The Stockholm 2011 Metaphor Festival

ABSTRACTS

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Metaphor in Linguistic Thought and Theory

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Metaphor is pervasive at all levels of the linguistic enterprise: from the conception of particular phenomena, to the formulation of theories, to "world views" such as the "formalist" and "functionalist" perspectives. Formalist metaphors tend toward discreteness, whereas functionalists incline toward metaphors involving the kind of continuity exhibited by mass-like populations of elements.

Metaphor is not just unavoidable but essential to the enterprise, a source of insight and creativity. But since all metaphors are inappropriate in some respect, they can lead to spurious questions, conceptual confusion, misconception of the target, and pointless arguments. These points are illustrated with regard to several metaphors pertaining to lexicon: the *modular* view of linguistic organization; the *container/content* view of lexical items and their meanings; and the *network* model of polysemy (vs. the *field* model). As a replacement for the network model, the metaphorical model of a *mountain range* is proposed as being less misleading.

Further illustration is provided by two extended case studies. The first of these compares the *network* and *exemplar* models of categorization, with special reference to the nature and status of *schemas*. It is necessary to distinguish the actual models proposed from their metaphorical descriptions. When this is done, the apparent differences largely vanish — there is no fundamental conflict. Both can be construed metaphorically in terms of *movement* through an uneven *landscape* (with *attractors*) representing the possible states of a dynamic system.

The second case study concerns the interplay of hierarchical and serial organization in linguistic structure. They can both be characterized in terms of dynamic processing on multiple time scales. The *compositional metaphor* of "building" a complex whole out of smaller pieces has limited applicability. To complement it, a metaphor is proposed in which a *moving window of attention* affords sequential access to a target conception. With this complementary metaphor, the problem posed by non-compositional aspects of meaning fails to even arise. The moving window metaphor accommodates serial phenomena within the traditional realm of grammar, as well as lending itself to the description of information structure and discourse.

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Metaphors, Ghosts and the Uncanny

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Metaphor is a term which slips and slides across a number of metadiscourses – linguistic, philosophical, and literary-critical. Gilles Deleuze might refer to these as 'planes of consistency', attempts to corral a term or thought into a specific discursive area, when in fact no such process is really possible.

I think this might be particularly true of metaphor. One influential account of metaphor is that it resides – perhaps even originates – in the need to describe something to a person who is, crucially, 'not there': thus the only way in which these descriptions can occur is through similitude, description of one thing, object, thought, emotion, in terms of another.

With this notion of the 'not there', of the constitutive role of absence, we are, as I see it, on the terrain of the ghostly and the uncanny. What, we might ask, would be the more uncanny: to see the thing, the object, only in terms of what it is (as if that were ever possible), or to see it in terms of what it is not, its identity as formed by the other? The uncanny is about the familiar and the unfamiliar; perhaps in order ever to see something clearly, we have to 'see it again', we have to *re*cognise it, and this might be the function of metaphor – although of course it will always be a

double function, strung between a revivifying of dead language and the potential for succumbing to the all too familiar, to the stereotype.

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Metaphorical Extensions of the Conceptual Domain BUSINESS LIFE in Russian and English Media Discourse

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Who lives in a managerial jungle? What do office plankton do? How dangerous is a managerial superbug? Is it much fun riding a managerial merry-go-round? The list of these questions might easily be made longer, since metaphorical conceptualisation of different aspects of business life is very diverse. This process is a result of conceptual mapping (Gibbs, 1993; Lakoff, 1993) from various source domains of experience onto the target domain BUSINESS LIFE (Croft, 1993). In this paper the focus will be on cases of mapping from various conceptual source domains to the target domain BUSINESS LIFE in Russian and English media discourse.

In the language discourse of English we find conceptual mappings from the following source domains to the target domain BUSINESS LIFE: 1) ANIMAL LIFE; 2) WAR; 3) GAME; 4) NATURAL DISASTERS. Projections from these source domains create a specific conceptual design for different aspects of business life. Thus the subjects of business activities are very often conceptualised through animal metaphors, e.g. *office plankton, managerial lions, managerial superbug* etc. There is also a conceptual correspondence between the place setting of business activities and animal habitats, e.g. *a managerial jungle*. The conceptualisation of business people's work and life style is a result of mapping from the source domain GAME (e.g. *the managerial hot seat, merry-go-round, managerial magic*), the source domain WAR (e.g. *trench warfare of managerialism, managerial scuffles, managerial revolution*) or the source domain NATURAL DISASTERS (e.g. *managerial turmoil, managerial mayhem*). Thus, the sets of systematic conceptual correspondences constitute the following conceptual metaphors: 1) BUSINESS LIFE IS ANIMAL LIFE; 2) BUSINESS LIFE IS WAR; 3) BUSINESS LIFE IS A GAME; 4) BUSINESS LIFE IS A NATURAL DISASTER.

In the language discourse of Russian the source domains for the target domain BUSINESS LIFE are 1) GAME (e.g. *менеджерские трюки* 'managerial tricks'), 2) CRIMINAL LIFE, (e.g. *менеджерские ухищрения* 'managerial scheming'), 3) ADVENTURE (e.g. *менеджерская остросюжетная жизнь* 'managerial adventurous life'). Correspondingly, the conceptual metaphors are 1) BUSINESS LIFE IS A GAME; 2) BUSINESS LIFE IS AN ADVENTURE; 3) BUSINESS LIFE IS CRIMINAL LIFE.

This paper deals with modelling of patterns of inferences from the source domains described above and the patterns of mapping onto the target domain in question.

Keywords: metaphorical conceptualisation, conceptual mapping, source domain, target domain, media discourse

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Musical Metaphor Revisited: Primitives, Universals and Conceptual Blending

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Building on experimental data from earlier research, the present paper offers a new theoretical approach to a common problem in the study of music cognition – the way elementary musical concepts are constructed. Most literature on the conceptualization of music uses Conceptual Metaphor Theory as the framework of choice. While its cross-domain mappings based on embodiment are useful for targeting the possible motivation behind particular metaphorizations, this theory lacks clear mechanisms for explaining underlying similarities among seemingly disparate descriptions given by respondents from various cultural and linguistic backgrounds. Other theories, invoking conceptual primitives, offer a possible way to break down these responses into higher-order units, related at a more abstract level (Perceptual Meaning Analysis, Conceptual Semantics). However, when compared with Conceptual Metaphor Theory, they seem to put less emphasis on either the emergent properties or the experiential grounding of the process in which the final (musical) concept is built.

To reconcile the two contradicting tendencies, the present paper proposes the utilization of the four-space Conceptual Blending model, with a reinforced role for the generic space. In two sample analyses of typical conceptualizations obtained from the children in this study (musical pitches metaphorized as "high and low", "big and small" and "thick and thin"; musical scales described as going "up and down", "forward and backward" and "to the goal and back"), it is postulated that the generic space contains image-schematic topologies which may themselves be composed of conceptual primitives. The final conceptualization comes from blending the perceived physical properties of the music (input space 1) and the appropriate experiential, referential domain (input space 2). Both domains must comply with the schematic topology of the generic space to produce an acceptable blend. In turn, all referential structures that are able to do so can be said to be based on the same set of conceptual primitives, since they are constrained by

the abstract structure of the generic space. Vouching for cooperation between prototypical and more atomistic approaches, the paper discusses some candidates for conceptual primitives and image schemas in the two examples and others from the author's experimental work so far. If constantly supported by empirical data, the proposed model could: (1) help further clarify the notion of the image schema and conceptual primitive, (2) assist in the search for musical conceptual universals, by accounting for some cross-cultural and cross-linguistic differences in conceptualizations.

Keywords: music, conceptualization, image schema, conceptual primitive, generic space, conceptual blending

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Functions of Rhetorical Devices in Knowledge Acquisition Methodology

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The methodology known as knowledge acquisition contains an aesthetic aspect consisting in the application of various rhetorical devices produced and subsequently applied by the concept-synthesizing activity of the cognitive imagination. Rhetorical devices form an integral part of knowledge-acquisition tools, and work as an active development agent in this method. Metaphor, metonymy, oxymorons and the like can be seen as cognitive instruments in the continuous production of new ideas.

The mainstream emphasis of knowledge acquisition methodology lies within categorical reasoning. Categories give rise to networks of terminology and thus work as structural operators of knowledge. However, whenever a new field of knowledge is opened, its prospective categories may often first appear as rhetorical units, and then after certain transformations, some of them may serve as terms. This is due to the fact that rhetorical devices allow for recombination of values and restructuring within newly laid out regions of information. Rhetorical tools trigger the use of imaginative faculties, as well as the generative-expressive power of the language, and assign new modulation patterns to these as yet unstable fields of newly acquired knowledge. Particular rhetorical units thus serve as cognitive frames for developing new concepts and further formulation of ideas and categories.

Specific functions of rhetorical devices can be observed in both historical and systematic perspectives of cognitive methodology. For instance, the application of metaphors permits emphasizing new properties within the principal subjects, and building new connections, so that both the understanding and the taxonomy of the relevant field of knowledge can be transformed, thus opening prospects for further development. Application of metonymy makes it possible to establish a new focal point within a class of subjects, thus adjusting the combination of values assigned to the whole class, a change which might later be reflected in its definition. Oxymorons can be applied as a powerful instrument for finding and displaying new values in the midst of initially polarized subjects. All of these rhetorical tools allow for the transfer and transformation of meaning during the dynamics of knowledge acquisition.

Contemporary epistemology is experiencing a certain crisis within categorical development and searching for new ways to describe the structuring and acquisition of knowledge. The latest trends show a characteristic transition from focusing on categorical "factuality" of stable subjects to the narrative "currentness" of knowledge events. Further research into possible applications of rhetorical devices as narrative instruments of possibility may well enrich the methodology of knowledge acquisition, and lead to the general advancement of learning.

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Multimodal Metaphors in Co-speech Gestures in Film Discourse

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Multimodality is originally a socio-semiotic theory of communication (Kress 2010). Its main thesis revolves around the claim that while in previous research into communication there was a dichotomous approach to communication signals labelled as either linguistic or extralinguistic (spanning gestures, paralinguistic features, kinesics, etc.), the approach promoted by multimodality draws our attention to a wide array of extralinguistic modes of communication (semiotic resources), in particular – resulting from recent technological development – to visual signals, to the extent that one is more inclined to speak about and to juxtapose visual vs. extravisual modes. By the same token, the centre of gravity has been shifted from linguistic to nonlinguistic (largely visual) forms of communication.

The theory of multimodality has recently been applied to a number of research areas, including the theory of metaphors and gesture studies. One of the issues which have recently received attention, as elaborated by Müller & Cienki (2009), is the multimodal vs. the monomodal metaphor. A multimodal metaphor is understood as one wherein both source and target domains are grounded in distinct modalities. The multimodality analysed in the present paper is sought in both source and target domains, and found in co-speech gestures in selected scenes from feature films. The interaction between words and gestures on the metaphorical level will be investigated, in order to specify the nature, type and frequency of this interaction.

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Conceptual Metaphors in Thomas Hardy's Novel *Tess of the D'Urbervilles*

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The present paper is part of the linguistic study of literary landscapes, specifically exploring the landscapes in Thomas Hardy's novel *Tess of the D'Urbervilles* from the perspective of conceptual metaphor theory.

Landscapes are an essential element in the compositional structure of the novel in question. Two main types of landscape have been singled out: pastoral and urban, each of the types being further subdivided. It turns out that landscapes perform a variety of functions in the novel: they can serve as the background for the narration or signal dramatic changes in the characters' lives.

Landscapes are constituents of the relation *man – nature*, which is reflected in two conceptual metaphors: MAN IS PART OF NATURE; MAN IS THE DEMOLISHER OF NATURE. The conflict between these two metaphors plays an important role in the development of the storyline.

The conceptual metaphor MAN IS PART OF NATURE is realized through the image of the main character, Tess. In the portrait of her we find a resemblance with nature, her image evoking associations with the ancient archetypal feminine symbol of nature. It is noteworthy that positive changes in Tess's life coincide with the arrival of spring and summer and the blossoming of nature, whereas tragic episodes in her life are linked with autumnal and wintry landscapes. Moreover, Tess, like nature, is presented as a sacrifice to malicious humans and ruthless reforms.

By contrast, Alec d'Urberville is the symbol of the demolisher of nature, the symbol of industrialism, a transition from languorous rural peace to languishing urban centres, the sudden change of both human and material environment so painfully perceived by Thomas Hardy.

Synesthetic images of landscapes are of particular interest, as the simultaneous linguistic realization of different perceptual categories results in the multidimensional character of Hardy's landscapes.

Keywords: Thomas Hardy, *Tess of the D'Urbervilles*, literary landscape, conceptual metaphor, synesthetic metaphor

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Understanding the Metaphorical Structure of Photography

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This paper springs from research that studies the complex and determinant relation between metaphor and photography, which can be seen at different levels and in different contexts. Photography has since its origin had a strong, but not always obvious, connection with metaphor. There is an implicit metaphor in its etymological root: "writing or drawing with light". Many metaphors have been used by both supporters and critics of photography since its inception, some so powerful that even today they retain their strength, while others, on the contrary, are fossil metaphors or have fallen into disuse. Both these active and these fossilized metaphors are crucial in the construction of the discourse of the photographic image itself and also determine how reality is understood through the image.

The insight that the notion of photography is metaphorical leads to important implications, starting with the understanding that metaphor is a displacement of reference (we may safely disregard those definitions that would see it as an ornament or as a condensed simile). It is necessary to begin with theories that recognize its cognitive and creative value and its role in the conception and structure of language and the way man assimilates his experiences of reality. The relation of reference between photographic image and reality is one that brings greater wealth to the metaphorical notion of photography.

Since its definition photography has become a complex metaphor structure that has grown and evolved through the technical process itself, the contexts involved, and its applications and functions. Man has learned to see the world differently since the invention of photography. This process has made it possible for a daguerreotype, a Polaroid, and digital photography to be all recognized as photographs, sharing the same nature. There is an ontological commitment between photography and reality that for the observer, although the image has not been "taken" directly from reality, the real referent nevertheless prevails over the image. Metaphors are born in a context, allowing man to recognize the hidden similarities, imagining and creating connections through which he learns, interprets and creates.

Photography and man have evolved together, contexts and circumstances have changed, different uses and applications have also followed this development, but the first astonishment man felt with the first picture is still present. As Fernando Pessoa writes, "Seeing is seeing", which also involves the cognitive process that that has been set in motion and has continued to enrich the complex metaphorical structure that exists in the notion of photography.

Keywords: photography, metaphorical structure, photographic image, notion, interpretation, visual metaphor

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The Characteristics of Verbal Irony

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Verbal irony is as elusive as it is ubiquitous. A brief review of some of the major approaches gives an idea of the challenges it poses. The classical rhetorical account of irony characterizes verbal irony as saying one thing but meaning the opposite (Quintilian, Booth, Grice). However, there are many instances of irony that this definition does not cover, including ironic understatement in which the speaker is actually being truthful. To account for such cases, scholars have proposed that irony is best seen as a kind of echoic mention (Wilson & Sperber 1992). Nevertheless, as critics have noted, it is impossible to look at an instance of sustained irony such as Jonathan Swift's *A Modest Proposal* as echo or mention, except perhaps in vague ways. As an alternative, scholars have proposed a pretence theory that claims irony is a form of mocking pretence (Clark & Gerrig 1984). Still, this theory might be said to bring us full circle, because it in turn encounters substantial difficulty for some of the same reasons that the traditional theory encounters problems; it is, for example, possible for ironic understatement to be both truthful and sincere.

In this paper I propose that by looking at similarities between irony and other kinds of figurative interpretation, in particular metaphorical ones, we can create a more robust theoretical model that does not account for one set of ironical utterances while ignoring other types. Specifically, this paper proposes that, like the interpretation of both conventional and creative metaphors (Beardsley, Bailin), ironic interpretation crucially depends on typical or connotative characteristics. For metaphor, the typical characteristics are those we can attribute — even if provisionally — to sets of entities to which a word or phrase conventionally refers. Thus, we understand "that man is a wolf" as a metaphor by provisionally positing that wolves are typically rapacious and predatory, and then applying these characteristics to the man. This paper argues that in a similar manner ironic interpretation utilizes characteristics we can posit as typical of a speaker of a type of utterance. We understand "What a great day!" uttered in the midst of momentous disaster to be ironic because we can posit, at least provisionally, that an exclamation of this sort typically suggests the speaker is delighted. By examining problematic cases of irony, this paper outlines a framework that can account for a wider range of irony than standard theories.

Keywords: irony, ironic interpretation, figurative language, discourse, utterance meaning, semantic features, connotation, connotative features, rhetoric

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Bernard-Marie Koltès and Theatricality of the Elusive Figure

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In Bernard-Marie Koltès' play *The Night Just Before The Forests* (1977), theatricality figuration appears as the elusive figure of loneliness, abandonment and rejection. The play elaborates on a dialogue in which there is a presence that is not seen, but one that is heard and felt. How can this voice give shape to memory, which is after all an abstract reality? And how does the spectator and/or reader visualize the *one* whose only presence is revealed from the voice of another? In other words, how can a presence be embodied in language, be a metaphor of experience? Temporality and space are fundamental to creating a presence. How do they present themselves in the work of Koltès? And how does the author achieve the temporal element that eludes us all? Time slips through our fingers, the urgency of the moment, the flight from which there is no escape. This communicatively effective interaction of different types of figurative devices appears as the Seen and the Unseen, leading to the complexity of Koltès' dialogue. The actor's ability to present himself through the text, and have that text be the invisible presence, are the main aspects of this meditation. The effect of presence is evoked by the discursive figure of the language embodied in the theater as the metaphor of experience itself.

Drawing on previous work on the effect of presence in theater by Josette Féral, professor at the *Superior School of Theater* in Montreal and previous research on the reading of contemporary theater by Jean-Pierre Ryngaert, professor of Theater Studies at the University of Paris-3 Sorbonne, this presentation seeks to deepen the interlacing between reality (actor, performance) and virtuality (text, language) in the play *The Night Just Before The Forests*. What happened when the actor became the figurative image of language itself, the metaphor of resignation, inequity and solitude? The dialogue reaches its climax through the storytelling of the language, and is rendered more complex by the construction of a sensitive thought, serving literature, art and life.

Keywords: language, metaphor, textuality, theater, exclusion

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Environmental Descriptions Illustrating People's Emotions in Swedish and Japanese Crime Novels

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Descriptions of the environment (climate, seasons, weather, etc.) are commonly used in novels as a means of illustrating feelings or reactions in the characters. We all recognise situations in Western literature (and films), like lovers parting while the rain is pouring down and meeting again in full sunshine, where the rain stresses the sadness of their divorce, and the sunshine stresses the happiness of the lovers' reunion. In Western crime novels, it is common that the detective is sweating in the office during an exceptionally hot summer's day when she or he is trying to solve the mystery of the murder that has been committed – alternatively, the murder takes place during an extremely cold winter. In both cases, the weather is underlining the extreme fact of the murder itself, as well as the difficulties of the detective who is trying to solve the case.

These literary descriptions, almost clichés, are presumably often hardly noticeable to the reader. However, they do not seem to be chosen randomly; they seem to be part of and explainable by conceptual structures like CIRCUMSTANCES ARE WEATHER (Grady 1997). If studied systematically, within the conceptual metaphor theory of Cognitive Semantics (Lakoff & Johnson 1980 [2003], Lakoff & Turner 1989, Grady 1997, Johnson 2007, etc.), these literary physical descriptions, and their correspondences to certain emotions, may perhaps contribute to a deeper understanding of the concept of metaphor itself, shedding light upon the fact that physical descriptions may be partly metaphorical.

In our presentation, we will consider examples of environmental descriptions illustrating people's emotions in Swedish and Japanese crime novels, thus comparing the two languages to each other in this respect. Swedish and Japanese are unrelated languages, spoken in cultures that are quite different from each other, while, on the other hand, the climate is not that different in the two countries in question. Are these facts reflected in the use of environmental descriptions illustrating feelings etc. in crime novels written in their languages? The genre of crime novels seems suitable for this kind of study for several reasons, but primarily because the focus is on the plot rather than on stylistic originality, which should lead to the environmental descriptions being quite standardized, or typical.

We will relate to and discuss our results in the context of research in linguistics, psychology, and medicine, thereby pointing to, among other things, correspondences between physical reactions and linguistically codified emotions (cf. e.g. Anderson et al 1995, Shindo 1998, Rosenthal 1999, Melnick 2000, Soriano 2003, Shimotori 2004, Bruegelmans et al 2005, Knez & Thorsson 2006, Koptjevskaja-Tamm & Rakhilina 2006, Williams & Bargh 2008, Zhong & Leonardelli 2008, Bergström 2010).

Keywords: Cognitive Semantics, conceptual metaphors, primary metaphors, weather and emotions, physical reactions and emotions, literary clichés, crime novels

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Cognitive Metaphors and Motion Verbs in L1 and L2

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Thanks to cognitive metaphors we can express abstract concepts through concrete meanings. For example, we often use motion verbs when referring to abstract concepts: *fall in love*, *jump to a conclusion*, *run a risk*. In the syntagma that we create the movement is non-literal, but rather fictive (e.g.: *the railway follows the course of the river*), metaphorical (*I follow my instinct*) or idiomatic (*He follows the footsteps of his father*). These metaphors are so salient in our minds that often we prefer to manipulate abstract entities with non-literal senses of motion verbs, rather than with other verbs, and we can demonstrate this tendency by observing the frequency of their occurrence in corpora. For example, if we consider the term *business*, the syntagma *run a business* is much more frequent than the alternative *manage a business*. Moreover, if we consider

the verb *run* as a whole, a quick check of different corpora reveals that the most frequent objects associated with *run* refer to non-literal meanings of this verb (e.g. *business*, *risk*).

In the present contribution, cognitive salience and frequency of usage of non-literal senses of motion verbs are approached from a bilingual perspective. Italian and English were analyzed, both as L1 and as L2. In particular, native speakers and learners of both languages were asked to rate the semantic similarity perceived between pairs of verbs. The pool of verbs included motion verbs and psychological verbs. Because motion verbs tend to be used metaphorically, while psychological verbs do not, the latter category was used as a control. Moreover, since not all motion verbs are used in non-literal ways (e.g. *row*, *ski*, *roll* are not), both types were considered. With this data we built four semantic spaces according to the semantic similarity parameter. Similar models were then built computationally, retrieving semantic information from large corpora, according to the distributional hypothesis (Miller & Charles 1991) and using the Distributional Memory platform (Baroni & Lenci 2010). Finally, the lexical representations in computational models and human semantic spaces were compared through a correlation study (using the Pearson product-moment correlation coefficients). We found that for those motion verbs that are typically used in metaphorical constructions, the correlation is higher between the computational models and the semantic spaces built in L1 than in L2, while the distributional representations of psychological verbs and other motion verbs are slightly more correlated with the representations in L2.

Keywords: Cognitive metaphors, mental lexicon, distributional models, bilingualism.

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Metaphors 'We' Live By in Internationalizing Japanese Higher Education

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Some thirty years ago, Lakoff and Johnson (1980) brought to our attention the abstract ways in which people experience one thing in terms of another — metaphorically. They argued for the ubiquity of metaphors in social life by building on modern theories of language in society (e.g. Fillmore, 1975), hypothesizing that people categorize their experiences via linguistic, pragmatic, and semantic features in order to interpret similar experiences using categorical knowledge. Some thirty years later, Lakoff (2009) extended the epistemology of metaphorical thinking to include postmodern theories of people in society and the ways that language regulates social life (e.g. Goffman, 1974). Lakoff posthumously argued that metaphors are part of complex frames, or narratives, roles *and* metaphors that people experience things through. One such complex frame is that of the higher educator as constructive critic, in which faculty members exercise academic freedom despite departmental, institutional, or societal pressure. Metaphors such as *exercise*, *freedom*, and *pressure*, along with roles filled by members of *society* and *academia* (i.e., *departmental*, *institutional*) are assumed to make up this complex frame. As such, these complex frames are thought to regulate professional life as much as they do social life.

By focusing on native-speaker teachers of English, we will demonstrate the extent to which complex frames imbue the tendentious presentations of stakeholders in the process of internationalizing Japanese higher education. Native-speaker teachers of English do constitute a significant stakeholder group in this process, and their metaphorical conceptualizations of Japanese higher education have featured in a recent scholarly publication about quality-assurance measures (Burden, 2011). It will be seen how the original author glosses over the context of internationalizing higher education in Japan (the narrative), while foregrounding the roles of native-speaker teachers of English in Japanese higher education. Building on Steger's (2007) three-step analysis of metaphors in narratives, the paper will reveal how the original author's metaphorical representations of quality-assurance measures divide the teachers and higher education institutions as much as they depict them. The presenter will argue that leaving intended roles or narratives unstated can be problematic when depicting the internationalization of higher education metaphorically, because stakeholders can define important concepts such as *quality* differently and have diverse purposes for internationalization efforts. Therefore, metaphors ought to only serve as a starting point in discussions of how to internationalize higher education.

Keywords: internationalization, higher education, English language teaching, English as a foreign language

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The Incarnation of Conceptual Abstractions in Communication:
From the linguistic research perspective

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Matters such as death, life, memory or crisis (to name just a few) are often presented as having an immaterial, abstract dimension; however, we also know that they have to be embodied, incorporated, or concretized in order to be experienced and communicated. Communication, therefore, becomes this dislocated locus where abstract figures can incarnate themselves. Presumably, the discourse behaviour of abstractions depends to a certain degree on the etymological memory of a word, which holds the traces of the word's past occurrences. The consensus view emerging from a large body of synchronic and diachronic research acknowledges that abstract concepts are largely metaphorical, which means that most of our nonphysical reality is conceptualized via physical reality, i.e. in terms of physical domains of experience. From a linguistic perspective, nouns with abstract semantics are likely to be associated with some of the *collostructions* (the term introduced in Stefanowitsch & Gries 2003) of concrete nouns, e.g. [a liquid flows], [a liquid streams], [a liquid pours], [to pour a liquid into a container] which are likely to indicate covert noun classes with prototypes based on concrete nouns. Thus, abstract nouns may be attributed to one of the noun classes:

- A class of liquids (prototypes: water, blood, milk),
- A class of round objects (prototypes: sun, egg),
- A class of solid, long, pointed objects (prototypes: stick, rod, spear, arrow),
- A class of thin objects of unstable form (prototypes: thread, string),
- A class of hand-fitting objects (prototypes: stone, fruit).

These classes incorporate nouns which are diverse in terms of their lexical meanings but are united as regards the "prototypical categorical attribute" (PCA) that underlies the class. While the PCA is indeed part of the core meaning of the nouns that are called class *prototypes*, there are nouns that are only associated with the class because the PCA is the element of their metaphorical meaning, i.e. they are conventionally attributed to the noun class in question. In a word, a class includes *PCA prototypes* and *metaphor-driven types* of nouns.

About five hundred English abstract nouns of high frequency have been tested via the Corpus of Contemporary American (COCA), and the results distributed among five covert noun classes. Current research into metaphoric representations of abstract entities seeks to combine corpus methods (cf. *metaphorical pattern analysis* in Stefanowitsch 2004) and experimental ones. The presentation will focus on how conceptual abstractions which incarnate themselves as 'liquids' in communication are to be found in American culture. The results of the research findings are presented in diagrams and illustrated via examples.

Keywords: noun classes, corpus-based approach to metaphor, lexical grammar, collostruction

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War Metaphors and Disease Metaphors
in English and Polish Political Discourse

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This paper examines the role of culture in creating and applying metaphors in Polish and British newspaper articles on contemporary politics. Two types of metaphors – war metaphors and disease metaphors – are analysed, primarily by studying their structures and functions in political discourse in Poland and in the UK. The paper thus provides examples of metaphorical expressions used in political discourse, pointing out items from the various source domains which are used to speak about politics in Poland and in the UK. The result of the analysis shows the extent to which these particular metaphors may be regarded as typological for a specific culture. In other words, do journalists/politicians from these two countries choose the same items from the source domains of war and disease while talking about political situations in their countries?

Key words: political discourse, war metaphor, disease metaphor, persuasion, manipulation, discourse metaphor

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Blending Spatial Schemas and Emotion in Poetic Imagery

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Fauconnier and Turner's Blending Theory offers a useful model for the combination of cultural frames, vital relations (identity, analogy, cause-effect, change, etc.), and basic cognitive operations (conceptual mappings and projections, pattern completion, mental simulations, etc.) underlying meaning construction. The network model from Blending Theory will be used to

analyze recurrent conceptual patterns in poetic imagery conceptualizing emotion. These patterns recruit *image schemas*, that is, non-propositional redescriptions of perceptual experience. Research by the cognitive psychologist Jean Mandler and her collaborators indicates that our conceptual system gets started through image schemas during the first months of life. By blending these skeletal spatial stories with emotion scenarios and cultural frames, we construct imaginary narratives that are recurrent in figurative language and thought. Poetic metaphors, notwithstanding their aesthetic goals and their search for originality, strongly rely on these shared conceptual recipes to produce their affective meaning.

These *generic integration networks* recur throughout poetic imagery from many different literatures and periods, and can manifest themselves even in the most succinct lyric expressions. They can thus contribute to a research programme on literary universals based on cognitive constraints, as proposed by Patrick C. Hogan, Y. Shen and other scholars. Image schemas become blended with love scenes and frames in systematic ways, producing mental simulations in which complex emotional experiences such as love are integrated with simple spatial stories enhancing causation: a liquid impregnates an object or fills a container, something is emitted from a source to a receiver, something grows inside a bounded region, etc. I present research, both recently published and in progress, on these conceptual templates: a comparative literature study of the erotic emission pattern, a philological and historical study of the arrows of love in Greek mythology, work on affective time metaphors and their material anchors, and an exploration of how sophisticated poetic imagery exploits basic spatial schemas that originate during the first months of development.

Keywords: poetic imagery, emotion, conceptual integration, image schemas

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The Use of Metaphor in the First Two Collections of Poems by Bing Xin: An expression of faith and freedom in early 20th century China

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Among Chinese women writers of the 20th century, Xie Wanying (1900-1999), known by her pen name Bing Xin, has been considered by literary critics (Mao 1934; Zhang 1986) as 'the writer of love', and her poetics is still considered as a sort of 'philosophy of love' (Yuji 1990), often flavoured with a negative connotation. Actually, critics mainly accuse Bing Xin of having neglected political involvement, avoiding taking up a definite position while choosing to seek refuge in a utopian world.

Bing Xin attended the Bridgeman Women Institute in Beijing, set up and run by the American Congregational Church, from 1914 to 1919, a period when Christian missionary high schools in China had a special status that made them quite independent from the central government, so that for these students the Bible and the English language are the main means of knowledge (Wang 1994). The present research focuses on the influence that the relations with these Christian organizations had on Bing Xin's life and literary production, and leading towards a postulated conversion to Christian beliefs.

In order to demonstrate this relevant aspect of Bing Xin's poetics, this paper focuses on the use that the writer makes of metaphor and metaphorical expressions in her first poetic works : 繁星 (*Fanxing* ["Stars"], 1923) and 春水 (*Chunshui* ["Spring Waters"], 1923). In fact, although for ideological and political reasons, Bing Xin cannot openly refer to her faith and her thoughts related to it, through the use of metaphor she expresses her inner tension and the conflict between the immanent world and the transcendent one. The semantic field her metaphors belong to is Nature in all its forms and elements. Since she spent a great part of her childhood in a strong and loving relationship with natural elements, critics considered all the references to nature in Bing Xin's works merely as an expression of the deep relationship between Bing Xin and Nature. However, by identifying and selecting metaphorical items that occur in the poems frequently and regularly as the tenor or vehicle of metaphors, my research analyses the metaphorical use of words and expressions referring to natural elements and belonging both to the earth (such as the sea, rivers, lakes, mountains, plants and flowers, etc.) and the universe (such as the sun, moon, stars etc.) as evidence of the writer's attempt to express her beliefs and, consequently, to define a new and extraordinary way to achieve Truth.

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The Semantic Categorization of Metaphor in the Transfer Schema

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The transfer schema of the force-dynamic world is of interest because it may be hypothesized to be a conceptual universal. Moreover, it is also a large source domain for metaphorical extensions.

Among the diverse relations of two persons in the process of their activity the most common ones are the relations of an agent giving something (physical or abstract) to a recipient. A prototypical act of transfer schema involves the change of ownership of a physical object, whereas in abstract transfer (an area which includes metaphors) this transfer does not always take place (e.g. He gave me an idea – Now we both know the idea).

This paper seeks to categorize metaphorical transfer in the three-participant situations with two animate participants. The conceptual core of such situations includes the agent, the recipient and the theme (an abstract object). The thematic roles of the participants are determined by the lexical-semantic group of verbs of giving. Most of them allow two construals: a) the ditransitive construction with two objects, e.g. *They gave him the glad hand*, and b) the caused motion of a thing to some location, e.g. *They gave the glad hand to him*.

Metaphorical transfer will be categorized into emotions (positive or [more frequently] negative, e.g. *She gave me a smile*, *He gave me a fright, She gave him the gate*, *That man gives me the pip*, passing on information, e.g. *He gave us a speech* and directing attention, e.g. *He gave him a gaze*. Besides the prototypical verb **give,** which has the greatest meaning load constituting metaphorical transfer, various other verbs in the lexical-semantic group of giving can be used (e.g. *You've got to **hand** it to him, He was **paying** court to her*, *You should **extend** a hand of friendship to him*). Some verbs of passing information are also used (e.g. *I **told** him exactly where to get off*).

Keywords: transfer schema, conceptual universal, thematic roles, conceptual core

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Need For Speed: The notion of speed according to Jeremy Clarkson

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Jeremy Clarkson is one of the most well-known automotive journalists today. He expresses his love for cars in his articles and in the extremely popular motoring programme *Top Gear*, the original format of which he changed in 2002. By introducing his adjustments, Clarkson shifted the focus of the show, making the programme, and hence the automotive industry, more entertaining and understandable for the general public. Both the series and his articles are packed with metonymies, metaphors and blends. By translating mathematical data into everyday experiences and generally known facts, Clarkson opened the formerly petrolhead-oriented field of talking about cars to a much wider public.

This article seeks to analyse the expressions used by Clarkson to address the subject of speed. By means of Conceptual Metaphor Theory, metonymy, Blending Theory and axiology we attempt to analyse the linguistic expressions and expose the axiological values acquired by the utterances, hence depicting the attitude of the author towards the subject in question.

The material for the analysis has been gathered from both the *Top Gear* series and Clarkson's articles published in *The Sunday Times* and later gathered and republished as books. By means of careful analysis of the linguistic content the figurative linguistic expressions have been chosen and analysed in detail. The material thus gathered has been grouped according to source domains, yet the analysis makes use of all of the aforementioned linguistic theories.

The article presents linguistic expressions having SPEED as their target domain. In spite of the fact that speed is an easily measureable factor of the car experience, whether calculated in miles

or kilometres per hour, the experience of it is not, especially when we take into consideration the translation of this feeling into text. As regards metaphors for speed, Clarkson employs the following source domains: SOUND, PERIOD OF TIME, FORCE, NATURAL DISASTER, TECHNOLOGY and OBJECT.

Keywords: car, speed, Clarkson, Top Gear, metaphor, metonymy, blend, axiology

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Metaphor in a BBC Radio Talk

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The aim of the present paper is to investigate the phenomenon of metaphor in spoken discourse, specifically in a BBC radio talk. For this purpose, the study exploits a relatively recent theoretical approach to metaphor in discourse, namely the Discourse Dynamics Framework as described and applied by Lynne Cameron (Cameron 2007a, 2007b, 2008a, 2008b; Cameron & Deignan 2003, 2006; Cameron & Larsen-Freeman 2007). The DDF focuses on metaphor as a tool used by speakers in dialogic, ordinary language use, and assumes an interactional and contextualized perspective on metaphor in spoken discourse. Moreover, it places emphasis on the constantly changing nature of the discourse environment and its influence on metaphor use.

The method of metaphor analysis adopted in the study is corpus-driven. Using the tools for metaphor identification provided by the DDF, a manual search was made of the spoken data consisting of a part of a BBC Radio 4 *Woman's Hour* programme to answer the following questions about the nature of metaphor in this radio talk: How often is metaphor used? How is it distributed across discourse? Why do speakers use metaphor?

The discourse event, the topic of which is adoption in the case of bereaved parents, is analysed at two interacting levels: at the level of utterances of individual speakers and at the level of the whole discourse event. At each of these levels, various metaphor phenomena are investigated. In the utterances of individual discourse participants, a total of 144 linguistic metaphors were identified and subjected to further analytical processes that yield a set of systematic metaphors that summarize metaphor use at the discourse event level. Most of the systematic metaphors centre around the core topics of the programme, **grief** and **adoption**: for example, ADOPTION IS A JOURNEY and GRIEF IS A POWERFUL PHYSICAL FORCE.

In the whole discourse event, the linguistic metaphor frequency turns out to be 74 metaphors per 1000 words. However, these metaphors are unevenly distributed: they either occur in clusters at certain points in the discourse or are altogether absent. Interestingly, metaphor clusters appear at difficult points in the talk, where an idea has to be explained or interpreted. The analysed data seems to suggest that metaphor is a powerful tool in the hands of speakers: not only does it allow speakers to describe their innermost feelings, but it also serves as a guide to the speakers' opinions on a particular topic.

Keywords: linguistic metaphor, radio talk, discourse

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Translating Beowulf's Rowing Adventure with Breca: How much damage can a metaphor do?

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Any study of the literature of a dead language is necessarily highly dependent on glosses and translations. The lack of native speakers and reliable cultural reference points often obliges scholars to make interpretative choices based on very few facts. One mistranslated word at a vital point can change the whole theme or tone of the text in question, and have complex repercussions throughout not only the text itself, but if that text is of great literary significance, the entire canon.

Tradition in the study of *Beowulf* has always held that the competition between Beowulf and Breca, which is described in a conversation between Beowulf and Unferth (506–581), was in swimming, although the word which is translated as 'swim' has the literal meaning 'row'. Despite compelling evidence produced in favour of the 'rowing' interpretation in the last 40 years, modern editors still maintain that this passage deals with swimming. Connections have been made to impressive feats of swimming in comparable contemporary literatures, including Irish mythology and Norse sagas, which support a metaphorical reading. The nature of this passage has likewise been characterised as harmless banter, a prelude to narrowly-avoided mortal combat, and a ritualised insult competition. However, the Unferth episode establishes Beowulf's credentials as a hero, the physical laws which apply in the possible world in which the narrative exists, as well as the personality qualities we are to expect from Beowulf in the rest of the tale. It is therefore vital to any interpretation of the poem as a whole.

Could it be that the placement of a metaphor by imaginative early editors where none was to be found has transformed Beowulf from an exemplary nobleman into a superhero? This study examines the alternative interpretations of this passage, focusing on how much adaptations of *Beowulf* have depended on what may be proven to be an error in translation.

Keywords: Beowulf, Breca, Unferth, Old English, Anglo-Saxon poetry, *on sund reon*, *reowan*

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Synesthesia in Postimpressionist Art Interpretation:
A cognitive linguistics perspective

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The present paper deals with the phenomenon of synesthesia as exhibited in the interpretation of postimpressionist paintings and draws upon a corpus of 43 synesthetic contexts in Polish compiled from Juszczak's (2005) monograph *Postimpresjoniści* ("Postimpressionists"), which describes seminal postimpressionist works of art. In the collected data at least two senses are cognitively activated in order to talk about, think of and conceptualize the structural and creational process of these specific paintings. As an illustration, consider the example below, given with its English translation:

(1) Po trzecie wreszcie, Toulouse-Lautrec łączy ów rodzaj środków wyrazu z - przynajmniej pozornie - "łagodnymi": stosuje **nierzadko stonowane, harmonijne, przytłumione zestawienia czystych "radosnych" barw**; wyrafinowaną, wytworną linię; spłaszcza przestrzeń obrazu na podobieństwo przestrzeni japońskich drzeworytów, dostosowując do niej wedle tych samych wzorów traktowaną dekoracyjnie plamę.

(2) Thirdly, and lastly, Touluse-Latrec combines this type of means of expression with – at least seemingly – "mild methods": he **often uses toned down, harmonic and muffled combinations of clear "cheerful" colours**; a sophisticated, refined line; he flattens the space of the painting to make it similar to the space of Japanese woodcuts, adapting this space, in accordance with these patterns, to a decoratively treated spot of paint.

In this context, *colours* found in a painting are modified by expressions unequivocally relating to hearing, i.e. *toned down*, *harmonic* and *muffled*. This is a manifestation of a conceptual metaphor SEEING IS HEARING.

This Polish data displayed some striking characteristics in the synesthetic treatment of painting. Apart from conforming to the upward directionality of mappings which conventionally take place from lowest (TOUCH) to highest (SEEING) sensory domains, the choice of source domain proved significant. Throughout the analyzed data we mainly deal with three perceptual domains: VISION as the target domain and HEARING (auditory experience, music, musical composition) as well as TOUCH as two productive source domains. TOUCH provides the best conceptualization for the creation of a postimpressionist work, especially vibration and pulsation, which reflect the fleeting nature of perceptual impression. The other productive perceptual domain, HEARING, is also partly activated, i.e. the most activated concepts coincide with conceptualization of paintings in terms of MUSIC. As a result, the whole piece is frequently rendered in terms of a musical composition, its colour scale consisting of tones, semitones, quarter tones and notes. The work itself can be seen as an instrument created by the painter and whose sounds are addressed to an art recipient. These two highly consistent metaphorical mappings, one from the domain of TOUCH to the domain of SEEING, the other from the domain of HEARING to the domain of SEEING, seem to dominate the conceptualization of painting in this corpus.

To conclude, the descriptions of postimpressionist painting provoke a prolific use of synesthesia due to the interplay of the senses involved in production, reception and conceptualization of art.

Keywords: synesthetic metaphorical mappings, conceptualization of postimpressionist paintings, directionality of multimodal metaphor, metaphorical activation of sensory domains.

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Metaphors of Silence across Cultures:
On material from English, Georgian and Russian

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This paper examines the metaphorical structure of the domain of silence cross-culturally, based on material from English (British and American varieties), Georgian and Russian. The empirical data embraces samples of literary as well as non-literary (both spoken and written) discourse genres. The data has been analyzed from the standpoints of conceptual metaphor theory and stylistics.

The study demonstrates that in the abovementioned languages and cultures the domain of silence is heterogeneous and multi-dimensional. In each of these languages there are a number of metalinguistic terms for silence, covering the following meanings:

a) abstaining from speech or utterance, sometimes with reference to a particular matter (relation – silence vs. speech).
b) a state or condition when nothing is audible (relation – silence vs. sound).
c) omission of mention or notice (relation – silence vs. speech).

It should be mentioned that these meanings are distributed differently in the English, Georgian and Russian terms for silence.

In the languages and cultures investigated, silence is generally conceptualized as death. Being the dominant conceptual metaphor, SILENCE IS DEATH is reflected in idiomatic expressions and culture-specific prejudices; moreover, it constitutes one of the underlying rules of verbal as well as non-verbal behaviour in the cultures in question. This particular metaphor is closely linked to the conceptual metaphors SILENCE IS ETERNITY (presenting silence via the temporal domain) and SILENCE IS INFINITY (characterizing silence via the spatial domain).

In all three languages silence is also associated with wisdom and thought. The synesthetic metaphors SILENCE IS MUSIC, SILENCE IS SOUND, SILENCE IS COLOUR are evidenced in English, Georgian and Russian samples of literary discourse. Moreover, in Modernist and Post-modernist literature, silence symbolizes estrangement.

Apart from noting the high degree of similarity across the three languages in terms of metaphorical mappings for the domain of silence, the paper also discusses culture-specific instances of the conceptualization of silence.

Keywords: silence domain, conceptual metaphor, synesthetic metaphor, symbol

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FEAR IS A HIDDEN ENEMY: Concepts related to modern and traditional metaphors of fear

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Being the result of dangers or risks, fear is inextricably linked with everyday existence and is one of the most debilitating emotions to attack the conscious and unconscious mind. This force has found expression in language that attempts to describe its disabling power, which feeds on people's innermost doubts and apprehensions. As an abstract noun, fear can be both explicitly literal or locked in metaphors and it is metaphors, metonyms and blends of fear and other emotions related to fear that this article shall endeavour to deal with.

EMOTIONS ARE FORCES is a master metaphor identified by Zoltán Kövecses in his work *Metaphor and Emotion* (2000). He uses this metaphor as an umbrella term for various other metaphors connected with emotions such as hunger, passion, anger and sadness. His analysis goes deep into their source and target domains, showing the appropriate mappings. Extrapolating from Kövecses' findings, I take fear as one of the most primal of forces and also discuss FEAR IS A SERPENT, FEAR IS A LITTLE DEATH, FEAR IS A DISABLER, FEAR IS EVIL metaphors, in order to show how fear blends with other abstract ideas that lead to or result from fear, risk being one of them. In this admittedly small-scale study, various attributes of fear are discussed, together with some

of its sources and imagery, as well as what sustains this emotion. Various related sensory experiences of voluntary and involuntary types are also investigated.

Kövecses' *Metaphor and Emotion* constitutes the basis for the present study of fear and certain relevant emotions, but to achieve a wider scope, however, reference will also be made to various other studies, including Wierzbicka's language universals in the study of emotions (1999), and the related work of Lakoff and Johnson (1999). The article, then, aims to analyse fear and its particular conceptualizations; it also seeks to transcend sensorimotor experiences and point to the more contemporary sociocultural settings that influence the perception of fear.

Keywords: fear, emotion, cognitive, blend, metaphor, metonymy

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The Image Component of Metaphor Semantics:
Idioms in Russian political discourse

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Idioms represent one of the most important types of conventional figurative units. Most of them are based on metaphors. As such, they record and preserve relevant knowledge as part of their content plane, i.e. as image traces. The purpose of our presentation is to clarify the role of the image component in the semantics of metaphoric idioms when used in political discourse. Data for the analysis were selected from the newspaper *Pravda* from 1917. The period selected for the present study was marked by the intensive political struggle between numerous political parties and coalitions, as well as two revolutions. It is obvious that innovative creative metaphors can be used as effective means of argumentation. The speaker creates a new metaphor in order to influence the listener. The use of metaphors allows the speaker to structure a given conceptual domain (often vague and not quite clear to the addressee) according to another conceptual domain, one which is well-known and clearly structured. Taking idioms as the starting point, we are going to answer the question as to whether conventional metaphors fixed in idiom semantics have a similar potential influence on the addressee. When the speaker uses the idiom *взять в свои руки* ('to take into one's own hands') does the addressee get a feeling that the agent is reliable and evokes confidence? We assume that the answer should be "yes", because the metaphors underlying the lexicalized meaning of most idioms are not "dead": they evoke certain associations and, by doing so, possess a strong argumentative potential. When an idiom is used, the addressee does not get a feeling that he or she is being manipulated, because an idiom is a well-known phrase that has been used in a given language for a long time. The speaker did not create it and therefore cannot be suspected of an attempt to manipulate the hearer. However, the image component "hidden" behind the lexicalized meaning is alive and has to be perceived by the hearer. If somebody is described by means of the idiom *бежать с тонущего корабля* ('run from a sinking boat') he or she is implicitly compared with a rat, which evokes specific connotations and a strong negative attitude towards this person. Conclusions drawn from a large-scale analysis could contribute to the development of both the theory of metaphor and discourse analysis.

Keywords: metaphor, idiom, image component, lexical semantics, political discourse, Russian

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"Never Waste a Good Crisis"

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"Never waste a good crisis." US Secretary of State Hillary Clinton said these words in a meeting in Brussels in March 2009, highlighting the opportunity of rebuilding economies in a greener, less energy-intensive way. In an interview just days after Obama's election victory, his former Chief of Staff Rahm Emanuel said: "Rule one: Never allow a crisis to go to waste," " [Crises] are opportunities to do big things." What are these "big things"? With the financial crisis drawing the US and the world economy down into a dark future, just as Obama took office, the new administration had to overcome enormous obstacles to ride the tide of change. One of the "big things" turns out to be cooperation with China in the areas of climate change and clean energy. Two years' efforts have rewarded both countries with some fruits of their labor.

By analyzing metaphors and their clustering (see Semino 2008) in the relevant key speeches of President Obama and President Hu Jintao, this paper focuses on how the US and China identify common grounds and explore opportunities for successful cooperation in overcoming the challenges of climate change. The analysis will show that the clustering of metaphors very often serves to frame the common but also different positions of the two greatest CO_2 emitters in their cooperation on climate change. A particular focus is on metaphors used to portray a scenario of challenges and opportunities, as they are integrated into a roadmap for tackling economic crisis and climate and energy issues through cooperation.

Keywords: Chinese-US cooperation, win-win, climate change, economic crisis, challenges and opportunities, clusters of metaphors, framing

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A Hybrid Theory of Metaphor and Poetic Effects: The application of cognitive linguistics and relevance theory to the analysis of poetry

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This paper has two general aims:

1. The presentation begins with the outline of a quite reasonable approach to metaphor, labeled "a hybrid theory of metaphor" (Tendahl, 2009, Tendahl & Gibbs, 2008). Until recently, the perspectives of cognitive linguistics and of relevance theory have been regarded as competing, exclusive paradigms. By contrast, Gibbs and Tendahl stress the complementary aspects of these approaches, pointing out the respective benefits and shortcomings. Cognitive linguistics (CL) seems to be apt to capture metaphors based on comparison and focuses more on the role of metaphor in our conceptual system, whereas relevance theory focuses more on metaphor as categorization and on the role of metaphor for communication: in short, it adopts the stance of pragmatics (Tendahl & Gibbs, 2008: 1835). Moreover, conceptual projections, being at the core of cognitive linguistic explanations, may rely on different forms of conceptual representations: on image-schemas as experientially based gestalts or on propositional cognitive models (Ruiz de Mendoza Ibáñez & Díez Velasco, 2003). This leads to the conclusion that "both cognitive linguistic and relevance theory research contributes [*sic!*] to an overall theory of metaphoric meaning and are not necessarily in opposition to each other" (Tendahl and Gibbs, 2008, 1138).

2. In the second part of the presentation, some core tenets of the "hybrid theory of metaphor" will be applied to the reading and analysis of poetry.

It is widely held that CL is investigating how a wide range of quite different metaphors can be reduced to the same underlying conceptual metaphor. By contrast, relevance theory is contextually oriented and treats conceptual metaphors as a decisive part of the cognitive environment when it comes to the understanding of metaphorical utterances.

Both theories hold that the processes underlying metaphor comprehension occur unconsciously and very rapidly – agreeing that "listeners do not have to go through a stage of literal interpretation after which they derive a speaker's metaphorical meaning, contrary to the […] standard pragmatic theory" (Tendahl & Gibbs 2008: 1840).

Despite Lakoff/Turner's as well as Gibbs' influential works on metaphor in poetry (Lakoff & Turner 1989, Gibbs 1994), a closer look at the functioning and the role of metaphor in this field may add some points even to a highly elaborated "hybrid theory".

By analysing an English translation of some poems by Paul Celan, I will try to argue for:

a) a special kind of context-sensitivity of poetic metaphor, and

b) special effects of slow and close reading of poetry: metaphors in poetry are not so much means for rapid, everyday communication, but are open to reflection upon their status as metaphors by the reader. Poetic effects (as a group of weak implicatures – cf. Pilkington 2000) are – as will be argued – even augmented when readers, after having grasped the metaphorical meaning, deliberately return to different "relevant" meaning potentials of the words involved. More processing effort may, *pace* Gibbs & Tendahl (2006), create more cognitive/poetic effects, if the context of the poem as intended by the author offers cues for this.

These theoretical reflections will serve as the basis for further empirical inquiry, outlining how to design experiments with actual readers of Celan's poems.

Keywords: hybrid theory of metaphor (cognitive linguistics and relevance theory); poetic metaphor

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Metaphors of "Death" in Persian Curses

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Cursing is a speech act by which a speaker expresses his/her wish that some form of misfortune, harm or hurt may befall or be brought upon someone else (a present hearer or an absent addressee). This paper demonstrates that in Persian curses the most commonly desired misfortune

that a speaker wishes to bring upon someone else is "illness" or "death". Moreover, in most Persian curses the speaker asks God to bring about the harm, so most Persian curses start with the Arabic word "*elahi*", addressed to God, and meaning "my God".

What is noticeable about these curses is that the death wish in most cases is expressed indirectly, usually using metaphorical language when referring to the elements of the death event:

> O God, may [you] put him like a seed in the earth.
> O God, may he run under an18-wheeler [truck].
> O God, may his mother wear black at his ceremony.
> O God, may I attend his funeral ceremony.
> O God, may I put cotton on her face (describing the last stages of preparing a dead
>   body for burial according to Islamic traditions).

On the other hand, when the death wish is expressed directly, usually it does not convey a death wish, but rather becomes a formulaic expression conveying closeness, friendship, objection or humor:

> What have you done? May God kill you.
> May you die for making this mess.

In sum, it seems that in Persian curses, indirect, metaphorical language puts more emphasis on the "death wish," whereas the directly expressed "death wish" conveys concepts other than a genuine "death wish". In other words, the more indirect and metaphorical the "death wish" is, the stronger its effect on the addressee.

Keywords: cursing, Persian, metaphor, death

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Is *Writer* a Metaphor? A cognitive-linguistic exploration of three writers in three novels

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This paper asks whether or not the term *writer* can be well understood without resorting to a metaphoric interpretation of the term. In *Metaphor and Writing: Figurative thought in the discourse of written communication* (Cambridge 2011), the author of this paper argues that *writer*

is most readily analyzed, first, as a salient category member (or as a *prototype*, to use cognitive-linguistic terminology) and, second, as a conceptual metonymy — the figure of thought in which a single element primes an expansive conceptual system. In particular, it is argued that capital-w *writer* entails metonymic associations that distinguish it from small-w *writer* — a usage of the word that applies to almost anyone who puts pen to paper.

But even if *writer* is well-described as a prototype or as a conceptual metonymy, it may still have a persistent and important metaphorical dimension. This paper will examine *writers* in three novels in order to speculate about the metaphoricity of their writerly identity: Briony Tallis of *Atonement* (Ian McEwan 2001); Paul Sheldon of *Misery* (Stephen King 1987); and Arturo Bandini of *Ask the Dust* (John Fante 1939). These three protagonists supply an illuminating array of depictions of writers. Yet an analysis of these works also reveals important regularities. To begin with, these novels confirm the family of metonymic associations previously identified in Eubanks 2011. For example, their protagonists are subject to a compulsive creativity, as well as being distinguished by eccentric behavior that, for good or ill, sets them apart from others in society. At the same time, all of these depictions rely on a construction of *the writer* so non-literal as to be, at least in a loose sense, metaphoric. In a more technical sense, however, it is not as clear that the novels persistently construct *writer* by projecting one domain onto another or that metaphoric dimensions of the depictions are integral to the novels' understanding of *writer*. That quandary is especially apparent in the novels' depiction of writers' imaginative powers. Although these writers are shown to be extraordinarily creative — in two cases even depicted as metaphorical gods — the novels also undercut these metaphorical depictions. The metaphoric *writer* may, therefore, be naïve creation, proffered only so that it can be refuted.

Keywords: conceptual metaphor, conceptual metonymy, writer, writing

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A Dual-Representation Approach to Decomposability / Non-Decomposability of English idioms in L1 and L2

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In order to investigate the mental representation of English idioms in L1 and L2, a study was conducted in which a group of 30 Iranian learners of English were compared with a group of 30 English native speakers on their judgment of the decomposability status of 50 decomposable and 50 non-decomposable English idioms; all 100 idioms were given together with their meaning. Decomposable idioms are defined as idioms whose constituent parts satisfactorily explain their idiomatic meaning, while non-decomposable idioms are taken as idioms whose constituent parts fail to satisfactorily explain the idiomatic meaning of the idioms (Gibbs et al. 1989).

The idioms were divided into three groups of 33 to decrease the mental load on participants and each participant received only one group of idioms. To estimate the frequency of encountering idioms, both groups of participants were also asked to rate their familiarity with each idiom on a 5-point Likert scale and mention the amount of time they had spent reading in English.

The analysis of the data obtained from the decomposable/non-decomposable judgment questionnaire shows significant differences between the groups, in that natives tended to rate many more idioms as non-decomposable, which means that they had more idiom entries and that learners tended to rely on the constituents of the idioms, thus rating them as non-decomposable. Although the amount of time the learners spent using English outside class (frequency) was positively correlated with their degree of familiarity, the results also support the claim that neither frequency nor familiarity had any significant bearing on the number of idioms the learners tended to rate as non-decomposable. This can be further evidence that learners and native speakers had different mental representations of English idioms, and that learners probably draw on conceptual metaphors more often than do native speakers while processing idioms.

Key words: Decomposable idiom, non-decomposable idiom, conceptual knowledge, constituent entry, idiom entry, mental lexicon, mental representation of idioms

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"Maddened [. . .] like an old dog": Similes of man, dog, and God in John Banville's *The Infinities*

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If, as has been the case in the Judeo-Christian tradition, human beings and animals are regarded as profoundly dissimilar, then the sense relation between 'human being' and 'animal' is that of antonymy (Alm-Arvius, 132). If, however, we consider Jean Baudrillard's notion, as expressed in *The Illusion of the End,* that in the contemporary Western world, the "demarcation line of the human becomes increasingly elusive" – it is no longer an "evaporation into the divine, but into the inhuman" (Baudrillard, 97) – then the relationship becomes one of similarity. (It should be said that I take "the inhuman" to mean primarily 'animality' here, i.e. that which is associated with animals.)

It is a commonplace that Irish novelist John Banville's fiction is rich in figurative language. One critical claim is that "nobody comes near Banville for the sheer intensity and density of a prose which depends utterly on analogy for its force and significance" (McMinn, 149). John Banville's recent *The Infinities* (2009) is no exception from this general rule. In this novel, demarcation lines are permeated, differences blurred, between the worlds of humans and animals, humans and Olympic gods, and animals and gods. Often, it is through metaphoric language that such blurring of borderlines is made visible. The aim of this brief study is to examine a few examples of metaphoric language in the novel, focusing specifically on similes that highlight the fluid boundaries between human, animal and mythically divine forms.

Keywords: animality, Banville, Baudrillard, *The Infinities*, simile, myth

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Underspecified Metonymic Meanings: A matter of processing or perception?

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When analyzing corpus data, the clear-cut metonymic stands-for relations commonly posited in cognitive linguistics are not always adequate. While *kettle* in (1) can be usefully described as a case where one concept grants mental access to another, such an analysis is not entirely convincing for (2). *Buses* in (2) undeniably has a metonymic flavour, but a simple CONTROLLED FOR CONTROLLER analysis does not capture the essence of the meaning. The target is not the CONTROLLER alone. What counts is that CONTROLLER **and** CONTROLLED are waiting. Vehicle and target are treated as a conceptual unity and the actual meaning of *buses* oscillates between the 'buses' and their 'drivers' – the meaning is to a certain degree underspecified.

> (1) She padded […] to the kitchen to boil the kettle for coffee. (BNC: JY5)
> (2) An earlier ferry had got me a front seat in one of the waiting buses. (BNC: B1N)

First, we will consider cases like (2) as instances of Langacker's (e.g. 1993) reference-point phenomena and provide evidence that – contrary to his assumptions – the vehicle does not always entirely lose its prominence once the target has been accessed. This is in line with psycholinguistic findings regarding metonymy processing, which indicate that addressees do not commit to one of the potential meanings of a word initially, but instead work with an underspecified assumption (cf. Frisson & Pickering 1999, 2001, 2007; Frisson 2009). But while psycholinguists explicitly acknowledge the existence of underspecified metonymic meanings, they underestimate their nature and scope, since they invariably treat them as an interim stage. As will be argued, however, underspecified meanings are often the final result of the processing of metonymies and, moreover, also what the speaker intends to convey. The reason why language users frequently favour underspecified construals lies in human perception: The preliminary results of an experiment in which participants were asked either to describe pictures or rank the acceptability of different prefabricated descriptions of pictures suggest that we tend to perceive many everyday situations in an underspecified fashion. Underspecified metonymic meanings are therefore direct manifestations of our perceptual preferences and frequently employed in natural discourse, but pose problems as far as their theoretical modelling is concerned. Thus, a reconsideration of current descriptions of metonymy is needed in order to account for mappings where the intended meaning comprises more than what is commonly assumed to be the metonymic target.

Keywords: metonymy, underspecified meaning, perception, processing

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A Metaphor's Career and Children's Comprehension

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Flexibility in child language has frequently been dealt with by researchers. In this tradition, this study attempts to uncover the dynamics of metaphoric expressions in children. In our experiment we manipulated creative metaphors (a), and conventional metaphors (b) (phrasal verbs and frozen expressions):

(a) Un troupeau de poireaux / *A herd of leeks*
(b) Perdre les pédales */ To go crazy*
    Avoir le cafard */ To have the blues*

We have distinguished between phrasal verbs and frozen metaphors (Alan Cruse 2004: 70–73). The factor of compositionality can clarify this distinction:

Avoir le moral **par terre** */* Avoir le moral **dans les baskets** / *To feel down*

We asked 48 French-speaking children aged between 6 and 10. They were divided into two groups, 24 participants in each group, to interpret creative, and conventional metaphors under two conditions: 1) with a discourse context and 2) without a discourse context. We show, first, that for fixed conventional metaphors, either the children know them or they do not: discourse contexts do not facilitate interpretation in the specific case of non-transparency (V. Laval, 2009). For creative metaphors, we show that they are easily interpretable if the child is provided with a discourse context. We show that these metaphors derive from frozen metaphors such as:

    Tomate farcie > "être rouge comme une tomate"/ *To be as red as a beet* > *To blush*

Tu es une vraie fontaine > "pleurer comme une fontaine"/ *To cry like a fountain*

Therefore, the question of clichés needs to be addressed. Are creative metaphors genuine acts of creation? Aren't creative metaphors remotivated frozen metaphors? Conventional metaphors appear to be lexicalised because the clichés they once referred to are relevant. It appear to be a cliché based on the *nexus* (or the *intersection* between *"vehicle"* and *"tenor"* (I.A. Richards)); but a consensus has yet to be reached in this matter.

Keywords: creative metaphors, conventional metaphors, phrasal verbs, frozen metaphors, interpretation, French-speaking children, context, clichés, *nexus* or *intersection*

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The Trajectory of Sound and Silence Across Arabic Literary Narrative

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This study seeks to explore the thematic and symbolic motif of sound/voice in the autobiography of the Egyptian writer Taha Hussain. Sound, as a physical property, is essential in the life of the author, given his physical condition of being blind since childhood. And, as a linguistic property, sound is functional, in that the writer utilizes the physical to create the linguistic. This is projected onto the surface of his narrative in the form of a dominant motif running through the discourse, shaping it and taking shapes of such stylistic devices as repetition and parallelism at all levels, i.e. phonic, morphological, syntactic and semantic, etc.

These devices include the schemes of alliteration, rhyme and consonance, which are looked at from the vantage point of sound symbolism, where they have the effect of verifying potential expressive meaning. Consonance, for instance, is a case in point. As the text unfolds, the scheme externalizes a pattern of recurring sounds, a thread permeating a string of lexical items and,

hence, evoking meaning. In other words, the schematic form is delicately attached to the schematic content being presented.

Apart from onomatopoeic effects, lexical repetition serves textual and rhetorical functions. The textual function concerns the potential of repetition for organising the text and rendering it cohesive, while the rhetorical function has to do with foregrounding a mental image or invoking emotions in emotive language, e.g. images of multifarious, blankness, and irony being only a few examples. Parallelism consists of two types, viz. parallelism with anaphora and parallelism with synonymy. This parallelism intertwines juxtaposing structures, foregrounding opposing images.

The trajectory of sound, in terms of both form and noise, is dominant in the many instances of repetition, a trajectory that guides the writer through the world of discourse.

Keywords: motif, onomatopoeia, sound symbolism, Arabic narrative

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Why Do Things *AT the Last Minute?* How variation at the level of conceptual metaphor influences the usage patterns of English and Swedish prepositions

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One of the most difficult areas when learning a foreign language is that of prepositions (see e.g. Morimoto & Loewen 2007). In particular, using prepositions in metaphorical contexts may be hard.

This paper deals with the usage patterns of English prepositions when speaking about the concept of TIME. The focus is on *in* and *on,* and their Swedish equivalents *i* and *på*, but comparisons with other prepositions are also made. Although English prepositions have been extensively studied (e.g. Brugman 1981, Lakoff 1987, Lindstromberg 1998/2010, and Tyler and Evans 2007), in-depth cross-linguistic comparisons between English and Swedish have not been made.

The present study is based on dictionary data (from *Macmillan English Dictionary for Advanced Learners*, 2nd ed., *The Shorter Oxford English Dictionary on Historical Principles, Natur och Kulturs Stora Svenska Ordbok,* and *Svensk Ordbok Utgiven av Svenska Akademien)* (*SOEDHP),* and corpus linguistic data from the *British National Corpus* and from the Swedish Language Bank's corpora *Parole* and *SUC (Stockholm–Umeå Corpus).*

The study shows how patterns at the level of conceptual metaphor may be used to explain the usage patterns of these prepositions in the two languages concerned. For instance, variation in the direction in which TIME MOVES (e.g. horizontally: *have coffee after dinner*, vertically: *dricka kaffe på maten* [lit. *have coffee on the food*]) explains some of the differences between these languages. Yet other differences may be related to whether units of TIME are located inside containers (*i det ögonblicket, i sista minuten* [lit. *in that moment/in the last minute*] or along paths (*at that moment/at the last minute*), or to whether activities take place inside, or on containers (*It happened in the morning/in the winter*, Sw. *Det hände på morgonen/på vintern* [lit. *it happened on the morning/on the winter*]. For a Swedish learner of English a phrase such as *at the last minute* may be difficult to learn. Knowledge about patterns at the level of conceptual metaphor could facilitate this process.

Keywords:

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Expressions of Time in Sign Language

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This paper focuses on the use of metaphor, metonymy, and iconicity to express the concept of 'time' in creative sign language. Since time is a non-visual, non-tangible, and non-concrete concept, how signers deal with such an abstract concept in a visual-spatial modality can deepen our understanding of metaphor.

The conceptualisation of time in spoken languages has been studied in depth by cognitive linguists (Evans 2004, Evans & Green 2007). They find that in many languages time is metaphorically conceptualised in terms of physical motion (*Christmas approaches*). This arouses the expectation that sign languages, in which signers express their thoughts in concrete images and motions, will make the most of such spatial conceptualisation of time. This is true in their basic linguistic structures: temporal information is embedded in relation to what is known as *time lines* (Frishberg & Gough 1973). An imaginary line runs through the body (typically back to front) representing the passage of the time. However, such instances of timeline metaphors are relatively limited in creative sign language. Instead we find more examples of metonymy and iconic mapping of time in exploring temporal themes.

We distinguish different ways time manifests itself in signed narratives and poems. Time can be an underlying theme (people tell a story which involves the notion of time), or a topic in its own right (people are overtly talking *about* time). We will argue that in the former case the representation of temporal information is embodied and metaphorically expressed by exploiting the standard time line. In contrast, when time becomes the direct target of poetic expressions, the signers tend to represent time through metonymic expressions. They refer to time through associated objects such as clocks, wristwatches, the cradle and the grave, or describe concrete events to represent our perception of time. We will show that when the concept of time is *foregrounded*, it exists independently of a signer, and thus is no longer embodied through metaphorical expressions. Signers also manipulate their signing speed to iconically map common temporal notions such as 'protracted duration' or 'temporal compression'. This can be done either internally (time perceived by internal characters) or externally (adding cinematographic effects). We will use a wide range of examples from our anthology of British Sign Language poetry to illustrate our points.

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Metaphorical Shifts in Russian Adjectives and Adverbs

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Models of polysemy and types of semantic shifts, particularly metaphorical shifts, are traditional subjects of research in cognitive linguistics (see Lakoff & Johnson 1980, Fauconnier 2003, Apresyan 1974, Kustova 2004, Paducheva 2004 etc.). But the regularity of semantic derivation revealed in these studies is based as a rule on examination of shifts in different classes of lexemes at different stages of the given language's development and does not provide a thorough classification. A more systematic approach to the lexis has become possible with the appearance of corpora functioning as databases containing large amounts of texts. Thanks to such resources, lexical description can be based on the data from all items of a given lexical class. Thus, the task of exhaustive classifications of different lexical phenomena becomes realistic.

In this paper we present an attempt to give a full description of metaphorical models based on data provided by Russian adjectives and adverbs. Our research is based on the theory of "Construction Grammar" connecting the semantics of a lexeme with its lexical combinatory patterns (see Fillmore et al. 1998, Goldberg 2005 etc.); compare also the term *coercion* (Pustejovsky 1991). For adjectives in attributive constructions (*Adj + N*), the context depends on the semantics of the noun (*N*), whereas for adverbs (*Adv + V/Adv*), it depends on the semantics of the verb (*V*) or the adverb (*Adv*). We also base our research on the theories that describe the mechanism of metaphor in terms of *domain* (see Lakoff & Turner 1989, Croft 2003), *frame* (see Fillmore 1982) and *taxonomic class* (see Paducheva 2004).

We have analysed semantic shifts in 300 high-frequency polysemous qualitative adjectives and adverbs in Russian (with more than 2000 occurrences in the Russian National Corpus – RNC) and entered the information into the Database of Semantic Shifts in Russian Adjectives

and Adverbs [1]. For each meaning in the base, the following parameters are determined: its taxonomic class (e.g. physical quality: *мягкий* 'soft' *воск* 'wax'; human quality: *мягкий* 'gentle' *человек* 'man'), lexical collocates attested in the Russian National Corpus (classes of nouns which co-occur with adjectives in certain meanings or classes of verbs / adverbs which co-occur with certain meanings of adverbs), contextual restrictions specific for each meaning, mechanisms and types of semantic shift. The analysis of lexical combinatory patterns allows us to specify all the meanings of a given lexeme and to set types of relevant semantic shifts and, finally, drawing on the whole material of the database, to draw up a list of all models of semantic derivation typical of qualitative adjectives and adverbs.

The report will also discuss marginal examples of metaphor which are not connected with a change of domain but which nevertheless have signs of metaphor.

In addition to the classification of types of metaphorical shifts we will discuss the systemacy of models of semantic derivation.

Keywords: cognitive semantics, metaphor theory, context, metaphors in adjectives and adverbs, classification

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Metaphorical Narratives in the Discourse of Business Sciences

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The purpose of the present study is to investigate how metaphor constructs business and economic concepts in business research articles. The data is comprised of 42 business research articles (500,000 tokens in total) which were published in 2009–2010 in journals ranking in the top ten, according to the Thomson Reuters 2007 journal impact factors (Thomson Reuters 2008). USAS semantic annotation software was used to retrieve metaphoric expressions (Rayson 2008). These expressions were then analyzed using Conceptual Metaphor Theory (Lakoff & Johnson 1980) and Metaphor Scenario (Musolff 2006).

The data analysis reveals that metaphor constructs business and economic concepts in terms of interconnected narratives containing participants, their interactions and the purposes of the interactions, based on the structures of source domains. Central to these interconnected narratives is the setting which is constructed by the bounded-space source domain. This setting provides a space for the scenarios projected from other source domains that have a SOURCE-PATH-GOAL schema, including war, sport, games, journeys, machines, living organisms, buildings and physical forces.

The war source domain constructs business as a war between companies which fight each other to acquire more territory (consumers) and to survive in the battle. The sports source domain involves the conceptualization of business people as sport players who compete against each

other to win. In the game source domain, business people are players who play a game to win or to solve the game. For the journey source domain, business people are travellers who make a journey to the market. Once they reach the market, there are followers and the scenario shifts to war. The machine source domain constructs a scenario of human agents controlling a machine (a company or other business entity) to keep it working perpetually. Yet, there might be accidents that stop them. The living organism source domain involves the conceptualization of business people as gardeners or farmers who grow their plants and animals, i.e. the company and other business entities. Once it reaches maturity, the produce can be harvested by the business people. The building source domain constructs the scenario of architects and builders designing and constructing a building. In the physical force source domain, business involves an exertion of this force on a force recipient to cause some change or to restore balance to the force. These source domains together construct a coherent narrative of business science discourse.

Keywords: metaphor, corpus linguistics, business science discourse

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Metaphor and Interdiscursivity

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This paper develops a critical, cognitive approach to discourse analysis by investigating the links between metaphor and interdiscursivity, or the integration of linguistic and conceptual features that are typical of one discourse or genre into a text instantiating another. Focusing on diachronic and power aspects, it explores how metaphor contributes to discursive and textual hybridity across genres and time.

After defining interdiscursivity in terms of a text's hybrid language features and looking at some reasons for the phenomenon, the title of the paper is elaborated on, detailing how interdiscursivity is brought about by the cross-domain mapping of conceptual metaphor itself as

well as by the recombination of conceptual metaphors or metaphoric expressions in text and discourse. This is followed by a brief introduction to the notion of multiple interdiscursivity, which leads into a discussion of how both metaphor and interdiscursive mixing can be uni-, bi- or multidirectional. In this regard, it becomes clear that metaphors whose target domains are relatively powerless groups, and discourses produced by such groups, are likely to be unidirectional. Moreover, several factors, such as genre chains (Fairclough 2003), social change and legitimation, are invoked to explain why chronologically later texts can show more hybridity than earlier ones.

Illustrated throughout with examples from 1970s and 1990s lesbian discourse, the paper ultimately emphasises that metaphor is central for a redefinition of interdiscursivity in linguistic and cognitive terms. This adds a further element to the overall idea of cognitive, critical analysis of metaphor and discourse, which holds that metaphors are recombined through discourse while at the same time discourse has cognitive underpinnings, including metaphoric models.

Keywords: diachronic development, directionality, interdiscursivity, power

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Expressing Positive Emotions Through 'Reversal' Strategies

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This paper discusses a number of figurative strategies used for the purpose of expressing positive emotions which involve either an apparent 'reversal' of the literal meaning of the lexical word or the 'misuse' of the grammatical gender. Typical cross-linguistic examples of lexical reversal include using an antonym (e.g. a word with the literal meaning 'bad' is used with the meaning 'good') or using the 'opposite' kinship term (e.g. when addressing one's child with the word for 'father'). Grammatical reversal is observed in verbs (e.g. using feminine gender forms in addressing a man) as well as in nouns (e.g. when masculine suffixes co-occur with female names/terms of address). In some languages, such strategies are conventionalized means of expressing positive emotions, while in some others they have a more sporadic character.

It will be argued that the phenomenon of figurative 'reversal' involves the same conceptual domain shared by a source and a target and is triggered by a general metonymy: A CONCEPT

STANDS FOR ITS OPPOSITE (cf. Vosshagen 1999). However, each of the specific cases needs to be analyzed in its own context, taking into consideration a number of additional factors, including: language usage in a specific cultural environment, the origin of the linguistic expression, as well as subsequent diachronic changes. These factors may impose certain restrictions on the reversal phenomenon, thus preventing full symmetry; they may likewise extend the usage of a term beyond its prototypical contexts. For example, kinship term reversal cross-linguistically occurs only with respect to a member of a descending generation. This can be explained by tracing the origin of this addressing strategy to the 'echo' principle in baby-talk (cf. Braun 1988) and, in addition, by sociolinguistic attitudes, since in some cultures a senior called by a word appropriate for a junior could feel offended. In some cases, inverse address terms become reinterpreted as general words of endearment. Their frequent use in this new function may occasionally lead to subsequent bleaching of the affectionate meaning associated with them and to their eventual desemanticization and reinterpretation as discourse markers rather than terms of endearment (cf. Kraska-Szlenk 2009).

The paper assumes a cognitive, usage-based approach; illustrative examples are drawn from various languages, including English, Swahili, Arabic, Polish, Amharic, French and Dutch.

Keywords: address terms, figurative 'reversal', cultural filters, metonymy, terms of endearment

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The WRITER IS PAINTER Metaphor and Its Reverse
In Literary and Art Criticism

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Reading critical texts on literature, in both popular and more scholarly publications, one soon notices the profusion of visually-based expressions used to describe acts of verbal creativity. Particularly favoured by the critics (and the authors themselves) is an extensive network of expressions systematically reflecting the conceptual metaphor WRITING IS CREATING A WORK OF (VISUAL) ART.

This paper will present some of the numerous creative instantiations of this productive metaphorical system. It will also examine the reasons for the feeling of naturalness underlying the use of this particular imagery: the fact that it can be easily comprehended by only moderately sophisticated readers, and that it does not necessitate much explanation or justification.

Another issue to consider will be the question of the (ir)reversibility of this metaphor: after all, the PAINTING IS WRITING mapping can also be encountered in critical texts. However, this metaphorical system remains much less developed and the use of the expressions that reflect this metaphor is not as "felicitous" as in the reverse case. As will be argued, the very existence of this mapping depends on a certain culturally produced bias, the same bias that is responsible for e.g. the use of the word "writing" to describe the making of Greek Orthodox icons.

These observations will lead to some reflections on the relation between these two "sister arts" – writing and painting – and the questions of seniority and dominance. There have been many attempts to base visual semiotics on the descriptive categories worked out for the verbal mode of representation; but the naturalness of the WRITING IS PAINTING metaphor (and the "artificiality" of the PAINTING IS WRITING mapping) is just one of the many indications that this road will not lead to anywhere interesting. It is becoming increasingly clear that to talk productively about the visual and the verbal arts, we should be drawing upon analytical concepts from the visual domain, rather than the other way round. In fact, cognitive linguistics prompts us to do just that. If we take its advice, hopefully, the language of research at last will cohere with the language we intuitively employ in less academic contexts.

Keywords: metaphor, literary criticism, visual arts, reversibility of metaphor, semiotics

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A Matter of Life and Death, or How the Tunisian Revolution Was Conceptualised in the Press

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"No to a government that comes out of a rotten womb" was one of the multiple slogans brandished during the Tunisian Revolution, first of a series of similar uprisings giving birth to what came to be known as the "Arab spring". By "rotten" womb reference is obviously being made to the previous government — responsible, in the eyes of Tunisians, for the decadence, poverty and lack of justice that they witnessed during the rule of the former president Ben Ali. As this study will reveal, instances pointing to metaphors of PREGNANCY, LABOUR, DELIVERY and BIRTH abound in the discourse reporting and commenting on the evolution of the uprising. Some illustrative metaphorical phrases include: "attempts to abort the revolution", "it is such a hard labour", "difficult delivery", "Tunisia is being born anew", etc….

This paper begins with a cursory review of the main tenets of Conceptual Metaphor Theory, highlighting those elements that are relevant for our study, namely the notion of embodiment and the interrelatedness of metaphor and metonymy. Secondly, a very rapid presentation will be given of the story of the Tunisian revolution and the historical background against which it occurred. Then follows a description of the corpus compiled for the purposes of this study. Due to constraints of time and space, it will be limited to oral and written journalistic sources in Arabic, although some references will be made to parallel descriptions in French and/or English where possible. The following section, empirical in nature, will be devoted to the analysis of the different metaphorical instances revealed in the corpus and how they coalesce to furnish an image of how the revolution is conceptualised.

What emanates from the analysis is a perception of the revolution as, at one and the same time, a STATE OF PREGNANCY, LABOUR, DELIVERY and BIRTH depending on the stage of evolution being depicted. In an interesting interplay between metaphor and metonymy, the uprising, along with the ensuing interim government or opposition parties, are described sometimes as THE MOTHER, sometimes as THE CHILD. Quite interestingly, the Tunisian people, pioneers among their fellow Arab ones, are portrayed as a mother taken aback by or even denying her pregnancy. Likewise, the people's revolution was depicted both as a child that was ready for birth before the mother (the people) and as a body that was ready for change before the head (the opposition parties, which failed to be the instigators of the uprising).

Keywords: Conceptual metaphor, metonymy, embodiment, Tunisian revolution

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Balance Dynamics as Complex Force Dynamics

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The BALANCE image schema was defined by Mark Johnson in his book *The Body in the Mind* as a state in which opposite forces neutralize each other. He formulates it in the following manner: "…a symmetrical arrangement of force vectors relative to an axis" (Johnson 1987: 97).

Johnson's definition, which has become quite central in cognitive linguistics, will be reviewed in this paper. The limitations of a purely physical definition will be pointed out and the importance of a greater emphasis on phenomenological aspects will be highlighted. The main point will be that, from the perspective of embodiment, certain states of balance, as defined in physics, will not be particularly associated with balance, since they are not conscious experiences. Various other states of balance may be achieved only at the cost of great physical effort and therefore may not be thought of as situations in which you are balanced.

A distinction will be made between verbal expressions for the active effort to achieve a balanced state and nominal ones for the resulting state of balance. These are experienced quite differently by the embodied mind.

With physically experienced balance as a starting point, this paper will consider a number of domains that are expressed metaphorically by means of BALANCE terminology. The relationship between Johnson's various types of BALANCE will be clarified. The following definition of phenomenologically motivated balance will be suggested, on the basis of conceptual rather than purely physical phenomena.

> BALANCE is a state construed as an ideal mean value between extreme limits on either side of it. It is bodily grounded in the necessary force exerted to adjust your motion towards the zero line of a PATH to avoid falling over as you move along.

Data will be provided by excerpts from the BNC, a Swedish corpus and from the life stories of interviewees in a study of autobiographical memory and metaphor. Emotional stability, worry, calmness, harmony, adjustment, resistance, consideration and control will be analyzed as grounded in the image schemas of FORCE and BALANCE.

The term BALANCE DYNAMICS will be introduced for the whole complex of components, concrete as well as abstract, which are activated in talking about physical, mental and emotional phenomena in terms of BALANCE.

Keywords: balance, balance metaphors, embodiment, emotional balance, force dynamics, goal-directed action, social balance

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Inappropriate Speech as Metaphor in a Bilingual
Spanish-German Phraseological Corpus

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This paper will explore the conceptual metaphors that are activated in a set of German and Spanish phraseologisms covering concepts involving offensive speech, including verbal acts like 'to curse/to swear' (*lengua de hacha – spitze Zunge*); 'to criticize someone' (*arrastrar a alg./algo por el lodo – jmdn. in den Dreck ziehen*) 'to chatter/gossip' (*murmurar/hablar a las espaldas de alg. – etw. hinter jmds. Rücken sagen*), 'to scold' (*echarle un rapapolvo a alg. – jmdm. eine Standpauke halten*), 'to reproach someone' (*poner a alg. como hoja de perejil – jmdn. runtermachen*), etc.

   The discussion is based on a bilingual onomasiological corpus that is part of an ongoing research project FRASESPAL ("The idiomatic structure of German and Spanish. An onomasiological corpus-based cognitive study". Code HUM2007-62198/FILO). Theoretically rooted in the experientialist approach (Lakoff & Johnson 1980) and using the phraseologisms from our own corpus as our empirical basis, we examine different cognitive models which refer to ontological (speech observed as an object), orientational (good is up, bad is down, front-back

in relation to offensive speech) and structural metaphors (based on the metaphor LIFE IS A BATTLE, insulting speech is a fight/war) that underlie the conceptual field of 'offense' in speech.

Metaphor analysis is an extremely useful tool for revealing the way in which each linguistic community construes extralinguistic reality and for describing both the particularities of each language and the features common to them all, which may be systematized in "supranational" metaphorical models.

Keywords: phraseology, inappropriate speech, metaphor, Spanish, German, onomasiological, model, offensive speech

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Paul's Use of Metaphors in 1 Corinthians 12 – 14

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Many of Paul's expressions in his letters are too heavy to be understood as neutral information. If we fail to understand his sophisticated language, which is full of figures of speech that were common in his contemporary world, we may end up perceiving incorrect information. Some of the early Church writings record that some expressions in Paul's letters were misunderstood even by his intended readers,[2] although they were familiar with that kind of language. As these writings are today being read by people who are distanced from the author in culture and time, one wonders what kind of meaning they obtain from these readings.

   This paper studies 1 Corinthians 12–14 with the aim of finding the rhetorical devices that are contained therein and then suggesting what may have been the author's purpose in using them. Since this text has given rise to different and sometimes opposing opinions, this paper traces the root cause of such perplexity and thereafter proposes a more easily understood way of reading Paul's texts.

   Understanding that any piece of discourse, whether spoken or written, has a social meaning, this study employs a sociorhetorical analysis, because such an approach utilizes insights from both social science criticism and rhetorical criticism. Findings from different disciplines that study Greco-Roman culture will be brought into a collaborative mode to determine the reading intended.

   This paper will be structured as follows: i) introducing the topic and defining figures of speech; ii) identifying figures of speech in 1 Corinthians 12–14; iii) discussing how different interpreters have interpreted them and the effect of their interpretations; iv) proposing an alternative approach to reading 1 Corinthians 12 – 14 and other Pauline texts; and v) presenting conclusions and insights gained from the study.

Keywords: metaphor, body, unity, diversity, community, Corinthian Christians, 1 Corinthians

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Metaphor Modelling in the Discourse of Computer Virology

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Within the cognitive-discoursive paradigm in modern linguistics, metaphor is considered to be a universal mental mechanism that uses previously acquired knowledge. The most effective method of studying metaphorization is considered to be the compilation of a metaphors thesaurus (Lakoff & Johnson 1980, Baranov & Karaulov 1994, Mishlanova 2002). This paper demonstrates the peculiarities of metaphor modelling in the discourse of computer virology on the basis of our own metaphors thesaurus. The language material in this thesaurus is organized on the basis of two sense complexes (denotative descriptor and significative descriptor, or metaphor model), which build the lexical meaning. The metaphor model is determined as a conceptual domain (a source domain), which contains elements connected by different semantic relations (those of function, cause, example etc.).

The aim of this study is metaphor modelling of the basic scientific concepts in the discourse of computer virology, as this science develops. To achieve this aim, we have analyzed texts on computer virology (monographs, scientific articles, computer expert reports etc.) and selected 1200 examples of metaphors, which were then organized in a metaphor thesaurus.

In the course of the analysis it has become clear that VIRUS, the root metaphor representing a harmful computer program, spawns three other metaphor models in computer discourse. The first metaphor model, A VIRUS IS A SELF-REPLICATING DNA/RNA, appears in the early stages of computer science and captures the idea of viral capability for rapid self-reproduction (*self-reproducing von Neuman automata*). The second metaphor model, A VIRUS IS A CAUSATIVE AGENT OF INFECTIOUS DISEASES, correlates with the elaboration of computer nets and the

conditions for viral spread in the environment, respectively (*viral strain, invasion, cure, vaccine, phage*). The third metaphor model, A VIRUS IS A BIOLOGICAL WEAPON, represents the concept of 'intentionally damaging spread of epidemics by fraud' and appears as a result of internet globalization (web-net) and the increased number of computer users (*packer, fraud worker, website fraud, rootkit, stealth-virus, polymorphic virus, vulnerability, spoofing, phishing*).

The peculiarities of each metaphor model in terms of the discourse of computer virology will be discussed in this paper.

Keywords: Metaphor, metaphor modelling, discourse, computer virology

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Idiomatic Silhouette against Ironic Background: On the question of meaning construction in English idioms

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This paper focuses on the contextual circumstances in which expressions with semantic idiomaticity (as opposed to formal idiomaticity) take on the opposite meaning. Such circumstances are usually referred to as ironic context and the expressions are said to be used ironically. Semantic idiomaticity, as an integral part of specific language phenomena, focuses on two basic ideas – the idea of reinterpretation (secondary interpretation) and the idea of opacity. The former is the operation that makes it possible to transform the meaning of A into B when a certain principle P is taken into account. Thus, idiomaticity can be grounded on three major processes: the metaphorical extension of a situation that once took place in human history (*reinvent the wheel*); an unprecedented metaphorisation (*a storm in a teacup* is idiomatic irrespective of the situation, since *storm* as a lexical unit with a certain semantic content cannot be combined with nouns denoting small containers or spaces); a metonymic shift (in *hit the bottle* the lexical item *bottle* retains its lexical meaning, which is the result of the metonymic shift *bottle* 'container' → 'contents of the container' and is thus framed in the idiom).

The semantic shift in the meaning of ironically used words and phrases is based on the discrepancy between the literal and the implied meanings. From the perspective of cognitive linguistics and recently proposed theories, namely Conceptual Integration Theory and Mental Space Theory (Fauconnier & Turner, 1998, 2002), the literal and the implied meanings might be seen as entities belonging to the source and target domains. The relationship between the domains established through cross-mappings is complicated by the complexity of the idiom structure referred to as bipartite (See, for example, Langacker 1991: 133, Langlotz 2006: 90). It includes the literal scene and lexicalised idiomatic meaning. Thus, an ironically marked idiom results in, at least, two conceptual blends corresponding to two dimensions of the idiom structure.

The secondary focus of this paper is the attempt to create a model of meaning construction in lexically modified idioms used ironically.

Keywords: idiom, semantic space, irony

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Familiarity in Irony and Humour: Shortened Names and Colloquial Appellatives in Romanian Politics

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Humour and irony are quite difficult to separate. Ironic uses of words and phrases usually entail humoristic effects. This paper seeks to examine the use of name shortenings and colloquial appellatives as irony and humour enhancers with great potential effect. It is an easily observed fact that Romanian politics abounds in shortenings that make people smile or even laugh when they read these names in newspapers or hear them on television. Perhaps the best-known example is that of *Băse* – a short version of *Băsescu*, the name of the current Romanian president–, which

has become a leitmotif for media coverage of Romanian politics and an inexhaustible source of ironic comments. But such shortenings are not the only means of poking fun at politicians and politics in general: the high-frequency use of colloquial diminutives such as *nea Nicu* (the former prime minister Nicolae Văcăroiu) or *nea Nelu* (Ion Iliescu, former president of Romania) add significantly to the idea that politics and politicians are a rather familiar topic that anyone can tackle. People do not call politicians by their name anymore – they use shortened forms and colloquial appellatives, thus evoking a great degree of intimacy with the political figures they are referring to. Although largely employed by Romanian journalists, this type of (linguistic) exercise is not limited to Romanian politics and politicians. Well-known cases of shortenings and colloquial appellatives for foreign politicians are *Sarko* and *Dubya* to refer to the French president Nicolas Sarkozy and the former US president George W. Bush, respectively.

For the purposes of this paper a number of examples of shortened names and colloquial diminutives have been extracted from articles published in two of the most important Romanian daily newspapers, *Gândul* and *Cotidianul* (the online editions). It turns out that regardless of the nature of the article, and irrespective of whether it expressed the opinion of the journalist or was a description of facts, the use of such linguistic formulae to refer to politicians attenuated the overall tone by producing humoristic effects to a certain extent. It is beyond the scope of this paper to measure such effects, but what this analysis has revealed is that the author had intended the reader to grasp the ironic tone of his work. Moreover, the journalist had intended to highlight the ridiculous character of Romanian politics and of many of those who populate its world.

Keywords: humour, shortened names, irony, colloquial diminutives, politics

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Putting Some Heart Into It: Embodied cognition and students' perceptions of metaphors in academic English

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Theories of embodied cognition suggest that metaphorical language not only acts as a vehicle between the mind and the body, but actually reflects important aspects of human cognition (cf. Gibbs 2006a, 2006b), often charged with affective and emotional values (Modell 2009; Santostefano 2008) . The prominent role metaphors have in academic communication as vehicles for structuring knowledge and cognition has been widely acknowledged (e.g. Lakoff & Johnson 1980, 1999). Metaphors also function as a powerful rhetorical device in academic writing, as they convey pathos and a system of academic values that are very much situated within disciplinary epistemology (Giannoni, 2010). Thus, the perceptive aspect of metaphorical academic language, especially from the point of view of students learning the basics of academic discourse, merits further attention. How do L2 students of English for Academic Purposes (EAP) respond to the metaphorical language used in published academic texts?

   Taking the moves from embodied cognition and metaphor theories (e.g. Boyd 1993; Grady 2001), a small-scale empirical study observes EFL graduate students' reactions to metaphorical language used to perform a typical rhetorical function in the introduction to academic articles: creating a niche (Swales 1990). Students were presented with two introductions from articles published in *Applied Linguistics*, articles differing in their use of metaphorical language. They were asked to choose the excerpt they considered more persuasive, and to explain their choice. The results are discussed in terms of second-language acquisition and the role metaphors may have in the teaching of EAP.

Keywords: embodied cognition, metaphors, academic writing, student perceptions, rhetorical moves

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Litotes as Mitigated Irony: The linguistic polyphonic point of view

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This paper proposes to give an account of the figure of speech called litotes, more specifically from the point of view of linguistic polyphony theory, which was primarily developed in France by Ducrot (1984) and is currently being elaborated by Carel (2008) and Carel & Ducrot (2009) in the latest theoretical framework of the theory of argumentation in language (the theory of semantic blocks). This theory has also been developed by *ScaPoLine*, i.e. the Scandinavian theory of linguistic polyphony (Nølke *et al.* 2004).

First of all, in order to distinguish litotes from such comparable notions as euphemism and understatement, in this paper, the sense of the former will be restricted: litotes is the use of a negated word or phrase by the speaker intending not to dissimulate but to convey the opposite of that negated word or phrase.

Our principal claim is that litotes is a kind of mitigated irony. This view, which associates litotes with irony, is far from new in the literature, although the traditional definition of irony

(e.g.: "the use of words to convey a meaning that is the opposite of the utterance's literal meaning") doesn't fit at all for instantiating the most commonplace examples of litotes, such as "This film was not bad at all" (in order to say that the film was excellent): "not bad" is not at all the opposite of "excellent". This paper seeks to depict litotes and irony in an identical schematization in the polyphonic theoretical framework, by saying we can find two *énonciateurs* in a litotic or ironical utterance and neither of these two *énonciateurs* is endorsed by the speaker. The main difference between litotes and irony resides in the relations of these two *énonciateurs*: while in irony those two are opposed to each other in a relation of contrariety, those of litotes are in a relation of disparity.

　　If litotes is thus described as mitigated irony, this is because disparity is semantically weaker than contrariety, which makes the former less figurative, or even not at all. To explain this possible complete bleaching of rhetorical effect, we may also take into account the phenomenon that I call **dead litotes**. We find quite a lot of litotes more or less lexicalized (*not bad*, *not stupid*, etc.), so that we no longer recognize them as litotes. This loss of figurative effect might be compared to "dead metaphors", which give precisely the same impression as "dead litotes".

Keywords: linguistic polyphony theory, litotes, irony, *énonciateur*

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Metaphors of Intercultural Communication

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This paper deals with metaphoric representation of intercultural communication (IC) on the basis of the English and Russian languages. It is assumed to be of potentially major significance to define "cultural specifics" of IC in order to integrate approaches to fast-developing IC theory, as its core is humanistic socially meaningful interaction.

It should be noted that the basic IC theories in Russian scholarly thinking were either translated from English-language sources or were adaptations of Russian linguistic theories towards a new subject. Through a preliminary review of the theoretical literature one can observe a striking contrast between English and Russian representation of IC. For instance, there is a "mobility vs. immobility" continuum of cultural communication metaphors: "culture can be shared/transferred" in English and "culture is a treasure" in Russian, and therefore "it should be stored and guarded".

We propose to address the issue of different IC approaches by conceptual metaphor analysis (Lakoff & Johnson, 1980) as it allows the integration of new knowledge objects into a shared communicative (following Fauconnier & Turner, cognitive) space, and therefore, a more integrated approach towards IC theory (for both western and eastern European specialists). The present research applies the methodology of contemporary communication studies that encompasses not only linguistic (semantic) research, but also discourse research (stylistics, textual analyses).

The results of our provisional analysis indicate "overlapping" sourcing areas for IC metaphors, e.g. language, information, culture: "In English reading, cultural barriers and language cannot be separated. Language is a carrier, which not only carries the information of language, but also carries the information of culture…" (Samovar & Porter, 1982). Another interrelated target area is that of spatial metaphor: 1) "Therefore, language reflects the feature of a nation. It contains not only the historical cultural background of this nation, but also the view of life, the way of life and the way of thought of this nation"; 2) "However, there may be many words in one culture, for which the equivalents cannot be found in other cultures; in other words, "vocabulary vacancy"; 3) "Culture is one of the biggest barriers while communicating on an international level" (Samovar & Porter, pp. 6-19). Finally, we propose to address the subject in question in term of human- vs. object-targeted metaphors: 1) "It is differences in meaning, far more than mere differences in vocabulary, that isolate cultures, and that cause them to regard each other as strange or even barbaric)"; 2) "Laray M. Barna has identified six stumbling blocks in intercultural communication" (Samovar & Porter, pp. 20-26). The study may help to interpret and develop often culturally confused "fuzzy" terms such as intercultural barriers, travelling languages, cultural crossroads/mirrors/windows, cultural dialogue, communication across borders, etc.

Keywords: intercultural communication, discourse, spatial metaphor, intercultural barrier

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"From Where You Are, You Can Hear Their Dreams." Perception, metaphoric coherence and modal worlds in Dylan Thomas's *Under Milk Wood*

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The paper regards conceptual metaphor as a coherence-building interpretive tool in analysing the highly lyric broadcast *Under Milk Wood* by Dylan Thomas (1954). Its aim is to demonstrate how the thematic frame of this text is linked to embodied metaphors of disability and restricted vision: the stereotypical characters are portrayed humorously, using particular metaphoric language, suggesting that they are ignorant and puppet-like in their roles in the world of the text. There are two narrators, or "voices", responsible for the very explicit (and often ironic) use of metaphoric language. Moreover, the humorous depiction of the setting and the characters has very dark undertones as well. In fact, there are many such dualities at work in the text, which in my reading strongly highlights the literary nature of the text, as well as the dynamics of experience – if metaphoric language is founded in our bodily experience, then any distorted forms (cf. images of disability) are also a fundamental part of it.

   The framework for looking at metaphoric coherence in *Under Milk Wood* is cognitive text world theory, as defined by Paul Werth (1999) and Joanna Gavins (2007). More specifically, the focus will be on text world shifts (text world/modal worlds), as the metaphoricity of *Under Milk Wood* is often linked to dreaming or imaginative vision. An interesting aspect in this regard is the genre of the text: Thomas's own subtitle is "a play for voices", and the text rests heavily on the auditive power of language. This is played up in the text: it begins by "eavesdropping" on the townspeople's dreams. The narrative is strikingly artificial, as the dreams are actually heard: the characters speak their dreams *while* they sleep, and the narrators manipulate this "telling" in a highly unnatural textual progression. The frames of seeing and hearing are made explicit, and they often overlap (chiefly through negation). The reader is given access to the characters' minds, and there are many metaphorical expressions that link to seeing and not seeing, respectively: there is a clear division between those who can see (the narrators and the reader/listener) and those who cannot (the characters). The frequency with which the frames of dreaming, seeing and hearing are intertwined makes the modal world dominant and thus highlights the metaphoric nature of the text.

Keywords: text world theory, modal worlds, conceptual metaphor, extended metaphor, embodiment, narrative, Dylan Thomas, broadcast

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Some Consequences of Using One Dictionary (And Not Another) for Metaphor Identification

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Reliability plays an important role in research that focuses on the identification of metaphorically used words because analysts' judgments often differ on what counts as a metaphor and what does not. To move away from intuition, the Pragglejaz Group (2007) developed a formal procedure to identify metaphors in spoken and written discourse. This Metaphor Identification Procedure (MIP) has shown to be reliable when identifying linguistic metaphors in English (Steen et al. 2010). Moreover, it can be applied to languages such as Dutch (Pasma, forthcoming) and French (Reijnierse, 2010), as well. The procedure takes metaphor as a mapping between two conceptual domains and uses a dictionary as an objective work of reference to determine whether a word is used metaphorically.

   As non-specialized dictionaries generally aim to provide a standard overview of the meanings of words in a certain language, one would expect that the choice of a dictionary does not influence the identification of metaphorically used words. This is, however, not the case. The analysis of a 50,000 word corpus of French newspaper texts with two dictionaries, *Le Petit Robert* (Rey-Debove 2009) and *Le Grand Robert & Collins* (Durand 2009), shows varying degrees of agreement on lexical units that are identified as metaphors. Some words are thus considered metaphor-related when using one dictionary but not when using the other. The adjective *prochain*, for example, can either mean 'next' (temporal) or 'near' (spatial) according to *Le Grand Robert & Collins*. However, if one consults *Le Petit Robert*, the spatial sense seems to be unavailable to present-day speakers of French, because of the label "vieux" ('archaic').

   This paper will provide both a quantitative and a qualitative account of the differences between the metaphors that were identified by the two dictionaries. It will elaborate on the reasons for disagreement by providing extensive analyses of various dictionary entries. It will also consider the question of how dictionaries can be used in a pragmatic way without losing track of the newly gained advantages that MIP presents: reproducibility and reliability.

Keywords: linguistic metaphor identification, reliability, French, MIP, dictionaries

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Metaphors in Musical Discourse: A comparative study of classical string music and jazz

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Metaphor, a conceptualisation of more abstract categories by means of familiar and concrete ones, is motivated by a search for understanding those concepts which do not have ready-made linguistic formulae. Metaphor is ubiquitous and can be observed not only in such fields as literature or poetry, but also in the language of mathematics, law, economics, media, psychology, etc., if not primarily, in everyday speech. Music is no exception in this respect.

Since communication and meaning are not separated from the cultural context in which they arise, we may expect the languages of various types of music also to be culture-dependent. The way we talk about music has its grounds in everyday speech: we employ domains more familiar to us to describe the more abstract notion, music.

The first area for analysis is the language used in describing classical string music pieces, discussing musical interpretation, or writing music reviews. The research is based on the classical string music magazine *The Strad*, which turned out to be a very productive source as far as instantiations of metaphors are concerned. What stems from this first part of the study is that the language of classical string music is metaphorical in nature. So far nine groups of metaphor have been distinguished: MUSIC IS COLOUR, MUSIC IS LIGHT, MUSIC IS METAL, MUSIC IS DANCE, MUSIC IS PRESSURE AND WEIGHT, MUSIC IS SPEED, MUSIC IS TASTE, MUSIC IS TENSION/RELAXATION, and MUSIC IS APPEARANCE.

The second part of the research is based on various magazines and sources on jazz, such as *Jazzwise, Jazz Forum* or www.jazz.com. This study shows that although there is an overlapping between the domains employed in classical string music and jazz, we may also observe a major discrepancy, as the domains employed in jazz metaphors come from different semantic fields.

This paper will present the collected examples of metaphors pertaining to classical string music and jazz and investigate the origins of the aforementioned discrepancy to see whether it stems from the history of music or has some other source.

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Towards the Semiotics of Transposition of the Verbal Metaphor into the Visual Metaphor: The example of *Once Upon a Time in America*

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As is well known, the metaphor has been the focus of numerous studies from a number of standpoints. This paper studies this fascinating stylistic device from a complex, threefold perspective embracing the textual, verbal and visual iconic dimensions of the metaphor. The

research discussed in this presentation was carried out using the example of three means of expression of one and the same plot. Firstly, it explores a novel by Harry Grey (*The Hoods*), secondly the script, and finally the resultant film by Sergio Leone (*Once Upon a Time in America*). The main focus of the study concentrates on the typology, ways and frequency parameters of the transposition process through which the verbal metaphors become the visual codes emerging in the film. The study also provided an interesting insight into the nature of the metaphor as a verbal-linguistic, iconic and semiotic phenomenon and the changes it is subject to in the process of its transposition from verbal into visual state.

Keywords:　 semiotic codes, metaphor, transposition

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Faking the Hypotyposis: Don DeLillo and the work of art

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Figurative language generally serves as a stylistic effect. But, when they supersede the sentence as the major element in an important narrative segment, figures of speech open up new possibilities for the text. As one of them, hypotyposis can be used in the story to create a pause in the succession of events. It attracts the reader to a precise and vivid visual description of a scene or an object, creating a suspension in the linearity of the narrative.
In his novel *The Body Artist* (2003), Don DeLillo uses hypotyposis to describe a work of art. The piece is called *Body Time*, a performance presented by Lauren Hartke. This character is an artist, but only in the novel. In fact, this work of art has never existed in reality. Hypotyposis is used here as a detailed visual description of something immaterial, an *ex nihilo* creation suspended in its pure virtuality, in its own nothingness.

　　　Hypotyposis does not merely serve as a figurative reflection of a known referent, as ecphrasis would do in a more traditional manner. It is not just a flourish of figurative language, but rather a language that literally creates an image. It takes over the reader, who is invited (if not obliged) to create his own imagery, indeed, his own references, with regards to a work of art. Through the (non-existent) work of art inside the story, the reader gains access to the whole

creative process, from gestation to critical reception. It is the narrative time that allows this other kind of immersive reading experience. Introduced and forced by this hypotyposis, which precludes the narrative, the pause in the story integrates visual description as the outsider. The absence of materiality of the described object challenges and questions the presence of the visual in the readable. This presence is another way to create figurative references, by and for language, using the fictive work of art.

   The stylistic effect here meshes perfectly with the intention of the story. Hypotyposis is a figurative language, which in this novel creates an image, thus making *The Body Artist* itself a metaphor of the act of creation. The union of the shape and content objectives makes this narrative very powerful and interesting, in its questioning of the relation between the visual and the textual, producing an inter-medial paradigm, as well as figurative language.

Keywords: hypotyposis, work of art, description, fiction, ecphrasis, performance, body art, Don DeLillo

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A Cross-Linguistic Study of Color Metaphors:
When turning green means to be healthy!

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This study is an investigation of the use of color terms in Persian and English, based on cognitive linguistics. Although a considerable number of scholarly works deal with color terms, few of them pay sufficient attention to the metaphorical role of colors, especially from a cross-cultural

perspective. By comparing and contrasting color metaphors in Persian and English, the primary objective of this study is to explore the metaphorical role of colors in these two languages and show how color metaphors are linked to the use of a particular language, thought, and culture.

The present study has been conducted within the framework of cognitive linguistics to compare and contrast color metaphors in contemporary Iranian Persian and American English. To this end, it primarily adopts the revised model of Kövecses (2005), in which he treats metaphor as a cognitive-cultural phenomenon. The rationale behind this study springs from the idea mentioned by Grady (2007: 205) that comparative metaphor studies will contribute to a better understanding of the conceptual systems of people living in different societies and cultural environments. The results of this study indicate some similarities and differences between the color metaphors in Persian and English. Similarities can be mostly attributed to either a kind of universal motivation for the metaphors deployed in these languages, or those which penetrated into Persian through translation. As regards the differences found in these two languages, however, they reveal much more of a culture-specific nature. In short, the current study reveals that like other metaphors, color metaphors encompass an integrative system involving linguistic, conceptual, neural-bodily and sociocultural aspects of language use. In a sense, as Kövecses (2005: 289) argues, it also illustrates that the causes of universality and variation in metaphor include embodiment, sociocultural experience and cognitive processes.

Keywords: metaphor, color terms, cognitive linguistics, Persian

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Extended Cognitive Metaphors in Torgny Lindgren's Novels *Hummelhonung* and *Pölsan*

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This paper addresses the use of extended cognitive metaphors in the Swedish author Torgny Lindgren's novels *Hummelhonung* (1995) and *Pölsan* (2002).[3]

The ongoing and increasing interest in both narrative and metaphor has not, thus far, shown any particular interest in bridging the gap between these two dominant but rather separate trends about how to approach texts within the field of cognitive literary studies: figural and narrative. Indeed, the attempt to study their relations has recently been regarded as "one of the most pressing issues in cognitive literary studies" (Pettersson 2008: 24; see also Pettersson 2005). However, the developments of this kind in the field of cognitive literary research are preliminary and of recent origin.

The objectives of this paper are twofold. First, we shall scrutinize the ways extended metaphors can be used as a starting point for a novel. Of particular interest is our claim that the novels in question are structured around two cognitive metaphors, LIFE IS A STORY and LIFE IS A JOURNEY. As far as I know, the issue of the use of extended cognitive metaphors in literature has not been addresses in the field of literary research, except very briefly at the end of an article by Pettersson (forthcoming; see also Werth 1999).

Second, the use of these two extended cognitive metaphors will be connected with a particular philosophical background, i.e. we shall study the ways they revive the existential hermeneutic world view. These two novels written by one of the most renowned living Swedish authors have not yet received the critical interest they deserve, and, generally speaking, existing studies addressing Lindgren's poetics focus on its Biblical and ironical underpinnings. Thus, this paper also seeks to connect Lindgren to a context different from those discussed in earlier research.

Theoretically, this paper draws on the work of Paul Ricoeur. In theoretical literary discourse it has most unfortunately rarely been noticed that Ricoeur, in fact, emphasizes the affinity between metaphor and narrative by pointing out that metaphor is not only a trope but also a symbolic action which "opens the kingdom of the as if" (Ricoeur 2003: 64, 79–80, 283) in a somewhat similar manner as narrative: they both discover and invent.

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[3] These novels, entitled *Sweetness* and *Hash*, respectively, have been translated into English by Tom Geddes.

Keywords: extended cognitive metaphor, narrative, Torgny Lindgren, Paul Ricoeur

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Novel Metaphors and Metonymy in Chinese Mandarin in Contemporary Multimedia: Emergence of new cultural keywords?

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Modern Chinese culture and language (Mandarin) are very much in the process of an on-going evolution, and nowhere is there more evidence for this than in contemporary Chinese multimedia. Among the many linguistic changes that are currently taking place, the rich array of continually emerging new words and word-like "phrasemes" in Chinese are clearly evident in the language's various multimedia domains and genres, e.g. the press, TV programmes (particularly TV series and dramas), online websites, blogs and emails etc. This paper reports on part of a study in progress which focuses on this newly emergent lexicon from the Chinese multimedia and analyses these words as reflective of a Chinese culture that is undergoing extensive transformation.

Preliminary findings indicate that new words in Chinese exploit the use of figurative language, in particular metaphor and metonymy. Many words of this kind represent an introduction of the expression of new ideas and concepts in Chinese culture – typically ideas/concepts from foreign popular culture, especially the entertainment industry, but also ideas/concepts that have arisen out

of a need within contemporary Chinese culture and society to talk about "unprecedented" subject matters, usually to do with current affairs. Formally speaking, a new Chinese word might have been borrowed from another language; however, the uses and the meanings of the word in the new host language (Chinese) have become so very different to those in its original language that such a word is better regarded as a new member of the Chinese lexicon.

In fact, many a novel Chinese metaphor or metonymy has come to encapsulate such culturally significant ideas/concepts as may indeed be considered "cultural keywords…which reflect the core values" of contemporary Chinese culture (based on Wierzbicka 1991: 333). Through such keywords, it is possible for the Chinese culture and its mentalities, ethos, attitudes etc. to be "revealingly studied, compared, and explained to outsiders" (*ibid*.).

The current study examines and explicates the meanings of a representative and/or notable sample of novel metaphors and metonymy in modern Chinese, adopting the Natural Semantic Metalanguage (NSM), as advanced by Wierzbicka and Goddard over the last 40 years (e.g. Goddard & Wierzbicka 2002 and Wierzbicka 1996). By using a set of 64 lexically universal and semantically simple/irreducible "primes" such as THINK, PEOPLE, LIVE and GOOD/BAD etc., this model allows us to decompose the complex meanings of words – including novel Chinese metaphors and metonymy – into configurations of semantic primes, thus making it possible to "study, compare, and explain" these words. Explicated meanings of these novel metaphors and metonymy demonstrate how, why and in what respects a given new word is unique and attests to an important aspect of contemporary Chinese language and culture.

Keywords: Cultural keywords, Chinese language and culture, Chinese metaphors and metonymy, semantic analyses of words, contemporary Chinese multimedia

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Metaphor in English Academic Discourse in Economics

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The present study, carried out in the light of the cognitive-discoursive paradigm in modern linguistics, relates to the conceptualization and verbalization of economic knowledge. In modern cognitive linguistics, metaphor is considered to be a universal mental mechanism that uses previously acquired knowledge. In our study of metaphorization in English academic discourse in the field of economics, we rely on the most effective method of studying metaphorization, i.e.the compilation of a metaphors thesaurus. This thesaurus consists of 1000 examples of metaphors chosen by the method of entire selection from English economic texts intended for students of the International Baccalaureate (Diploma Programme). The language material in this thesaurus is organized on the basis of two sense complexes (denotative descriptor and significative descriptor, or metaphor model), which create the lexical meaning. The metaphor model proves to be a conceptual domain (a source domain), which contains elements connected by different semantic relations (those of function, cause, example etc.).

The aim of this study is to reveal the cognitive features of metaphorization in English academic discourse concerning economics.

The analysis of the conceptual metaphor model of English economic discourse reveals that *Human Being* (19.8 per cent) is the metaphor model of maximal activity. The metaphor models of relatively high activity are *Professional Activity* (18.6 per cent), *Politics and War* (14.6 per cent), *Housekeeping* (14.2 per cent). There are models of moderate activity: *Culture* (10.4 per cent), *Space and Landscape* (7.1 per cent), *Mechanism* (6.2 per cent). The metaphor models *Plant* (4.1 per cent), *Animal* (3 per cent) and *Natural Phenomenon* (2 per cent) are those of lower activity.

The data thus obtained allows us to determine what kind of information is to be presented to the student, and in what form, in order to help the student achieve the highest possible level of competence in economics.

Keywords: metaphor, metaphor model, economic discourse

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Pragmatic Aspects of Metaphor in Online Discussion Board Discourse

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The present project seeks to investigate metaphor as a sociocultural phenomenon and to explore the pragmatic functions it fulfils in discussion board discourse. One of the questions addressed is which linguistic, cognitive and pragmatic aspects are involved when patterns of metaphor emerge in discourse. Therefore, discourse analysis is complemented with a metaphor-analytical

framework (cf. Herring 2007, Cameron 2010 and Lakoff & Johnson 1980). This combined methodological approach is applied to a corpus of discussion board discourse, compiled from the message board areas of two online news websites: bbc.co.uk and dailymail.co.uk. Metaphor is expected to serve pragmatic functions in the following regards:

a) discourse **purpose**: metaphor is used in order to explain views, ideas and values (explanative function), negotiate consensus, persuade the addressee(s), give feedback (interactional function), or express attitudes or emotions (expressive function);

b) discourse **tone**: metaphor occurs at "highly charged moments" in discourse (cf. Cameron 2010: 19), e.g. when participants are venting negative emotions like anger, frustration etc.; interestingly, metaphor is sometimes found to have a tempering function (cf. Rivers 2010: 245), e.g. in criticising or feedback giving;

c) discourse **topic**: conventional metaphors establish coherence across discourse units; however, non-conventional metaphors can also be produced, depending on e.g. the target or the context (cf. Kövecses 2010: 289ff, 292ff);

d) **discourse activity:** metaphor is incorporated into discourse activity structure (Cameron 2010: 147ff), i.e. patterns of language use (lexical, grammatical and rhetorical strategies) can be related to patterns of metaphor use (cf. Kövecses 2010: 286–289, Musolff & Zinken 2009: 11–24).

In the vast field of metaphor research, some studies have already pointed to the pragmatic functions of metaphor (cf. references above). So far, however, the pragmatic aspects of metaphor in spontaneous discourse have not been investigated systematically. In this respect, Web 2.0 offers a range of possibilities, since interactive language data is easily accessible. However, this is not the only reason why discussion board discourse is particularly interesting as an object of study. It has been argued that computer-mediated communication, and public message board discourse in particular, has a "potential to influence and partly transform the nature of public debate" (Claridge 2007: 87). Thus, the present study will contribute to a better understanding of this relatively new form of communication. Hopefully, it will also yield insights that may contribute to the further assessment of their social impact and of the role metaphor plays in this development.

Keywords: computer-mediated communication, message board, metaphor

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Going *Hand in Hand*: Metaphor-metonymy interplay in expressions with *hand*

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The borderline between metaphor and metonymy is by no means clear-cut. Cognitive linguists, e.g. Barcelona 2000, Radden 2000, Ruiz de Mendoza 2000, Goossens 2002 [1990], Taylor 2002 [1995], and Panther 2006, show how these two phenomena interact. Four major patterns of this interplay are in general recognised: metaphor grounded in metonymy, metonymy grounded in metaphor, metonymy within metaphor, and metaphor within metonymy. Since the distinction between metaphor and metonymy is not absolute, it seems appropriate to see two prototypes, many-correspondence metaphor and referential metonymy, as the opposite ends of a continuum with intermediate cases, such as the ones above, placed in between. This cline would allow for a comprehensive range of metaphors and metonymies, as well as for intricate patterns of metaphor-metonymy interaction.

The lexeme *hand*, which is a rich source of figurative language, has been chosen for a case study of its metaphorical and metonymic senses. The data for this enquiry is provided by the "Big Five" English monolingual learner's dictionaries, *CALD2*, *COBUILD6*, *LDOCE4*, *MEDAL2* and *OALDCE7*. Dictionary entries are scrutinised for figurative senses of nominal and verbal uses of *hand*, including fixed and semi-fixed expressions, idioms and phrasal verbs. These figurative extensions of *hand* are then placed along the proposed cline, focusing on the various patterns of metaphor-metonymy interplay. Several recurrent metaphorical and metonymic mappings emerge from the study, among them the metaphors of CONTROL and of HELP, and the metonymies BODY PART FOR PERSON and INSTRUMENT FOR ACTION. For cases where the dictionary entries lack example sentences for specific figurative extensions of *hand*, the British National Corpus (BNC) is consulted to provide the context needed for categorisation. The frequency of usage of the expressions featured in the five dictionaries is checked against the number of occurrences in the

BNC. Finally, models of the main types of interaction between metaphor and metonymy are developed on the basis of the most frequent figurative expressions with *hand*.

Keywords: metaphor, metonymy, source domain, target domain, mapping, metaphtonymy, metaphor grounded in metonymy, metonymy grounded in metaphor, metonymy within metaphor, metaphor within metonymy, monolingual learner's dictionaries

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Workshop: Topics in metonymy

This workshop is included in the University of Stockholm's **2011 Metaphor Festival** (www.english.su.se/research/metaphorfestival).

<u>Organisers</u>: Antonio Barcelona, Olga Blanco and María Isabel Hernández Gomáriz (University of Córdoba, Spain).

The workshop is sponsored in part by the research Group HUM-693 (University of Córdoba) and the Ministry of Science and Innovation of Spain, grant to project FFI2008-04585/FILO.

<u>Introduction and description</u>:

Research on metonymy in cognitive linguistics and beyond has grown remarkably since the publication of Panther & Radden's collection of essays (1999) and Kövecses & Radden's (1998) seminal paper. Lakoff & Johnson 1980 had already recognized its primarily conceptual nature, and Lakoff 1987 had shown its important role in the structuring of cognitive models and categories. Metonymy has been shown to be a fundamental, ubiquitous cognitive process (Barcelona 2002, in press, in preparation) motivating the emergence and extension of numerous conceptual prototypes (Lakoff 1987), a great many metaphors (Goossens 2002, Barcelona 2000, Radden 2002), numerous grammatical phenomena and constructions (for some important recent surveys, see Brdar 2007b, Langacker 2009, Panther, Thornburg & Barcelona (eds) 2009, Ruiz de Mendoza & Otal Campo 2002), pragmatic inference patterns and discourse understanding (Gibbs 1994: Chapter 7, Panther & Thornburg 2003), and iconic symbols and other types of iconicity (Barcelona 2002). On the other hand, metonymy has long been recognised to underlie innumerable lexical senses (Darmesteter 1932, Goossens 2002, Goossens et al. 1995, Stern 1931, Taylor 1995: 127ff). A consequence of this ubiquity is that metonymy often operates simultaneously at various analytical levels (Barcelona 2005, 2009). Language, especially its grammar, is essentially metonymic (in a broad sense; see Langacker 2009), since it tends to underspecify, i.e. to provide a blue-print, not only for intended meaning, but very often also, for form.

The workshop focuses on two main topics:

The first is a discussion of the difficulties associated with a detailed description of metonymy and the development of a typology of metonymy. This topic is the object of the first section of the workshop, during which the organiser and two members of the research group he heads at the University of Córdoba will present and discuss some of the results of their ongoing research project on this topic.

The other topic, a very broad one ("Metonymy at, under and above the lexicon"), is open to contributions from any interested scholars; it has been chosen precisely because of its breadth, with the purpose of bringing together metonymy researchers with a wide variety of interests and because it underscores the multilevel use of metonymy in language. Presentations on the operation of metonymy in any area have been welcomed, but those which are additionally relevant for any of the following issues have been given preference:

- Metonymy across languages
- Metonymic chaining (in lexical semantics and/or discourse)
- Metonymy in grammatical theory

Date: Saturday, September 10, 2011, 9:00 am –1:30 pm
Place: University of Stockholm (check the conference's webpage at
www.english.su.se/research/metaphorfestival for further venue details)

<u>Structure and schedule (revised June 3, 2011)</u>

9:00 – 9:05 am:
Brief presentation of the workshop by the organiser

9:05 am: *Section 1. Problems in the characterization of metonymies and in the creation of a detailed typology of metonymy*
     This is a joint presentation by three researchers in the University of Córdoba's metonymy project (FFI2008-04585/FILO); each of them will talk for 20 minutes on various aspects of the above topic.

- Antonio Barcelona (University of Córdoba, Spain). *Presentation of the research project and database entry model; discussion of database entry fields (I): hierarchies, prototypicality, and taxonomic domains.*
- Olga Blanco Carrión (University of Córdoba, Spain). *Discussion of database entry fields (II): conventionality, and linguistic domain/level involved (grammatical rank, meaning, form).*
- María Isabel Hernández Gomáriz (University of Córdoba, Spain). *Discussion of database entry fields (III): triggers, chaining and interaction with metaphor and other metonymies.*

10:05 am Discussion with audience (10 minutes)

10:15 am: *Section 2. Metonymy at, under and above the lexicon* [4]

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[4] Due to the large number of high-quality submissions, this section was enlarged to accommodate eight slots for presentations instead of the four slots announced in the call for papers.

Four 20-minute presentations:
- Rossella Pannain (Università degli Studi di Napoli "L'Orientale", Italy). *Metonymy in Number Word Formation*.
- Margarida Basilio (Pontifícia Universidade Católica do Rio de Janeiro, Brazil). *Metonymy in Word Formation: Derivation and compounding*.
- Karina Ivett Verdín Amaro (Autonomous University of Queretaro and Autonomous University of Nayarit, Mexico). *Metonymic Processes as Ways of Cultural Organization in Categorization of Wixárika People's Diseases*.
- Andrea Coles-Bjerre (University of Oregon, USA). *The Role of Metonymy in a Legal Concept's Maturation*.

11:35 am: Discussion with audience (10 minutes)

11:45 am – 12 noon: Break

12 noon: *Section 2. Metonymy at, under and above the lexicon* (cont'd)
    Four 20 minute-presentations:
- Ewa Biernacka (The Open University, UK). *Finding Meaning in Dynamic Context: Metonymy in Discourse Activity*.
- Ingrid Lossius Falkum (University of Oslo, Norway). *Metonymy as a Form of Naming*.
- John A. Barnden and Mihaela Popa (The University of Birmingham, UK). *Metonymy and its Affective Connotations*.
- Susan Ryland (University for the Creative Arts, UK). *Distinguishing Metonymy from Synecdoche in Creative Thought.*

1:20 pm: Discussion with audience (10 minutes)

1:30 pm: End

The abstract submission deadline has passed (March 31). They are being handled by María Isabel Hernández Gomáriz (l52hegoi@uco.es). Notification of acceptance was given on May 15.

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The Córdoba Metonymy Project: *Project and data-base presentation; the database entry fields (I): hierarchies, prototypicality, taxonomic domains*

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This talk is the first part of a joint presentation by three researchers in the University of Córdoba's metonymy project (FFI2008-04585/FILO). The joint presentation will focus on the problems in the establishment and application of a set of criteria to characterize any particular metonymy from different perspectives and the difficulties involved in the parallel creation of a detailed typology of metonymy that will go beyond a mere list of metonymies roughly grouped into types; this typology will be entered in our electronic metonymy database (currently under construction).

This part of the joint presentation will begin by briefly describing the abovementioned research project and the database entry model, which (in its current version) includes thirteen fields, some of them fairly complex. At the present stage in the development of the typology and the database, we are surveying the metonymies proposed by a certain number of cognitive linguists who have worked on the role of metonymy in various areas, with the purpose of developing a sophisticated set of analytical criteria and creating a basic annotated database of metonymies which may be used, in a later stage of the project, to analyze the metonymies identified in a corpus. The fields so far range from those concerned with the conventional metonymy label as used by the author in question, with the position of the metonymy under analysis in a metonymy hierarchy, or with its degree of prototypicality, among others, to those concerned with its conventionality, with the linguistic domains where it operates, with the factors triggering it, with its chaining to other metonymies, or with its interaction with metaphor, among others.

Then I will present three issues addressed by four fields in greater detail and will discuss some of the problems involved in the completion of those fields and the ways in which these problems have been solved so far. The first issue is the hierarchical level at which the metonymy under analysis should be located (fields 2 and 10), a problematic issue. For example, the metonymy DEGREE TO WHICH A CONTAINER IS (VERTICALLY) FILLED FOR QUANTITY OF CONTAINER'S CONTENT, which partly motivates the meaning of the derivational morphemes in such derived nouns as *bottleful, roomful*, etc. (Barcelona 2009) is hard to include in one particular hierarchy. Less problematic are cases like *Buckingham Palace issued a statement this morning* (Panther & Thornburg 2007).

The second issue, the object of field 3, is the degree of prototypicality (prototypical, simply typical, purely schematic) in terms of the detailed set of criteria for metonymic prototypicality proposed in Barcelona (2003) and Barcelona (2011). This field has hitherto

proved to be quite easy to apply. The three basic degrees considered in the database will be briefly described and illustrated with one example each.

The third issue, covered by field 4, is the "taxonomic domain" (see e.g. Barcelona 2011) activated together with the metonymic target. Sometimes it is not easy to decide exactly which taxonomic domain is activated with the target, but on the whole the field is not problematic.

The discussion of the three fields will be illustrated with the database entries corresponding to some metonymies proposed in the specialised literature.

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Metonymy and Its Affective Connotations

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It is generally recognized that metaphorical language frequently has affective connotations (ones that involve evaluations, emotions, etc.). An example would be metaphorically casting some political orientation such as liberalism as a disease, and thereby implying, or seeking to inculcate, negative attitudes towards liberalism. On the other hand, the affective connotations of metonymy are much less prominently mentioned, and it may be that metonymy has such connotations less frequently and strongly than metaphor does. Yet, affective connotations remain a significant aspect of metonymy in the view of various authors (e.g., Littlemore 2009, Langlotz 2006, Warren 2006); metonymy is at the basis of many instances of affect-bearing figures such as euphemism

(Burkhardt 2010) and antonomasia (Holmqvist & Pluciennik 2010); irony has been claimed to involve metonymy (Panther & Thornburg 2008); and metonymy and metaphor can conspire to lead to affective connotations (as is evident from examples provided by Musolff 2007).

In this presentation we will examine different ways in which metonymy can convey affect or help to convey it. One broad distinction that we will examine is between (a) the fact that the sheer act of focussing on just one (source) item associated with the target item can itself lead to an affective connotation, as in some examples in Warren (2006), and (b) the fact that affect can arise from affective qualities of the source item itself, as in pejoratively referring to someone with a very big nose as Big Nose. However, we will caution against too readily assigning the affective connotations to the metonymies themselves as opposed merely to pragmatic inferencing related to the metonymies. We will briefly consider the extent to which variations in underlying dimensions along which metonymy can vary (see especially Peirsman & Geeraerts 2006 and Barnden 2010) interact with affective connotations. For instance, affective connotations may be affected by the type of contiguity involved or the degree of disparity between the source and target subject matters. Finally, we will briefly indicate how well our considerations based on English fit with Romanian examples.

Keywords: metonymy, metaphor, affect, evaluation, emotion

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Metonymy in Word Formation: Derivation and compounding

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Assuming Langacker's view that we can "invoke one conceived entity as a reference point in order to establish mental contact to another" (2009: 52) and Radden & Kövecses' (1999) definition of metonymy, this paper investigates the role of metonymy in word formation. Metonymy is crucial for lexical acquisition and expansion, as it provides easy lexical access to associated concepts. Consequently, metonymy permeates word-formation processes.

The role of metonymy is very clear in derivational word formation. Deverbal nouns (e.g. *affirmation, occurrence*) are used not only to generically refer to the verbal notion or replace the verb in nominal structures, but also to refer to the product of the verbal act, by means of the metonymy ACTION FOR RESULT or, more generally, CAUSE FOR EFFECT, as the two senses of these deverbal nouns are motivated by the metonymic connection between actions (as causes) and results (as effects). Deverbal agent noun constructions (e.g. *buyer, worker)* refer to people through their socially relevant activities by means of the metonymy ACTION FOR PERSON. In these constructions, besides the metonymic connection between agents and actions, there is a less obvious metonymic relation ACTION FOR SOCIAL ROLE.

Adjectives are used to refer to people for their characteristic properties (e.g, *the poor, the blind)* by means of the metonymy "QUALITY FOR PERSON".

Metonymy is also present in compounding. A clear case is the V+N pattern (e.g *pickpocket, scarecrow*), which refers to people or things for the relevance of their acts, much as derivational agent nouns do. A systematic role for metonymy in compounding seems to be less clear, however, as in compounding, metonymy is frequently entangled with metaphor. I will assume Barcelona's (2003: 9) view, where "metaphor is a mapping of a domain onto another domain, both being conventionally and consciously classified as separate domains, i.e. not included in the same superordinate domain."

In compounding, two words combine to form a new word; in English, the first element is usually the modifier and the second is the head of the compound. Consider, for instance, *ghost-writer,* defined as a person who writes books for another person who is presumed to be the author. Obviously, the term *writer* is not being predicated by *ghost* as a spirit of a dead person, or a distorted image, etc., but by the invisibility and intangible quality of the concrete authorship. That is, a property of *ghost* is used to predicate *writer*, forming a metaphoric reference based on metonymy.

   In this presentation, examples from both English and Brazilian Portuguese will be analyzed. The main purpose of the paper is to show the role of metonymy in word formation. This role is rather obvious in derivation; it is also relevant, even though less obvious, in compounding.

Keywords: word formation, metonymy, derivation, compounding, conversion

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Finding Meaning in Dynamic Context: Metonymy in discourse activity

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This paper will analyse metonymy in the language used by a focus group of nine speakers talking about the risks of terrorism.

Few studies have analysed the role of metonymic language in discourse; most have focused on conceptual metonymy. While the present research incorporates ideas from the Cognitive Theory of Metaphor and Metonymy (CTMM) (Barcelona 2000, 2002; Gibbs 1994, 1999; Kövecses 2002; Lakoff &Johnson 1980; Panther and Thornburg 2007; Radden & Kövecses 1999), for the data analysis it adopts two different major perspectives – discourse analysis and corpus linguistics. It addresses the challenging question of whether metonymy as described in the CTMM and metonymy in real-world discourse reflect a relation of conflict or complementarity. Two types of data will be used, the first being 18,000 words of transcribed conversation and the second consisting of material from two large corpora, the Oxford English Corpus (OEC) and Nexis UK (Nexis®UK 2008; OEC). The analysis is anchored in the Discourse Dynamics framework, as described and applied by Cameron and others (Cameron & Deignan 2003; Cameron 2007, 2008; Gibbs & Cameron 2008). Our main interest will be in how metonymy is involved in the language used by speakers in the focus group discussion to express their opinions and feelings connected with terrorism, and to create common understanding and meaning.

First, a proposed identification procedure for metonymy annotation in discourse is presented, and its validity and limitations discussed. A few case studies of metonymies found in the data are then shown. The *9/11* metonymy is then analysed – its use and implications as emergent from the discourse dynamics, and its use tracked in larger corpora. The paper then demonstrates how metonymic language is shifted between speakers and how, as the conversation proceeds, they build common 'resources', referring to the same events and employing the same metaphors and metonymies, which add to common understanding among them. The question of personal pronouns (*they*, *we* and *you*) is related to metonymy by aligning aspects of pronouns and metonymies that co-relate the two categories, i.e. complications in the way metonymy works, such as metonymic chains, interaction with ambiguities in the interpretation of pronouns in an utterance, and cases where metonymy and metaphor seem to interplay. By attacking especially tricky expressions found in the data, we may demonstrate the complexity and peculiarity of metonymies and pronouns in language use. On the basis of the identification procedure formulated and applied in this research, we may consider whether pronouns can ever be said to be used metonymically.

Keywords**:**

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The Cordóba Metonymy Project: *Database entry fields (II): conventionality, and linguistic domain / level involved (grammatical rank, meaning, form)*

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This is the second part of the joint presentation by three researchers in the University of Córdoba's metonymy project (FFI2008-04585/FILO) in section 1 of this workshop.

In this presentation, the database entry fields will be discussed as regards conventionality and linguistic domain or level involved for the metonymies being analysed. Illustrations will be provided via one or more database entries, each devoted to one particular metonymy.

By conventionality, we mean how conventionalized a specific metonymy is within a linguistic community. In this sense, we distinguish between cases of conceptual conventionality only (i.e. those only guiding reasoning or with a purely inferential purpose) and cases of both conceptual and linguistic conventionality (i.e. those in which the conventionality of the metonymy is reflected in the motivation of conventional linguistic meaning or form, and/or in the guidance to the inferral of the morphosyntactic categorization of a construction).

Then, we will turn to the linguistic domains or levels where the metonymy in question has been attested. This is a complex field with four sub-fields. We begin with the sub-field concerned with the grammatical rank (e.g. morpheme, lexeme, phrase, clause, sentence, etc.) of the linguistic material instantiating the metonymy In the subfield devoted to meaning, we check (a) whether the metonymy in question motivates the constructional meaning or (b) whether it ~~only~~ merely guides or facilitates utterance and discourse meaning (Barcelona 2009). Within (a), we check whether the metonymy-motivated constructional meaning is (i) a prototypical conventional meaning, (ii) a non-prototypical conventional meaning, or (iii) an implied (inferred), non-conventional meaning. Here we also specify whether the metonymy guides inferencing to morphosyntactic categorization. Thirdly, we will consider the subfield devoted to checking whether the metonymy under analysis motivates constructional form (at this point we distinguish between prototypical and non-prototypical conventional form), and also specifying as in the case of the meaning, whether it guides morphosyntactic categorization. Finally, we will provide a few comments on the fourth sub-field, which considers the grammatical processes to some extent motivated by the metonymy in question, e.g. grammaticalization, affixal derivation, conversion, etc.

The discussion will be illustrated in each case with some entries from our database.

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The Role of Metonymy in the Maturation of a Legal Concept

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In law, the collectively recognized content of a concept matures over time, analogous to children's cognitive development. This paper traces a representative legal concept's maturation, from earlier dependence on physical reality to later accommodation of abstraction, and posits that the earlier form of the concept was a metonymy that, with maturation, has receded from the surface but continues to act as a category prototype.

The concept called "jurisdiction" limits governmental powers, so that a court cannot make Person A pay for having harmed Person B unless the court has jurisdiction over Person A. But judges collectively alter legal concepts over time, and a long-term corpus of United States judicial declarations shows that judges' distributed cognition of jurisdiction has matured. Earlier judges declared that jurisdiction exists only when Person A is physically present in the judge's territory. Modern judges declare that jurisdiction can exist without Person A's physical presence, provided there are other sufficient contacts between him and the judge's territory (for example, Person A conducting business within the territory from outside it). And recently, some judges have begun suggesting that physical presence is insufficient (not just unnecessary): jurisdiction cannot exist if Person A is only transitorily physically present in the judge's territory, without other sufficient contacts to it.

This diachronic change is explained by the original conceptualization (*physical presence*) being a metonymy for the modern conceptualization (*sufficient contacts*).   As in standard accounts of metonymy, a non-physical concept was understood by reference to a closely associated (indeed, prototypical) physical reality. (In fact, before modern transportation and communication, contacts with a jurisdiction were impossible without physical presence.) Analogizing from developmental linguistics to progress in the law's socially distributed

cognition, the earlier physical conceptualization has matured toward later abstraction. In retrospect, the metonymy in question underspecified the concept, because transitory physical presence without other contacts does not justify court power, just as being a male adult does not justify a stranger being called "Daddy" by a child.

Many legal concepts constitute equally sound illustrations of metonymy theory, but have been under-examined, despite their striking real-world impact. In non-legal circumstances, a speaker's use or non-use of metonymy may have limited impact on communication; but in law, a judge's metonymic or more abstract conceptualization of (for example) jurisdiction can be decisive as to whether Person A must pay for having harmed Person B.

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Metonymy as a Form of Naming

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While cognitive linguistic approaches have provided illuminating insights into the cognitive underpinnings of linguistic metonymies, there has been less focus on the pragmatic aspects of this phenomenon, i.e., why we use it and how metonymic interpretations are derived in verbal communication. This paper investigates the hypothesis that referential metonymy ("*The ham sandwich* wants his check", "*The loudmouth* is coming to the talk this evening") is a variety of metarepresentational use of language which involves a kind of 'naming' closely related to 'nicknaming', where a salient property of an individual is used to create a new name. Building on early work by Papafragou (1996) within relevance theory (Sperber & Wilson 1995 [1986]), it is argued

that referential metonymy might be seen as primarily having two communicative functions: (i) it can be used to economise processing effort in assigning reference (e.g., the use of *the ham sandwich* to refer to a customer in the context of a café), or (ii) its purpose is to obtain cognitive effects that would not be communicated by any literal paraphrase (for instance, by allowing the speaker to express a variety of attitudes toward the metarepresented content, as in the use of *the loudmouth* to refer to a person). In the cases where the naming serves the purpose of quick and easy identification of a referent, I argue that this typically gives rise to the establishment of 'mini-codes' among sub-groups of language users. For instance, the employees of a restaurant may come to share the code ORDERS FOR CUSTOMERS, which they use as a basis for identifying customers via their orders. The cases where the main purpose of the naming appears to be to highlight, or make the hearer aware of, a property that the referent possesses (and in this way potentially expressing an attitude towards the referent) have so far been largely ignored in the research on metonymy. The main effect of such metonymies appears to be the communication of a set of implicatures about the referent of the expression. My claim is that through frequent use, metonymies thus motivated typically give rise to nicknames (e.g., "*Loudmouth* is coming to the talk", "Where is *the Braille* now that we need him?"), racial or social slurs (e.g., *albino, redneck,* etc.) and similar cases involving an expression of a (negative) attitude on the part of the speaker.

Keywords: metonymy, comprehension, nicknaming, metarepresentation, relevance theory

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The Córdoba Metonymy Project: *Database entry fields (III): triggers, chaining and interaction with metaphors and other metonymies*

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In this, the final part of the joint presentation in Section 1 of this workshop, we will consider the database entry fields concerning *triggers, chaining and interaction with metaphors and other metonymies*.

Field 8 in the entry model specifies the factors that lead to the operation of the metonymy (metonymic triggers). The nature of these factors may be, basically, of two different types: co-textual and contextual (other than co-textual). They are addressed by two sub-fields, respectively. Sub-field 8.1 is devoted to "co-textual triggers" (all the triggers that are actually present in the section of discourse surrounding the metonymy in question). "Contextual (other than co-textual) triggers" are, on the other hand, more difficult to identify. In our analysis, nevertheless, we have so far identified some of them: grammatical knowledge, Frames/ICMs, cognitive-cultural context, situational context, communicative context (participants, time and place of utterance, etc), communicative aim and rhetorical goals of the speaker/writer, genre, and other contextual/pragmatic factors.

Field 9 tracks the chaining pattern of the metonymy under analysis exhibits with other metonymies (Barcelona 2005), as suggested by the researcher who proposes the metonymy analysis in the database entry. This field is closely related to field 11.2, which is why both fields will be presented consecutively.

Finally, field 11 studies the interactional patterns of the metonymy in question together with a metaphor or with other metonymies. This field is divided into three sub-fields dealing with different types of interaction (Barcelona 2011). Field 11.1 registers interaction resulting in the conceptual motivation of a metaphor or metonymy. Field 11.2 analyzes those cases in which the interaction can be seen as the conceptual motivation of the conventional form or meaning of a construction. The last sub-field, 11.3, registers the patterns of interaction observed in discourse understanding.

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Metonymy in Numerals

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The central role of metonymy, both referential and non-referential (Barcelona 2007), in the representation and denomination of numeric quantity can be crosslinguistically observed in at least two respects: a) the motivation relating both single numeral word forms and the internal organization of whole numeral sequences to concrete counting procedures and operations; b) the fact that numerical representations tend to be conceptualized and lexicalized in relation to other (cognitively and culturally salient) numerical representations within the numeral sequence, representations which function as "reference points" (Langacker 1993) in the conceptual domain of numerical quantity. The reference-point phenomenon is also observable in the semantics of extra-sequential number words, such as, for example Italian *decina* 'group of ten, approximately ten', *dozzina* 'dozen, approximately twelve', *ventina* 'group of twenty, approximately twenty' and English *dozen*, *score*, which additionally perform approximate numeral quantification.

Numeral representations, being both inherently and manifestly organized in connected systems of concepts/words, constitute a particularly interesting area of language for the investigation of metonymy as a conceptual process in reasoning and in linguistic expression. In fact, the main objective of the present study is the search for privileged cross-linguistic routes of metonymic conceptualization in numerical reasoning and their linguistic reflexes. The analysis will also focus on grammatical correlates (Barcelona 2007; Langacker 2009) of metonymic representation in the morphology of number words and in their internal syntax. The data included in the study are from Indo-European and non-Indo-European languages.

The lexical and grammatical indexes of metonymic mapping are also investigated by adopting a diachronic perspective, which enables us to uncover the metonymic motivation underneath synchronically opaque and abstract numerical expressions (see, for instance, the diachronic accounts of Indo-European numerals in Gvozdanović 1992, 1999).

Keywords: metonymy, numerals, word formation, reference point

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Distinguishing Metonymy from Synecdoche in Creative Thought

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Driven by the need for a settled view of metonymy and synecdoche, and encouraged by Francisco Ruiz de Mendoza's call to pursue interdisciplinary applied research, to keep cognitive linguistics robust (Hilferty 2004: 10), I have undertaken analysis of conceptual art works that use domain-internal relations to generate creative meaning.

Initial findings identify two distinct domain-internal phenomena. The first of these draws new meaning from the interaction of the artefact with its context *and* from absent-but-known part-whole relations. The second phenomenon occurs when differences are discerned between closely related co-present elements, in which meaning expands from a less comprehensive physical category to a more comprehensive absent-but-known category (noting that category reduction offers little or no creative potential).

The paper will discuss how the transferral of linguistic principles to visual language contributes to the cognitive linguistic synecdoche-metonymy debate and to Metaphor and Metonymy Theory more generally, making particular reference to Nerlich (2010), Burkhardt (2010) and Seto (1999).

It may be concluded that the linguistic characteristics of metonymy and synecdoche are indeed present in conceptual visual art, and therefore may be considered to be processes of cognition. However, whilst proposing a possible means for distinction, I acknowledge that the dividing line between metonymy and synecdoche remains a contested area.

Keywords: metonymy, synecdoche, interdisciplinary, cognition, linguistics, conceptual visual art.

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Metonymic Processes as Ways of Cultural Organization in the Categorization of the Wixárika People's Diseases

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The Wixárika language (*Sierra Madre Occidental*, Mexico) has a rich system of composition and morphological derivation which allows making complex classifications of objects and world phenomena. This is observed in some names of cultural specific diseases: a suffix, *-xiya*, is added to a nominal root. The objective of this research is to demonstrate that this composition goes beyond the purely morphological aspects and obeys metonymic processes that represent ways of cultural organization. The paper is construed based on conceptual blending (Fauconnier & Turner, 1998) and dynamic schemes (Brandt & Brandt, 2005).

Fifty-two Wixárika speakers were asked to describe the source, symptoms and healing process for culturally specific diseases. The results show, first, the incorporation of culturally significant nominal roots (animals, everyday objects, plants, food, or sacred entities) with the suffix *-xiya*, to create nouns for cultural specific diseases. Second, the words in Wixárika imply intrinsic qualities of traditional elements. Consequently, the signs and symptoms of the disease have a great similarity to the semantic features of the cultural element with which *-xiya* is combined. This is the case because it is felt that these elements are introduced into the human body to impose a disease upon the victim. This process takes place via metonymy. For instance, the person with *'atakwaixiya* ('lizard's disease') has skinny legs, slims down and her belly grows. Her skin is pale like a lizard. She can neither walk nor eat. She has fits of vomiting, diarrhea and fever. She stands under a tree, moving one leg like a lizard tail, as if she wants to climb. Her behavior follows that of the *'atakwai* ('lizard'), as it has been introduced into her body. The traditional healer extracts the lizard from her body, and puts it on a stick and releases it to climb a tree. The extraction is curative.

These culturally specific diseases can be perceived as complex conceptual structures whose representation is based on physiological effects related to the salient features of entities foreign to the human body, and linked to ways of cultural representation. This analysis shows specific metonymic processes involved in the categorization of Wixárika diseases. It supports the idea that the conceptual system organizes abstract concepts based on concrete experiences (Lakoff & Johnson, 1980; Lakoff, 1987; Berlin, 1992; Castillo, 2000), in terms of how language reflects the way people capture the world around them, and their way of interacting with it.

Keywords: Wixárika, culturally specific diseases, metonymic processes, conceptual blending, dynamic schemes

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To Call a Spade a Spade Is Only To Kill A Mockingbird: Racism in figures of speech

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English is said to be a highly racist language. Whether true or not, this does not excuse the conscious or unconscious racist usage of language. This study tries to help teachers to avoid racist tropes and expressions through:

1) highlighting major racist tropes and expressions and showing what is racist in them;

2) suggesting alternative expressions for the teacher/students to use;

3) drawing the attention of the teacher/students to expressions where the word *black* and the like are used positively, and where the word *white* and the like can be used negatively, and where both types are used neutrally;

4) showing that because of the physical qualities of black and white some negative meanings can hardly be avoided;

5) pointing out that many major languages, and not only English, have this problem with examples;

6) warning teachers/students that some expressions have a historical value and should not be taken literally: they are useful for showing how much progress has been achieved, so there is no need to be hypersensitive about them;

7) showing that many words are neutral in the right contexts and that only ill-well makes them seem racist;

8) referring the teacher to specific websites for more words and expressions with racist connotations.

9)

Keywords: racist language, covert racism, hate speech

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A Cross-linguistic Study of Conceptual Metaphors:
Fluids, family, anger, and honor

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The present study examines the ontological correspondence between fluids, generation and emotions. The conceptual relation between these notions is investigated within a corpus based on seven languages from two different language branches (West Iranian and Germanic languages), following the cognitive analysis of George Lakoff (1987). This cross-linguistic study through a list of examples of metaphorical expressions pertaining to links between fluid substances, the body, emotions, and generation reveals how and to what extent these expressions may be utilized through languages with different historical backgrounds. It appears that relational similarities between the circulation tubes and the fluid substances in the body, on the one hand, and their abstract function, on the other, can be evaluated through the conceptual metaphoric maps between the physiological-social links and the abstract domains of honor and emotion. This study also indicates how these metaphors are used by language users while reasoning and making judgments.

Keywords: conceptual metaphors, domain of feeling

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Do Poets Prefer Conventional Forms of Synaesthetic Metaphors?
Non-literary vs. literary synaesthetic metaphors in English and Polish

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A vast majority of works discussing synaesthesia in language quote only examples of the structure most commonly associated with this type of metaphor – a simple noun phrase, e.g. *sweet voice*. Most authors studying synaesthetic metaphors either decide to exclude instances of structures other than the default simple NP because they are too rare (e.g. Ullmann 1957), or they do not comment on the structure at all, but simply discuss examples of the most common type, thus – consciously or not – ignoring other structures (e.g. Day 1996). In a previous study of synaesthesia in language (Zawilińska-Janas 2010),, based on an analysis of the structure of over 500 non-literary synaesthetic metaphors extracted from Polish and English music reviews, it became apparent that while simple NPs do dominate, other structures tend to appear in significant numbers (25% for English and 20% for Polish). In the light of this observation, the absence of structural diversity – usually associated with highly innovative and literary texts – among poetic metaphors was surprising. As opposed to music reviews, in poetry every single word can significantly affect the reception of the whole text and its effect on the reader. (That is why it is assumed that poets choose their words carefully and consciously). Since in the case of synaesthesia the supposedly conscious choice of the poet is almost always a NP, this fact may suggest that the NP structure is the easiest to generate, perhaps because it is the most conventional one. In music reviews, where the effect evoked by individual words is not that important, because such texts also serve an informative function, other, less conventional structures do appear. If we assume that the authors of such texts choose their words more freely (less consciously?), since the effect evoked by their texts is not their priority, it seems that their choices can more easily reach beyond the most easily accessible, conventionalised forms.

   The present study will compare the results obtained from the analysis of non-literary synaesthetic metaphors in Polish and English with the results of an analysis of a corpus containing literary synaesthetic metaphors and compiled with this particular study in mind. The corpus comparison will show us whether the less common structures have simply been ignored by researchers so far despite their presence in literary texts, or if they indeed are only isolated cases. If the former turns out to be true, this might suggest that in the case of the use of synaesthetic metaphors where form is concerned, the poet's imagination succumbs to conventions more easily than that of people who use this type of metaphor for more "casual" purposes.

Keywords: synaesthetic metaphor, structural diversity, non-literary vs literary metaphor

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