph into a minefield with serious consequences for the man." (Fiamengo, 2018, p.282)

The above excerpts evoke the cognitive frame linking the emotion of fear, "terrified," which is the source domain, with the act of opposing feminism and its social consequences, the target domain. This aligns with the conceptual metaphor OPPOSING FEMINISM IS FACING A THREATENING FORCE. The source domain is FEAR AS EMOTION AND PSYCHOLOGICAL WEIGHT. The target domain is OPPOSING FEMINISM, SOCIAL CONSEQUENCES in which the source domain attributes are: nature of fear- inner feeling, quality of fear-terrified (heavy), effect-cause silence, role-constraints (prevents the individual from opposing publicly), whereas the target domain attributes are: action- opposing openly, context- (academic, professional, and social discourse), result-backlash, Affect-negative consequences (loss reputation, marginalization), social dynamic-imbalance that penalize open opposition. In this metaphor, fear is conceptualized as an external influence, akin to an invisible force that prevents an individual from speaking openly. Thus, openly opposing feminism is linked to a threatening force that arouses fear and prevents open opposition. This conceptual metaphor aligns with EMOTION AS A PHYSICAL FORCE, wherein emotion like "fear" is conceptualized as a tangible force that can weigh down, pull, push, or constrain. Here, fear is a physical barrier that prevents the act of openly opposing. FEAR of the backlash is conceptualized as tangible barriers that limit or restrict public opposition, making the metaphor FEAR IS A PHYSICAL FORCE best suited as an implied frame.

The source domain FEAR evokes emotion and psychological weight frame having the following elements: nature of fear- internal emotion as a response, quality -terrified (heavy), effect – cause silence, role – strict or constraint the individual desire to act freely. The target domain, OPPOSING FEMINISM, instantiates the social consequences of opposing feminism and has the following elements: action-opposing freely, context-academic, professional, social setting, outcome-backlash, affect-negative consequences, and social dynamics-imbalance. The generic space reflects the abstract, shared attributes of Input Space 1 and Input Space 2, which comprise the following elements: force, response, effect, context, and imbalance.

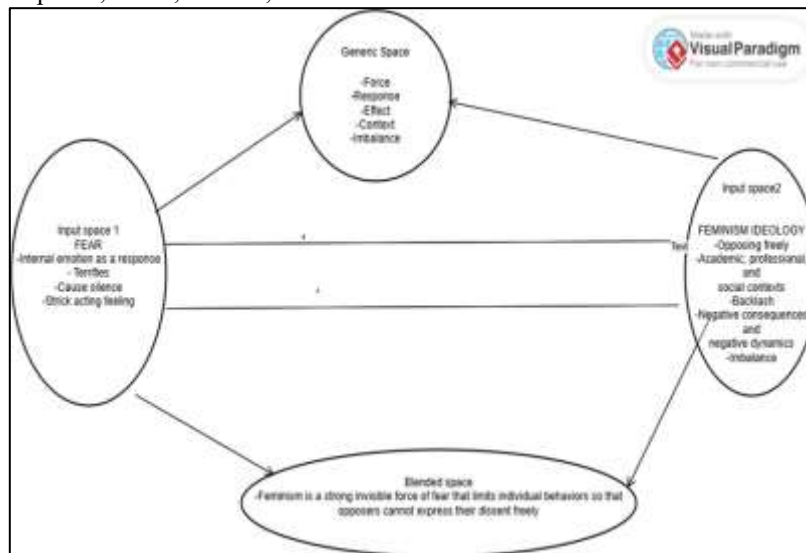


FIGURE 3 Conceptual blending analysis of the metaphor FEMINISM AS A CULTURE OF FEAR

The elements not projected in input space 1 compromise the causes of fear in other contexts and the possibility of overcoming or resisting this fear. In contrast, the unprojected elements from input space 2 are the broader positive aspects of feminism and other potential consequences of the backlash.

The vital relations that link the elements of input spaces 1 and 2 are as follows: The cause-effect vital relation in input space 1, framed by fear emotion caused by the perceived feminism threat, leads to silence (effect) to avoid penalty and the cause-effect vital relation in input space 2 which is framed by the anticipated backlash (effect) that is resulted from fear of opposing feminism (cause) that leads to self-censorship are compressed to blend the fear and backlash as one causal chain (fear of backlash leads to silence). Thus, the backlash is the cause of fear and the effect of openly opposing feminism; Fear as a psychological force from input space 1 and backlash as a social force from input space 2 are connected by a force-dynamic vital relation to be compressed into one single threatening force of constraint or suppression acting as a physical barrier; The identity of fear as an inner feeling in input space 1 and the social backlash

as external phenomenon are connected by the vital relation of identity to personify backlash as fear. They are compressed to give an emergent idea that fear of backlash generates external and internal barriers. Time vital relation connects the fear from input space 1, which operates at the time being, with the input space 2 backlash, which uncovers past backlash due to opposing openly. These temporal sequences are compressed into a single present moment. The fear of negative consequences feels as real and immediate as the past repercussions; Fear as an inner feeling from input space 1 is conceptualized as container schema surrounding the individual and is connected with the backlash context (external setting) by a vital relation of space to compress both of them into force space around the individual to result in the image of fear as a physical barrier that prevents individual from crossing these barriers to reach the space of open opposition; The intentionality vital relation connects the unintentional fear that arises naturally as a result of the perceived threat and the intentional act of backlash. Both are compressed to give the meaning of fear induced actively by the backlash. These cross-mapping connections activate the blended space to perceive fear as a physical barrier to opposing feminism.

The emergent meaning of this blend arises through the three cognitive processes: Combining FEAR AND OPPOSING feminist elements through the composition process and completion process. Fear is projected as a physical barrier, and the blends are extended through the elaboration process to explore the implications of social dynamics. Fear of backlash is an emotion and a social weapon used to maintain conformity. Opposing feminism is framed as facing a threatening force, which highlights the risk of free dissent, justifying silence as a logical outcome of fear. Opposing feminism is framed as walking in danger, perceiving opposing feminism as facing a threatening force.

DISCUSSION

The ideologies of the second wave of feminism are framed as oppressive forces through conceptual metaphor and blending that instantiates control over the personal, professional, and social settings. closely similar is the metaphor FEMINISM IS A CULTURE OF FEAR, which imagines a practice of resisting feminist norms. In this case, the source domain of FEAR AS A PHYSICAL FORCE- that is, an invisible wall which overburdens or obstructs mobility- finds its equivalent in the target domain of OPPOSING FEMINISM (spiritual, economic, and professional offensiveness). Combined, these spheres create a situation where men envisage themselves in the mental minefield: with each word, they can face a backlash, blackmail, or false allegations. The image schemas of containment (a man locked up inside a container of intimidation) and blockage (the pathways to an open debate blocked) make their contribution throughout the five stories, supporting an impression that feminist ideology is turned into a trap or a barrier. The blocking element of fear in the source domain is transferred to the target domain via the Invariance Principle, allowing fear to remain a tangible, confining force. Such descriptions are not just descriptive; they are also persuasive of the reader to think that feminism cannot be changed, that feminism is unsafe to challenge, and this solidifies the idea that the more readers/members of the audience practice self-censorship, the more it reinforces the narrative of submission through this metaphorical framing. Collectively, these two metaphors combine synergistically: FEMINIST IDEOLOGIES AS PHYSICAL SUBMISSION makes available the physical terrain of physical defeat, whereas FEMINISM IS A CULTURE OF FEAR furnishes the emotional terrain that makes the physical defeat sensible. The assimilation mechanisms not only emphasize the individual suffering of men but also the social processes through which dissent is policed in schools characterized as Orwellian and the work environment as an environment of blackmail. Representing these cognitive patterns provides insight into how anti-feminist rhetoric employs embodied patterns to frame attitudes and behaviors in ways that essentially preempt communication and alienate ideological boundaries.

CONCLUSION

This study demonstrates that the portrayal of men in the second-wave of feminism is constructed in a structured manner, utilizing cognitive-linguistic mechanisms that imply notions of control, fear, and submission showing illustrated how the use of metaphors like BOYS ARE OBJECTS UNDER CONTROL, FEMINIST IDEOLOGIES AS PHYSICAL SUBMISSION, and FEMINISM IS A CULTURE OF FEAR create a blended space that enhances psychological disturbance and curtails male action. The results indicate that these metaphorical blends foster a culture of submission whereby men are likely to gag any form of disagreement so that their personal, professional, and family lives do not come to ruin.

Fear, terror, and humiliation evoke psychological stress as an ongoing state under feminist surveillance, instantiating a culture of submission that prevents open speech. Thus, Metaphors that frame control and oppression across the five stories instantiate second-wave feminism as a system that demands conformity, punishes or marginalizes any opposition, and weaponizes social and institutional power. This instantiates antifeminist perspectives of portraying this movement as fear-subjugating and authoritarian oversight.

ETHICAL CONSIDERATIONS

As public texts rather than private interviews, the ethical criteria for these texts differ from those of traditional human-subject research. *Sons of Feminism: Men Have Their Say* publishes contributor stories; therefore, the researcher does not need permission for textual analysis.

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