Title: A Contrastive Study on the Structuring Mechanism between English and Chinese "Cheesy Pick-up Lines"

Abstract: "Cheesy pick-up lines" are very popular on the Internet recently, which involves language skills and arts. This thesis attempts to take 398 English and Chinese "Cheesy pick-up lines" as its subject, through the qualitative and quantitative method of SPSS 16.0, to analyze their structuring mechanism and reveal their pragmatic functions. The results are as follows: there are both similarities and differences in the structuring mechanism. The common points lie in phonetic similarity, semantic ambiguity, figure of speech, semantic mapping and semantic transition, and the differences rest on their own constructive mechanism. Chinese ones prefer to adopt poetic forms and re-create words and characters, while English have its unique features of syllable changes. Both English and Chinese "cheesy pick-up lines" are on the premises of entertaining folk culture and utilizing the psychology of the masses. In terms of motivational analysis, English ones behave more obvious in morphological motivation, but Chinese ones depends more on the graphological motivation. Both English and Chinese "cheesy pick-up lines" carry the pragmatic functions of expression and entertainment.

Key Words：English and Chinese "cheesy pick-up lines"; pragmatic functions; structuring mechanism; motivational analysis; contrastive

1   Introduction

Since the Internet has penetrated hundreds of thousands of households, netizens have learned to search for entertainment and self-entertainment on the Internet, which has led to a series of Internet cultural phenomena what are common to see. In recent years, the "fever of down-to-earth phenomenon" (土味热) emerges on the Internet. For a time, this phenomenon has permeated various fields, including fashion (土味时尚), lyrics(土味歌词), pick-up lines(土味情话), series(土味影视剧) and fan event(土味应援). This kind of pick-up lines is very popular among masses. On December 19, 2018, the National Center for Language Resources Monitoring and Research in China released the "Top Ten Internet buzzwords in 2018", and officially included the "pick-up lines". This kind of internet buzzword is not only spread by young people, but by many middle-aged people and even teenagers. Meanwhile, many English "pick-up lines" have been introduced into China through film, television, media and other channels. Though the pick-up lines come from different languages, they do function in a same way. The language styles and words different pick-up lines have applied are worthy of exploring. Language, as the form and carrier of national culture, is a tool for us to perceive, understand and know the world (Zhang 2003:58).

2   Definition of "Cheesy Pick-up Lines" and Relevant Research

"Cheesy pick-up lines", is a type of lover's prattle with straightforward emotional expressions, which win the preference of the audience. The characteristics of "cheesy pick-up lines" are simple and flexible in the sentence structure. They are mainly divided into questioning type and declarative type. The users put their emotions in simple rhetoric and words in a straightforward manner, and are

able to express themselves and achieve the purpose of entertainment. "Cheesy pick-up lines" belongs to "down-to-earth culture", which refers to some uncommon anecdotes and cross-talks from youths in towns. When touching the "down-to-earth culture", the audience not merely wants to explore the plot, but also obtain self-satisfaction from a kind of ridicule. Whether it is in Chinese or English, "cheesy pick-up lines" is the art of personal use of language supplemented by language skills, to express personal inner feelings. The form of "cheesy pick-up lines" mainly involves two subjects, namely, speaker and interlocutor. "Pick-up lines" can be regarded as "a kind of personal pragmatic tendency, which is highly subjective, selective and voluntary (Yang et al 2018: 7)".

"Pick-up lines" have attracted the attention of scholars. Bale et al (2006) collected 40 pick-up lines from mass media channels and asked male and female participants to evaluate these sentences. They found that if these sentences could reflect men's sports spirit, culture, wealth and morality, women would prefer to contact with them, but if it was just a simple compliment, women would not be willing to have interaction with them. Cooper et al. (2007) added a personality test, confirming the experiment of Bale et al. (2006), and found that pick-up lines that reflected the positive attitude of men could win the affection of women. Oesch and Miklousic (2012) paid more attention to the relationship between the strategies of pick-up artists and the psychology of human courtship. They obtained a three-phase model of human courtship: Attraction, building mutual Comfort and Trust, and Seduction. Some scholars have conducted studies in the field of "the down-to-earth culture". Liu (2018) explored the new meaning and pragmatic function of "cheesy pick-up lines", and analyzed the cause behind the popularity of "the down-to-earth culture". Gu (2018) explored the essential characteristics, categories and formation principles of "cheesy pick-up lines" from the perspective of discursive analysis. Han (2007) analyzed the psychological and social cultural factors of buzzwords from a sociological perspective, and revealed the importance of social culture and media technology in the development of buzzwords. Yang (2017) summarized the essential characteristics of Internet buzzwords, and analyzed the search index of internet buzzwords, thereby eliciting the cognitive attributes shown by the audience in Internet buzzwords.

Internet buzzwords are a manifestation of people's psychology. The "cheesy pick-up lines" are also produced as a way for people to express themselves. Living in a fast-paced society, people will gain the pleasure when touching the underlying property of "cheesy pick-up lines". These sentences will not bring about negative interpersonal effects and are able to alleviate the internal pressure of people. This study takes English and Chinese "cheesy pick-up lines" as the research subject, intends to find some similarities and differences in the structural mechanism of English and Chinese "cheesy pick-up lines", and finally discusses the formation mechanism of English and Chinese "cheesy pick-up lines" to analyze the social pragmatic function of "cheesy pick-up lines" in English and Chinese.

3   Research methods

This study adopts qualitative and quantitative research methods. 149 sentences of "cheesy pick-up lines" in English and 149 sentences of "cheesy pick-up lines" in Chinese have been collected respectively through online channels. SPSS16.0 software have been employed for data classification, with a view to explore the following three questions:

(1) What are the similarities in the structural mechanisms of "cheesy pick-up lines" in English and Chinese?

(2) What are the differences in the construction mechanism of "cheesy pick-up lines" in English and Chinese?

(3) What is the formation mechanism of "cheesy pick-up lines" in English and Chinese?

Through the application of SPSS16.0 software for data collection, after classifying, it is found that there are similarities between Chinese and English "cheesy pick-up lines", which are mainly reflected in five aspects, namely, phonetic similarity, semantic ambiguity, figure of speech, semantic mapping and semantic transition, and the differences rest on their own constructive mechanism. Chinese ones prefer to adopt poetic forms and re-create words and characters, while English have its unique features of syllable changes.

4 Comparison between the Structural Mechanism of English and Chinese "Cheesy Pick-up Lines"

The comparison of the structural mechanism of "cheesy pick-up lines" in English and Chinese is mainly in two aspects: the similarities and the differences. The similarities can show the same cognition between two nations, while the differences can focus on the different evolution of two nations.

4.1 Similar Structural Mechanism

According to Pan's (2013) interpretation of Internet buzzwords, it is found that the similar structural mechanism of "cheesy pick-up lines" in English and Chinese is also reflected in the level of phonetics and the level of semantics, to be specifically, in five area: phonetic similarity, semantic ambiguity, figure of speech, semantic mapping and semantic transition.

4.1.1 Phonetic Similarity

Chinese is a stress language, English is a syllabic language, and language homophony produces different effects in different languages and cultures (Zhang 2003:107). If language departs from thinking, it will become an empty voice, no longer a communicative tool combining sound and meaning (Wang 1999:14). Language is a symbol system that combines sound and meaning (Pan 2013:107), and many characters have the same pronunciation. This structural mechanism is supported by the homophony of the pronunciation, and the listener is guided by the same pronunciation of characters or words to be in the background. It is the phonetic similarity that achieve the delivery of emotion.

（1）Are you a volcano? Because I lava you.

（2）You remind me of the 21 letters in the Alphabet (She: there 26 letters) Oh I forgot the U R A Q T.

（3）My doctor says I'm lacking Vitamin U.

（4）"你猜我什么星座" "白羊?" "错，我是为你量身定做。"

"Guess what my constellation is?" "Aries?" "No, I am made for you"

（5）"装戒指的盒子叫戒指盒，你知道装我和你的盒子叫什么盒么？" "什么盒？" "天作之合。"

"The box that holds a ring is called a ring box, do you know what the box that holds me and you is called?" "What?" "A match made in heaven."

（6）"小姐姐，你的快递到了。" "什么快递。" "我的一厢情愿。"

"Miss, your delivery has arrived." "What delivery?" "My wishful thinking."

In the English sentence (1) (2) (3), the words can be replaced by another, and you can find that "lava" and "love", "U R A Q T" and "you are acute", and "U" and "you" are similar in pronunciation. In (1), the first half of the sentence is a quotation, "lava" is used to describe "volcano", and the pronunciation of "lava" and "love" are similar, the audience unconsciously substitutes the sentence

pattern of "I love you" to get the speaker's intention. In the sentence (2), the rules of using the alphabet deliberately, the syllables of the five letters are similar with "you are acute", which suddenly reaches the effect of praising the audience in a normal context to create a sense of surprise. In the sentence (3), the word "doctor" leads to the following "vitamin U", and "vitamin" means "the essential organic matter for human body", and here it means "you are necessary for the body". Similarly, in Chinese sentences, "姓（surname）" and "幸（fortunate）", "座（constellation）" and "做（custom-made）", "盒（box）" and "合（match）", "箱（a box）" and "厢(one's own)", each pair is homophone, guiding the audience to get the speakers' emotions in the latter part of the sentence. The use of homophone is a pun phenomenon of "get the effect of aiming at a pigeon and shooting at a crow" (Ma & Zhang 2016:77). This way of phonetic system expression will give the audience appropriate associations. It is a kind of "phonetic similarity", deliberately using this language ambiguity to convey emotions not by applying direct transition in semantics, but by recognizing homophones in the next syllable, and using "interlanguage" to feel the meaning of the next syllable. "量身定做(custom-made)", "天作之合(a heaven-made match)" and "一厢情愿 (one's own wishful thinking)" are all four-character patterns in Chinese, which can directly express specific meanings.

4.1.2 Semantic Ambiguity

Different languages must incorporate new meanings or derive additional meanings in the development process. This is the commonality of words, and semantic ambiguity will emerge, that is, the original meaning of characters or words is deliberately extended to other meanings to guide the listener to obtain the real meaning in a specific context.

（7）Are you a bank loan? Because you interest me.

（8）Your name must be yogurt. Because I wanna spoon you.

（9）Are you my appendix? I don't know what you do or how you work but I feel like I should take you out.

（10）　你属什么的？- 猴子啊。- 不，你属于我。

　　　What is your zodiac sign? - A monkey. - No, you belong to me.

（11）　你今天挺怪的…怪可爱的

　　　You're weird today...and weirdly cute.

The meaning of a word is different from its literal meaning (the basic or obvious meaning). The connotation of a word is the implicit or additional (Deng & Liu 1987:33). In (7)(8)(9), the meaning of "interest" changed from "bank interest" to "be interested", the part of speech has changed; "spoon" originally meant "a kind of tableware", but here it extends to "chase after girl"; "take out" can mean "to ask a girl out". The above three sentences all shift from the general meaning of the word to the extended meaning. In (10), the two "属" appearing have completely different meanings. The first "属" is about the Chinese zodiac, and the second is a state of possession. In the sentence (11), The first "怪" is "strange", and the second means "very/so". By deliberately distorting characters or words, the consciousness and cognition of the audience are guided to a certain direction, and an interrelated cognitive framework is produced (Tang 2016: 75). The meaning of characters and words is already in the mind of speakers, and he/she can establish the contradiction on characters and words during the dialogue so as to create a sense of unevenness for the audience. The audience has a more preference for this expression.

In the language system, the meaning of a word refers to a relatively stable thought and

psychological reality, which is the product of human thinking and consciousness reflecting reality (Guo 2002:47-48). In fact, this is also a cultural symbol. As Yang (2008:48) has said, language is a process of symbolizing expressions. The meaning of word is is a kind of social group idea loaded by the word symbol, and reflects the cognitive way of specific speech community.

4.1.3 Figure of Speech

"Cheesy pick-up lines" prefer to adopt the figure of speech, such as metaphors, puns, personifications, to clarify and visualize language expression, so that some abstract meanings or expressions can be concrete, thereby conveying the speaker's purpose(Pan 2013:107).

（12） I must be in a museum, because you truly are a work of art.

（13） If looks could kill, you'd be a weapon of mass destruction.

（14） AI love you once; I love you twice; I love you more than beans and rice.

（15） 我还是喜欢你，像小时候吃辣条，不看日期。
I still love you, like when I was a kid and ate spicy strips without looking at the date.

（16） 我对你的爱，就像拖拉机上山，轰轰烈烈……
My love for you is like a tractor going up a hill with a bang ......

（17） 你喜欢喝水吗?那你已经喜欢上 70%的我了。
Do you like water? Then you already like 70% of me.

The sentence (12) employs the technique of metaphor, and the sentence (13) personifies "looks" and applies the technique of exaggeration. The listener is so beautiful as to cause the large-scale damage, and the listener will feel appraised after hearing it. In the sentence (14), the speaker's love is emphasized, for "beans and rice" can symbolize countless times. And the three sub-clauses can form a parallel pattern. The Chinese sentence (15) connects the extent of "I like you" with "the love for spicy food（辣条）". "Spicy food" is unique and popular snacks in China so that people will ignore its "production date". The sentence (16) adopts the metaphor, taking the momentum of "Tractor (拖拉机)" going up the mountain as the state of the "love". In the sentence (17), the synonymy is applied. There is 70% of water in the human body, and here part replaces the whole, forcibly inserting the concept of "you like me". The above sentences all use some rhetorical techniques, and two different cultures can show different forms of expression, for example, "beans and rice" and "spicy food" are specific terms or expressions in the two cultures. Therefore, "the culture has the dual characteristics of synchronicity and diachronism. Any kind of culture is in a time-space coordinate system composed of historical (time) coordinate and social (space) vertical coordinate. From the perspective of time coordinate, the culture lies in a specific historical era, and from the perspective of space vertical coordinate, it reflectsa specific region (Wang 1995:5).

4.1.4 Semantic Mapping

Humans like to borrow known concepts to explore unknown areas and map them to gain new feelings or understanding. Semantic mapping refers to the mapping from one conceptual domain or cognitive domain to another conceptual domain or cognitive domain, that is, the mapping from the "source domain" to the "target domain". This process is called metaphor (Pan 2013: 108). The object emphasized by "cheesy pick-up lines" is the audience, and this semantic mapping is developed around the audience. Semantic mapping can also be understood as the transfer of some old words from a familiar field to another field, and at the same time, a meaning different from the original meaning is produced. These new usages and the newly generated meaning of the word have all

changed (Pan 2013: 108). In the process of interpreting metaphors, the semantic difficulties and semantic conflicts in the understanding of the source and target domains are the conditions for the generation of metaphors. The equivalent mapping from the source domain to the target domain is the way metaphors are used, and the similarity is the premise and foundation for the existence of the metaphor (Yang et al 2018: 8).

（18） "我一看到你就饱了。" "为什么啊！" "因为秀色可餐啊！"

"I'm full as soon as I see you." "Why?" "Because of your beauty!"

（19） "你会游泳吗？""不会。""那你要学习了。""为什么？""因为我们马上就要坠入爱河了。"

"Do you know how to swim?" "No." "Then you'll have to learn." "Why?" "Because we're going to fall in love soon."

（20） 我以前喜欢吃肉，但今天看到你我决定开始吃素，因为，你是我的菜。

I used to like meat, but today when I saw you I decided to start eating vegetarian because, well, you're my type.

（21） Are you a magician? Because whenever I look at you, everyone else disappears!

（22） Are you religious? Because you're the answer to all my prayers.

（23） I was wondering if you had an extra heart? Mine seems to have been stolen.

（24） Your feet must be tired, because you've been running through my mind all day long.

In the sentence (18), "so pretty that one would like to eat it up (秀色可餐)" itself is a metaphorical expression. The original meaning is about the beautiful color, which makes people not feel hungry. In fact, it has two meanings: one means the beautiful scenery, as if you can eat it, and the other is used on women to describe their beautiful faces. Here we adopt the second meaning. The face of the audience is the source domain, and the target domain is the food. This mapping is used to praise the audience's appearance: the appearance of the audience is as beautiful as food, and it makes people feel full. When the audience receives this kind of information, the psychological distance between the speaker and the audience tend to narrow. In the sentence (19), "love" is the source domain, and "falling in the river of love(陷入爱河)" is the target domain. It is not directly reflected at the beginning, but introduces the activity of "swimming" and asked if the listener can "swim" to pave the way for "falling in the river of love (陷入爱河)". This expression is relatively tactful, adopting a roundabout way to attract the audience step by step. In (20), the audience is the source domain, and "dish" is the target domain. This mapping is due to the previous preparation of first half sentence by leading from "meat lover" to "vegetarian", the sense of doubt is thus generated and finally "you are my food" is introduced. This expression is not direct, but depends on the previous context to express emotions. In the English sentence (21), the audience is also considered as "magician", and "magician" is associated with the magic power, that is, the ability to make others disappear, which is caused by the audience. In (22), it is about western religious beliefs, and the audience is the source domain, and "answer" is the target domain. This is a conceptual metaphor: you are the answer to my prayers. Prayer is a routine activity, mainly manifested in making a wish to God or telling his or her heart, and the role at this time is to use this religious relevance to improve the status of the audience. The English sentences (23) (24) also adopt the same way. The first half sentence does not directly express the mind, but only describes a normal event, and then leads to the speaker's purpose or emotional support event. This kind of mapping still uses the correlation between events to pave the way for later emotional expressions. Therefore, the listener will pay more attention to the previous content, and finally is brought into the unexpected context.

4.1.5 Semantic Transition

Semantic transition refers to the transition from one meaning to another in "cheesy pick-up lines", usually from a negative meaning to a positive meaning. Therefore, more emphasis is placed on the part of the transition. The first half causes listener's derogatory or disappointing expressions, and the second half of the sentence will use negative or affirmative methods to respond positively to the listener in order to achieve unexpected results.

（25） 最近有谣言说我喜欢你，我要澄清一下，那不是谣言。

Recently there have been rumors that I like you, and I want to clarify that they are not rumors.

（26） 别让我看见你，不然我见你一次，就喜欢你一次。

Don't let me see you, or I'll like you once I see you.

（27） You may be asked to leave soon. You're making all the other women look bad.

（28） I think it's time for us to end this friendship. Let's start a relationship.

(25) and (26) are both derogatory terms. First the negative tone has been applied, then a transition is generated to bring a positive tone to respond positively to the listener and express the true meaning: "I love you is not a rumor" and "I should like you when I see you". This transition will give people a sense of unevenness, which is both unexpected and likable. In (27), "you are so beautiful that others are overshadowed", so "you must leave immediately", this kind of compliment to the listener wins his or her heart to a large extent. In the sentence (28), the end of "friendship", l surprises the listener at first, but the turning point follows that the "romance" relationship begins, which surprises the audience again. Semantic transition is an operating process, reducing the first-half sentence as the background and highlighting the second half of the sentence after transition as the focus (Zhang 2014: 69). Therefore, the first half sentence before the turning point only provides background information for the latter sentence, and the latter sentence is supplemented in the background and serves as the most valuable component, that is, the emphasis of the sentence is also the main information received by the listener.

4.2 Different Structuring Mechanism

The English is reflected in the syllable changes. Syllables are the most basic components of English. First of all, in English, syllables can be deconstructed according to their pronunciations. For example, "Tennessee" can be deconstructed into "Ten I see", and "ten" in the western world reflects "perfection" and "hot figure". As in "eiffel for you", it can also be changed into "I fell for you"; "African" decomposes "a frican babe". The phenomena of increasing syllables are common, like "cucumber" increasing the syllables to become "cute-cumber", "acute" added to be "acutey", "pharmaceutical" being "fpharma-cute-ical", and "dandelion" being "damn-delion". The phenomena of syllable change are employed, including "Missouri" being "miss me" and "Maine" being "main".

The Chinese can apply ancient poetry. During the many years of its development, the Chinese language has been characterized by the appearance of many poems and songs. Many traditional honey-words also apply poetic expressions, which can be given a poetic rhythm while expressing emotions. Chinese "cheesy pick-up lines" apply mechanically this kind of sentence pattern, but often the first half of the sentence will employ existing poetry, the second half of the sentence will be recreated based on existing poetry, and the creation of poetry is very simple and straightforward.

For instance, "只许州官放火，不许你离开我 (some officials can do as what they wants and you are not allowed to leave me)", the first half of the poem is from Lu You in the Song Dynasty, which was originally used to criticize the rulers, but here it is only used to bring out some of the overbearing rhetoric behind it. "近朱者赤，近你者甜 (He who gets in contact with vermilion will become red; he who gets in contact with you will become sweety)", the first half of the sentence is from Fu Xuan in the Jin Dynasty, which indicates that one will be influenced by close association with others. Here, the audience is so sweet and makes the people around sweet as well, and that the focus is on the audience who will receives the message that she is "sweet and lovely-looking".

The Chinese language can also be used to recombine character components or characters. The biggest difference between Chinese and English is that Chinese, which is the most ideographic language, can be divided into characterst that can be recombined. For example, "你今天特别讨厌，讨人喜欢和百看不厌(You are particularly annoying, so cute and never tire of appreciating)", "讨厌 (annoying)" a pejorative word with a negative connotation, but after splitting, "讨" and "厌" are combined with new characters respectively to become "cute" and "never tire of appreciating". The Chinese characters can also be deconstructed. For example, "从今以后我只能称呼你为您了，因为，你在我心上 (from now on I can only call you as you, because you are on my heart)". "您 (you)", which is broken down into "你(you)" and "心(heart)", is an up-down structure: "你(you)" is above "心(heart)". Through this special structure of characters, the Chinese "cheesy pick-up lines" shows a unique mechanism of construction.

In addition to the inherent cultural connotations, most English and Chinese languages use similar construction mechanisms when constructing "cheesy pick-up lines", reflecting the fact that most "cheesy pick-up lines" cannot be composed without people's similar comprehension. However, due to the differences in the nature of the two languages, there are naturally different construction mechanisms, which are reflected in the way the two languages construct words and characters.

5   Quantitative Statistics on the Structuring Mechanism of English-Chinese "Cheesy Pick-up Lines"

After analyzing the similar and different structural mechanisms of English and Chinese "cheesy pick-up lines", this paper conducts an in-depth quantitative analysis of 298 English and Chinese "cheesy pick-up lines" in intra-comparison and inter-comparison.

5.1   Intra-comparison

First, we quantitatively counted the seven types of structuring mechanism in the 149 English "cheesy pick-up lines" and plotted histograms to obtain the number and proportion of each structuring mechanism as is shown in Table 1 and Figure 1 below.

Table 1 Data in English Structuring Mechanism

Structuring mechanism	Phonetic similarity	Semantic ambiguity	Figure of speech	Semantic mapping	Semantic transition	Syllable change
Quantity	11	13	38	57	19	11
Percentage	7.38%	8.72%	25.50%	38.26%	12.75%	7.38%

Figure 1 Percentage in English Structuring Mechanism
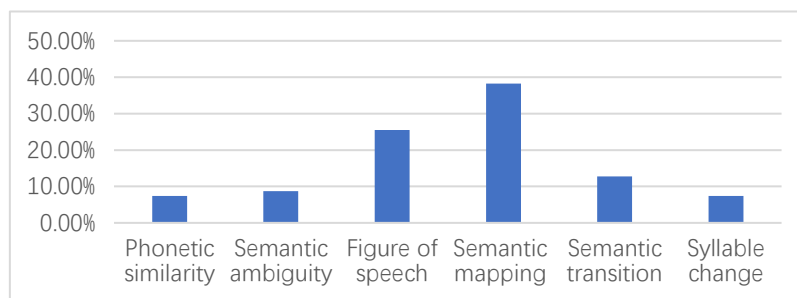
The next step is to quantify the six types of structuring mechanism in the 149 Chinese "cheesy pick-up lines" and to plot histograms to obtain the number and proportion of each structuring mechanism, as follows in Table 2 and Figure 2.

Table 2 Data in Chinese Structuring Mechanism

| Structuring mechanism	Phonetic similarity	Semantic ambiguity	Figure of speech	Semantic mapping	Semantic transition	Application of poems	Deconstruction of characters
Quantity	20	18	22	33	35	8	13
Percentage	13.42%	12.08%	14.77%	22.15%	23.49%	5.37%	8.72%

Figure 2 Percentage in Chinese Structuring Mechanism
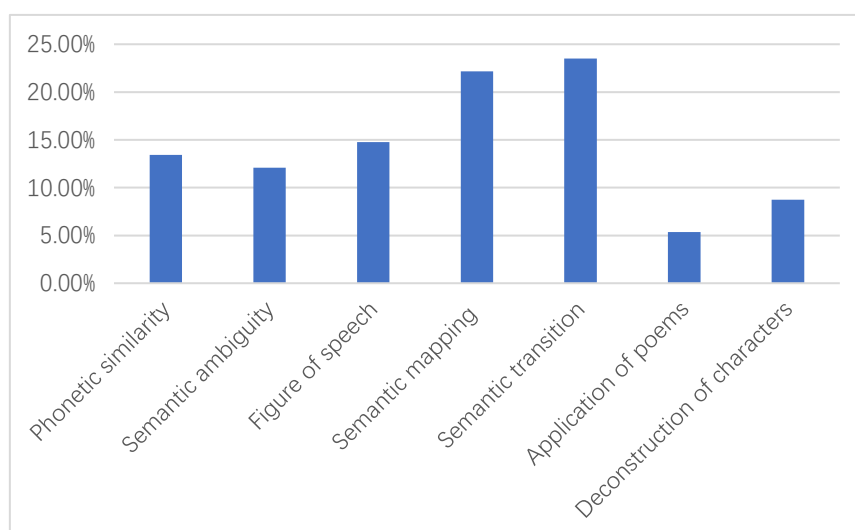
From the above chart, it can be concluded that both English and Chinese "cheesy pick-up lines" have a higher proportion of three types of structuring mechanism: figure of speech, semantic mapping and semantic transition. It can be seen that both Chinese and English "cheesy pick-up lines" rely more on the use of rhetoric in sentences, which is more able to arouse intuitive feelings of listeners and improve the effectiveness of language expression. The semantic correlation can trigger the recipient's associative nature in receiving the words; finally, the speaker will use a semantic transition of phrase, first to make the audience confused, and then to please him or her by adding praise or compliments.

5.2 Inter-comparison

Then we will apply histograms to compare the five types of the same structuring mechanism of "cheesy pick-up lines" in English and Chinese, we can find the differences in the same structuring mechanism between two languages.

Figure 3 The Histogram on the Structuring Mechanism between English and Chinese
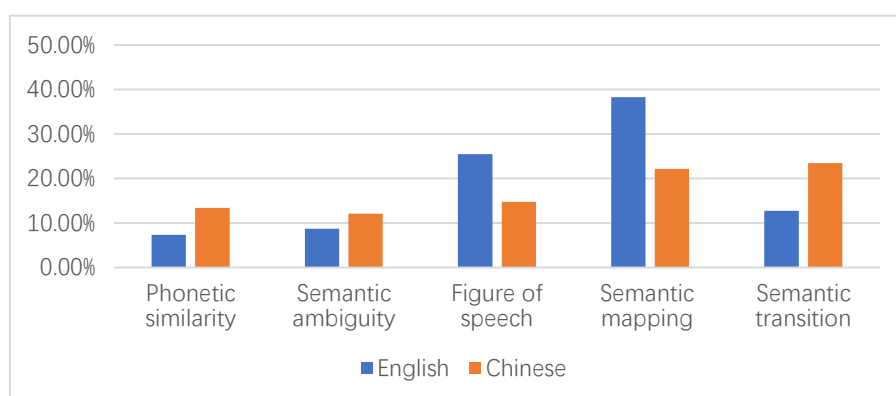
As is shown in Figure 3, this study compares English and Chinese "cheesy pick-up lines" and reveals that both English and Chinese languages use the same mechanism in constructing "cheesy pick-up lines". Although both languages tend to use figure of speech, semantic mapping and semantic transition, the proportion of figure of speech and semantic mapping in Chinese is significantly lower than that in English, and the proportion of semantic transition is significantly higher than that in English. In addition, Chinese tends to adopt more frequently than English in terms of phonetic similarity and semantic ambiguity.

6 Analysis for the Formation of the Structuring Mechanism of "cheesy pick-up lines" in English and Chinese

6.1 Analysis for Similar Structuring Mechanism

Entertainment of the underclass. The "cheesy pick-up lines" is explicit and direct, and is a culture that is far away from traditional honey words. It is simple and easy to accept by the public, regardless of the audience, the scene or the content, and it does not affect the mainstream culture, which it does not resist for the mainstream culture. Unlike traditional romance, "cheesy pick-up lines" is much simpler and has no rules to follow; there is no need to mix in too many techniques, nor is there a need to create sentences. On the other hand, "cheesy pick-up lines" are a kind of grass-roots culture, and they embody this grass-roots nature that makes them so special, and once the public discoverer them, they quickly become popular.

Substitution of the mass psychology. There are two types of mass psychology, one that is aimed at the speaker and the other that focuses on the interlocutor. Most speakers use the technique of "the fall-rise pattern". In this case, the speaker uses the technique of emphasis to create a sharp contrast in semantics, and the "fall" is precisely for the "rise" to stand out the focus in the second half of the sentence. For example, "别人都说你的脸很圆，但我觉得你的脸还蛮方的，不然怎么那么正 (People say you have a round face, but I think you have a square face. How else can you be so pretty)", the character "圆 (round)" itself has no positive or negative connotations, but most girls will interpret it as a derogatory term. In Taiwan, the later term "方正 (pretty)" refers to a person's good appearance. The speaker adopts an approach of "the fall-rise pattern", deliberately creating a sense of unevenness and bring the interestingness and attractiveness (Oesch & Miklousic 2012:901). William James (1920:33) points out that "the depths of the great mass, human nature is the desire to be appreciated". From the listener's point of view, the popularity of "cheesy pick-up lines" is based on the compliment for the audience. When praise is received, the listener will feel happy and will feel a sense of affection for the speaker, which will bring them closer together psychologically.

This "cheesy pick-up lines" combines the two types of public psychology, and the two elements complement each other, fueling the popularity of "cheesy pick-up lines". This psychology corresponds to the second phase (mutual Comfort and Trust) of the model of human courtship (Oesch & Miklousic 2012: 903), which builds on the premise of the attraction phase and establishes a trust and connection between the speaker and the interlocutor.

6.2 Analysis for Different Structuring Mechanism

English has a strong morphological motivation. The morphological motivation of English mainly revolves around vocabulary, which means "the meaning of a word can be obtained by analyzing its morphological structure" (Guo & Chen 2009:108). In English, most words are obtained through morphological changes. The English alphabet-phoneme combinations, which give English words morphogenetic capabilities, are extensively marked with morphological function signs and lexical signs, and their grammatical structures are explicit, thus giving rise to the complex morphology (Guo & Chen 2009:109). Most of the "cheesy pick-up lines" are a manifestation of this pattern, such as "pharmaceutical" and "fpharma-cute-ical". ", "dandelion" and "damn-delion", "Missouri" and "miss me", "Maine" and "main", etc. The only difference is the recomninations of syllables instead of creating new words. The fact that there are about 200 syllables in English, which can be derived from more than 800 syllables at most. This phenomenon can help make full use of the old words and endow the old words with new meanings (Guo & Chen 2009:109).

Chinese characters own a strong textual justification. The Chinese vocabulary has strong ideographic features. Besides, the Chinese characters of the Chinese system are very unique. Since the creation of the Chinese characters, their structure and writing form have been evolving towards simplification and localization (Huang & Liao 1981:174), and most of the Chinese characters have textual justifications that can be traced back to the characters themselves. Therefore, the shape and meaning of Chinese characters not only make their individual morphemes rationally justified, but also provide a sufficient basis for the rationality of polysyllabic words (Wei 2010:90). For example, the Chinese character for "歪(crooked)" is derived from its own upper and lower structure, which means "不正(unrighteous)"; another example is that the ancients believed that the heart is the organ of thought, which relates to "思(thinking)" or "想(thought)" or composes "忄 (heart)" and "心(heart)" (Zhao 2005:161); there are also some words like "森(forest)", "晶(shining)" and "炎(hot)" which all depends on the single character "木(tree)", "日(sun)" and "火(fire)". In this way, the combination of three "木(tree)" constitutes a forest, the combination of three "suns" constitutes the shining matter, and the combination of two "fires" represent hot and heat. The textual justification of the Chinese characters reflects people's perception towards everything in the world, as well as the hidden cultural connotations behind words.

7   The Pragmatic Function of "Cheesy Pick-up Lines"

The "cheesy pick-up lines" that have emerged in recent years are active in two contexts: face-to-face communication and chatting on social software including WeChat and Weibo (Gu 2018:43). Both types of communication are inseparable from their own pragmatic value in society, expressing one's true inner feelings and achieving entertainment and amusement by incorporating lay culture.

7.1 The Functions of Expressing

The original purpose of honey words is to convey one's inner thoughts and emotions to the interlocutor through language, and the "cheesy pick-up lines" make full use of this function, which

can even say to oneself to express the need and thought from the speaker, like "my doctors says I'm lacking Vitamin U"; the audience can interact forcefully with the speaker, thus drawing out the speaker's own emotions and creating a sense of surprise, like "Oh, my heart hurts." "What's wrong?" "You're stuck on my heart". "Cheesy pick-up line" is a popular Internet slang, a reflection of people's psychology, and has been created for people to vent their emotions.

7.2 The Function of Recreating

With the prevalence of "cheesy pick-up lines" on the Internet, people are no longer only concerned with expressions. The "cheesy pick-up lines" is more for entertainment purposes and does not need a specific context. On the other hand, in a lower-class culture, "cheesy pick-up lines" can give people a different feeling from mainstream culture, and it is more fun to use, which makes people prefer this kind of "romance". Living in a fast-paced society, the bottom-class nature of "cheesy pick-up lines" gives people a sense of pleasure, and it does not bring negative interpersonal effects, thus relieving internal stress.

8   Conclusion

In this paper, we use qualitative statistics and quantitative analysis to investigate the comparison in the structuring mechanism of English and Chinese "cheesy pick-up lines". There are five common mechanisms for constructing "cheesy pick-up lines" both in English and Chinese: phonetic similarity, semantic ambiguity, figure of speech, semantic mapping and semantic transition. But English has one unique structuring mechanism: syllable changes, and Chinese has two: application of poems and deconstruction of characters. In addition, this paper also discusses the cause for their structuring mechanisms, focusing on four aspects, namely, the entertainment for grassroots culture, the focus of the mass psychology, the strong English morphological motivation and strong Chinese textual justification, which reflect the similarities and differences between the English and Chinese. Finally, it summarizes the pragmatic functions of English and Chinese "cheesy pick-up lines" in the society, which can entertain the public while conveying expressions and ideas, and reflect the deep-rooted value of "cheesy pick-up lines".

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