The Stockholm 2010 Metaphor Festival

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Do We Live Metaphor?

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The idea that metaphor lives or that we live metaphor occurs many times in different contexts within metaphor studies. Nietzsche asserts that the human being exists as a series of creative leaps between one domain and another (Nietzsche 2000). For Ricoeur, following the title of his book *La métaphor vive*, metaphor lives as an impetus to thought (Ricoeur 1978). Lakoff and Johnson tell us (again with reference to a book title) that there are metaphors we live by in the sense that metaphor is the mechanism which allows our thinking and perceiving to be informed by our physical and social experience (Lakoff and Johnson 1980). Finally, metaphor for Derrida is an ‘intractable structure [of tropical playfulness] in which we are implicated and deflected from the outset’ (Derrida 1998: 109). But there is a major difference between ‘metaphor lives’ and ‘we live metaphor’, with the philosophers siding with the former, and embodied metaphor theorists siding with the latter. The difference, I argue, is both ontological and epistemological: ontological in that it requires us to question the origin and place of human subjectivity within the world, and epistemological in that it requires us to assess the kind of language we use and the stance we take (poetic, philosophical, performative or scientific) in relation to metaphor.

**Keywords:** deconstruction, embodiment, epistemology, immanence, ontology, performativity, subjectivity

**References**


Experiencing Metaphor

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What is happening with us when we use or encounter a metaphor? Answering this question is a primary goal for much interdisciplinary work on metaphorical thought, language, and culture. One of the most intriguing ideas, a topic of great debate for over 30 years, is that people think metaphorically by drawing cognitive mappings between distinct source and target domains whenever they use or understand some metaphoric expression or visual event. Yet stating that metaphor is a cognitive act, and not just a linguistic one, still leaves open various questions about the ways that metaphoric experience may be cerebral, emotional, embodied, cultural, and aesthetic. For example, does metaphoric talk capture what people are really experiencing, or might it distract people from their more basic intellectual and emotional experiences? This presentation outlines some of the possible ways that metaphoric experience may be described, and how different fields of study can best contribute to this effort. One conclusion I draw is that metaphor experience is not necessarily a single, definite state of being, cognitive or otherwise, because people have different experiences of metaphor in different contexts. There may also be limits on what we can understand about metaphoric experience if we limit ourselves to merely looking at people’s metaphoric language.
Metalinguistic Metonymy: A corpus-based study of WORD

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WORD is one of the most frequently occurring noun lemmas in the English language, ranking at number 35, between STATE and FAMILY, in a large representative corpus of present-day English (Leech et al. 2001). The considerable frequency of word(s) illustrates the importance of the metalinguistic function in language; since communication itself is such a central human activity, we have a need to refer to it often.

The present study explores the metonymic patterns in which WORD is involved. Metonymy is defined as the process by which we “take one well-understood or easily perceived aspect of something to represent or stand for the thing as a whole” (Gibbs 1994: 3 20). To examine the role of metonymy in WORD, naturally-occurring data were retrieved from the British National Corpus (BNC), a corpus of 100 million words of spoken and written British English, which represents a broad sample of different genres and speakers. The study included a total of 4,000 examples from the BNC, a random sample of 10% of the total instances of word(s) in the corpus.

The results show that metonymy involving WORD is particularly frequent. Many of the examples are conventional and part of multi-word units, such as in a word; have a [quick] word with; in the words of X; give one’s word. The type of metonymy that predominates is synecdoche, which occurs when “a term normally referring to part of an entity is used to stand for the whole entity” (Deignan 2005: 56). Metonymic WORD is highly polysemous, and thus differs from prototypical examples of metonymy (e.g. Wall Street for the financial industry in the US, or tongue for a language or speech). It has a range of semantic mappings at different levels within the single domain of ‘communication’. While the core meaning of WORD refers to a small unit of language, it is extended through metonymy to refer to formal units of language of varying sizes, such as phrases, propositions, utterances, and entire conversations. Moreover, the many multi-word units involving WORD are also used metonymically to refer to functional communicative units, such as various speech acts (e.g. promises, recommendations, insults), arguments, quotations, and news. The referents can even extend to the participants of a communicative event, in that speaker credibility can be invoked, as in my word against hers.

As the study is part of a larger investigation accounting also for patterns of metaphor involving WORD, I will close the talk by comparing metonymy and metaphor involving WORD, focusing specifically on ways in which the two types of tropes interact.

Keywords: metonymy, synecdoche, corpus, metalinguistic function

References

Figurative Thinking in CLIL and Non-CLIL Contexts

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Metaphor scholars have long been concerned with the importance of figurative thinking when learning an L2. This topic has been mainly approached from the perspective of the EFL learner’s need to develop a figurative competence to above all understand, but also to a lesser extent, to produce metaphorical language (Low 1988, Cameron & Low 1999, Boers & Littlemore 2000, Littlemore 2001, 2008, Littlemore & Low 2006, Boers et al. 2008, 2009). All these studies have focused on mainstream EFL learners. However, CLIL (Content and Language Integrated Learning) practices are becoming more widespread (Eurydice report 2006) and many European learners of English are now instructed through CLIL programmes. This new context opens up new possibilities and also new questions: Does figurative language have a different role in the classroom in which English is the means to teach a content subject as well as part of the learning objectives? The issue posed above, i.e. that L2 learners need to develop a figurative competence as part of their process of learning the L2, could also be approached from a different perspective: Are CLIL learners more sensitive to or aware of figurative language?

This paper reports on a research study that explores the understanding of figurative uses by two different groups of learners of English: a group of Spanish Secondary School learners of English who have been instructed in a CLIL (Content and Language Integrated Learning) environment for at least three academic years and another group of learners of the same age who were receiving the average EFL tuition. The members of the former group have had a greater length of exposure to English with richer and more varied L2 input. The two groups of students (CLIL and non-CLIL) were confronted with different types of figurative expressions and asked to explain their meanings and motivation. Their answers were categorised and correlated with their style of memory and their level of English. The results of this study are discussed in relation to some of the implications for ELT methodology.

Keywords: figurative language, figurative competence, L2 learning, CLIL

References


A key mechanism of metaphorical extension is the suppression of central features or conceptual and structural constraints in a usually concrete and literal source meaning. This involves a selective restructuring of the content and will foreground features that tend to be peripheral, or even just connotative, in the source.

But there are also meaning extensions that cannot be considered figurative, even if this—as far as I know—has not been discussed much in semantics literature (cf. Alm-Arvius 1993: 27f.). This paper will exemplify and analyse non-metaphorical extensions with similar or at least comparable semantic changes, and compare them with metaphors. In this way metaphorical extension can be positioned within a wider spectrum of semantic processes that seem to be based on or proceed from literal sources by partial suppression and restructuring of their contents. This ought to provide us with more general insights into meaning variation and its inter-relation with cognitive and behavioural capacities in humans that appear crucial for what we are and how we construct and maintain conceptual structures and cultural practices.

The analytical dimensions we will look at are

- the contrast between semantic contents—literal or metaphorical—that describe phenomena in the real world and those that deal with things in some merely imaginary situation (cf. other possible worlds);
- the (related) contrast between different types of world views, in particular pre-scientific, religiously coloured world views and the kind of world view that arose with the enlightenment and the development of modern science;
- the contrasts between factually oriented descriptions, metaphors connected with them, and emotive outbursts.

Using these contrastive dimensions as our distinctive criteria, we can analyse the difference between meanings in examples like the following.

1) *Inanimate things like walls cannot see and hear.* (Factual claim)
   *These walls can see and hear.* (Metaphorical, about a real-world situation)
   *If these walls could see and hear ...* (About a conceivable but merely imaginary situation)

2) *Horses cannot fly.* (Factual claim)
The horse flew faster than the wind. (Metaphorical, if used about a real-world situation)

We would like to see that horse develop wings and fly. (Metaphorical? Or about a merely imaginary situation?)

A pegasus is a horse with wings that can fly. (A mythological creature)

3) That woman is a witch. (Are there witches in the real world, or should this use of witch be understood metaphorically? Cf. That woman is like a witch.)

4) We stepped into a pile of dog shit. (Literal sense; cf. dirt or excrement)
The Internet is shit. (Metaphorical)
Oh shit! (Exclamation)

Comparative analyses of such examples should, for instance, help us to enquire into how logico-empirical conceptions can be formed, how metaphors help us to deal with actual phenomena, how myths are created and live on, or why emotions have commonly been described as abstract, and in need of metaphorical representation, in spite of their direct experiential or bodily character.

Keywords: affective meaning, metaphor, myths, non-metaphorical extension, possible worlds

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Conceptual Metaphors and Gestures in Political Contexts

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Some scholars believe that gestures uncover our thoughts, being “the back door to cognition” (Sweetser 2007). Thoughts, on the other hand, are claimed to be fundamentally metaphorical, at least by cognitive linguists. The purpose of our analysis is to demonstrate whether, and to what extent, there exists a correlation between words (verbal signals) and gestures (nonverbal signals). The data we will use come from interviews with politicians broadcast by local television. The methodology employed stems from several sources. Different types of gestures are classified in line with the theory of semiotics. Metaphorical expressions and their axiological charge discussed in our research follow the theory voiced by, for example, Lakoff and Johnson (1980), Johnson (1987), Krzeszowski (1997). Gesture studies (Kendon 2004, McNeill 1992) provide us with further details concerning the procedures typical of analyzing gesture-word correlation, particularly within the framework of cognitive linguistics (Cienki and Müller 2008, Gonzalez-Marquez et al. 2007). The analysis supports the thesis that language and gesture coincide.

Keywords: conceptual metaphors, coverbal gestures, political context

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On Gradual Metaphors

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In cognitive semantics (metaphor theory), the source domain is said to be the target domain (Lakoff and Johnson 1980, etc.), or, as Grady (1997) puts it, the primary source concept is the primary target concept. The source is normally concrete (physical) and the target is abstract (non-physical). The expressions given as examples constitute extended meanings (metaphors etc.).

The metaphorical structures in mind (and language) are present all the time, even if they are not explicitly mentioned. Because of that, I will argue that a phenomenon which may be called gradual metaphors is made possible (Bergström 2010). For example, the STATE OF MIND IS THE TEMPERATURE OF THE ENVIRONMENT metaphor is present within us when we interpret simple descriptions of the weather in literature, as in the following text from a Harry Potter novel (J.K. Rowling, Harry Potter and the Order of the Phoenix, 2003):

Something had happened to the night. The star-strewn indigo sky was suddenly black and lightless – the stars, the moon, the misty streetlamps at either end of the alley had vanished. The distant rumble of cars and the whisper of the trees had gone. The balmy evening was suddenly piercingly, bitingly cold. They were surrounded by total, impenetrable, silent darkness, as though some giant had dropped a thick, icy mantle over the entire alleyway, blinding them. (pp. 19–20)

[---]

There was something in the alleyway apart from themselves, something that was drawing long, hoarse, rattling breaths. Harry felt a horrible jolt of dread as he stood trembling in the freezing air. (p. 20)

[---] After the battle:

Moon, stars and streetlamps burst back into life. A warm breeze swept the alleyway. Trees rustled in neighbouring gardens and the mundane rumble of cars in Magnolia Crescent filled the air again. (p. 22)

If someone had only read the last phrase in bold-face (“A warm breeze swept the alleyway”) they would undoubtedly have interpreted the phrase as a purely physical description. In the above context, it is clear that this simple, physical description also has a metaphorical nuance: it symbolises Harry’s happier state of mind, because things have turned out well.
This presentation will further develop the concept of gradual metaphors, and provide additional examples.

**Keywords:** cognitive semantics, metaphor theory, primary metaphors, gradual metaphors

**References**
Anthropocentricity of Metaphors in American Romantic Prose

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In works of fiction, associated likeness as a result of metaphoric transference is based on the author’s cognition and subjective original view, which are revealed by contextual linguistic means realized by means of particular linguistic forms. Our research deals with metaphor as one of the most potent means of creating images in American romantic works of fiction. Our attention is focused on the subjects’ outer likeness as well as the similarity of their inner features and the ability of a lexeme to combine both positive and negative derivative meanings. Analysis of the meaning of separate lexical elements in their micro- and macrocontext, with special attention to the stylistic contexts, brings to life special shades of meaning which enrich the semantic structure of the word.

In most cases two concepts–the name of a living being or a thing and the name of a human being–are brought together in the context via the interplay of their meanings. Thus, the image of the former is materialized into the image of the latter, since the world is viewed from a human-centered perspective.

Keywords: metaphor, similarity, figurative comparison, context, anthropocentrism, cognitive metaphor, image, human being

References:


Synesthetic Metaphor in Early Twentieth Century Poetry

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This paper examines the use of synesthetic metaphor in the works of early twentieth century poets including T.S Eliot, Wallace Stevens, W.H Auden and Dylan Thomas, to establish the significance of conveying meaning through imagistic expression as opposed to outright statement. The focus on image and experience in the early twentieth century arose from the search for a language other than that of science, a language that could be used as a means of expressing the complexity of the modern world and emphasizing the importance of the knowledge that arose from lived experience. Meaning in poetry was embodied rather than explained, which encouraged poets to turn to imagery and metaphor in order to communicate their perceptual experiences. The link between metaphor and synesthesia, a neurological condition defined by the Oxford Dictionary as ‘the production of a sense impression relating to one sense or part of the body by stimulation of another sense or part of the body’ can be seen in the shared nature of their basic conceptual functions. If metaphor, in the most basic terms, involves the experience of one thing in terms of another, then synesthesia is, fundamentally, a physical manifestation of the same concept. While the condition itself is uncommon, the implications of synesthesia are universal. Research suggests that humans have an inherent capacity for inter-sensory association that begins in early childhood, when perception is thought to be synesthetic in nature (Van Campen 2008: 29–33). Metaphors which are essentially synesthetic, such as ‘sharp cheese’ or ‘warm colour’, are entrenched in the English language and have been evident in literature for hundreds of years. The poetic relevance of synesthesia lies in the potential for creating an abstract linguistic representation of sensory experience through synesthetic metaphor. As a poetic device in the early twentieth century, synesthetic metaphor provided poets with the possibility of creating multiple associations within different sensory realms in order to convey meaning through perceptual experience rather than through direct statement.

Keywords: synesthesia, metaphor, poetry, Imagism, modernism, perception

References:
The Economy is a Traveller – The conceptualization of the state of the economy via the JOURNEY metaphor

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In an approach pioneered by Lakoff and Johnson (1980, 2003), cognitive linguists argue that concepts are constructed through our embodied experience in a metaphorical way. In other words, metaphor constitutes and constructs human thoughts, especially abstract thoughts. They argue that embodied experience is organized and categorized in terms of image schema, or experiential gestalts. On top of the embodied and conceptual nature of metaphor, many linguists also argue for the importance of culture in conceptual metaphor. Based on the assumptions that metaphor is conceptual and cultural, research has been conducted on economic news articles extracted from two newspapers, The Guardian UK and Hong Kong Economic Journal, in order to compare how these two publications conceptualize the abstract concept of economy. The research also attempts to survey the extent to which cultural factors affect the conceptualization of the abstract concept of economy in these two newspapers. In answering this main question, news articles from 2006 related to ‘economy’ and ‘Jing Ji’ (經濟, economy) were extracted with the software Wordsmith Tools 4.0 from these newspapers with the lexical items ‘economy’, and ‘Jing Ji’ (經濟, economy) set as the search words.

It may be observed that both newspapers conceptualize the state of the economy via the JOURNEY metaphor. The two main constituent elements of the JOURNEY metaphor are the ‘economy’ as the traveller and the journey (or the path) itself. They are mainly derived from the image schemas PATH, BALANCE, UP-DOWN, IN-OUT (CONTAINER) and CYCLE. Although the correspondences selected in the mapping are similar, they may entail in different ways, leading to the manifestation of both similar and different conceptual metaphors regarding the economy. In essence, the analysis indicates that the UKG corpus focuses more on the economy as the traveller, while the HKEJ corpus focuses more on the background, i.e. the journey itself. It appears that cultural differences have led to the different focuses while delineating the abstract concept of the economy as a human traveller in the JOURNEY metaphor.

References


Dictionaries:


Metaphors of Initiation in Some Old English Poems

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The paper is an attempt to prove that the archetype of initiation forms the cognitive basis of the Old English poems: ‘The Wanderer’, ‘The Seafarer’, ‘The Wife’s Lament’, ‘The Husband’s Message’ and ‘The Panther’. The poems in question have been analyzed from the standpoints of frame semantics, discourse analysis and stylistic analysis. The study displays the archetype of initiation, the elements of the initiation frame being revealed in the plot structures of the poems as well as in their rich tropology.

In each of these poems (except ‘The Panther’) the image and the story of an individual in search of his Spiritual Self (‘the lost treasure’) is presented from a different perspective: it is conveyed through the dramatic monologue of the hero himself (‘The Wanderer’, The Seafarer’), reflected in the lament of the wife (‘The Wife’s Lament’, where the wife can be perceived as the symbol of the Anima), or depicted in the message carved on a rune-stave (‘The Husband’s Message’). The path of initiation and the hardships of the initiation process are represented allegorically by means of various symbols typical of the period of antiquity and the Middle Ages, the sea, for example, being the symbol of the lower world, the lower instincts, or the act of wandering/the sea journey being one of the components of initiation etc. It is noteworthy that the wife ( of ‘The Wife’s Lament’) lives in a cave under an oak tree; in the language of initiation symbolism, the cave is a sacred place denoting the mystic, unknowable depth of the conscious, and the oak, as is well-known, is considered to be a sacred tree in many cultures.

The poem ‘The Panther’ is of particular interest, since it is devoted to the symbol of initiation – the panther; the panther’s skin is the symbol of divine education, of the victory over the lower instincts and the lower world (symbolized by the dragon), and of spiritual wisdom. Hence a panther skin is worn by the gods and heroes of antique mythology and the priests of the mysteries; almost all of them achieved initiation after their descent to the underworld. According to the widely accepted interpretation of the poem, the panther serves as an allusion to Christ; however, the mention of the dragon evokes associations of the Holy Rider, St. George.

The paper discusses a number of other stylistic devices conveying the basic ideas of initiation wisdom.

Keywords: archetype of initiation, allegory, metaphor, symbol

References
Literary Translation, Stylistic Equivalence and Ad Hoc Concept Construction: 
A relevance-theoretic approach

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The paper is a relevance-theoretic attempt to account for the inevitable loss of meaning that initially pertains to the translator’s interpretation of ‘what is meant’ in a literary text by the author. Relevance Theory (Sperber and Wilson 1995 [1986]) claims that utterance interpretation takes place through three successive stages: the language module handles any linguistic input automatically, yielding a range of logical forms. Next, such logical forms are developed into complete propositions via decoding and pragmatic inferencing. During this second stage the hearer is expected to accomplish inferential tasks such as disambiguation, reference assignment and enrichment. Finally, the new information is deductively contextualized with the old information to yield strong/weak implicatures.

As for enrichment, Carston (2002) argues that concepts should be enriched until they are able to represent complete propositions and that this can be done via narrowing, broadening, and metaphorical extension (i.e. online concept construction). Regarding the first two strategies, the interpreter is supposed to retrieve relevant information that is already available in her memory. In contrast, metaphorical extension requires creating completely new sets of meaning during the actual interpretive process:

(1) He ordered fish in the restaurant. (*whale / trout) narrowing
(2) He has a square face. (*square/ squarish) broadening
(3) She is an ocean. (deep, wide, limitless self, etc.) metaphorical extension

When translating a metaphorical concept, a two-phase problem challenges any translator: first she should interpret the given metaphor herself via online concept construction and then she should provide readers with an ‘equivalent’ metaphor so that they can accomplish their own metaphorical extension that results in weak implicatures. Given that most poetic effects are triggered by weak implicatures, the success of a translator can only be judged upon her ability to initiate in the target language weak implicatures ‘similar’ to those that she already arrived at during her own interpretation. In this sense, the translator’s task is not simply to translate a concept but to design an inferential path for the readers, leading them to weak implicatures that are triggered by the given concept. The claim above will be tested on a number of poems by Nazim Hikmet, a famous Turkish poet, considering a number of stylistic peculiarities, with special reference to cost and effect relationships.
Keywords: relevance theory, translation, metaphor, metaphorical extension, style, implicature

References:
Metaphorical Extensions: Evidence from prepositional constructions in translation corpora

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In a seminal paper on metaphor, George Lakoff writes that “many of the basic concepts in our conceptual systems are [...] comprehended normally via metaphor – concepts like time, quantity, state, change, action, cause, purpose, means, modality and even the concept of a category” (2007 [1979]: 276). If such metaphorical extensions are the norm, one might expect to find a degree of similarity between the linguistic expressions used to encode predications of space, time etc. across languages. Certainly, one might expect to find some such similarity in the case of closely related languages spoken by communities with similar cultural backgrounds. This paper addresses the question of whether such expectations are in fact met. It does so by means of a quantitative and qualitative case study of some prepositional constructions and their translational equivalents in two closely-related languages. The data come from the English Norwegian Parallel Corpus and the Oslo Multilingual Corpus (see Johansson 2007).

Given the growing number of translation corpora, it is perhaps surprising that they have not formed the basis for more work on prepositions. Two notable exceptions are Schmied (1998) and Cosmelle & Gilquin (2008). The starting point for this paper is the hypothesis that the senses of a lexeme, in this case a preposition, which are usually translated by one and the same lexeme (or construction) are likely to be more closely related within the semantic network of the original lexeme than those translated by different lexemes. The methodology employed involves classifying the original tokens in terms of the semantic domain of the predications in question. Common domains are space, perception, time, means, cause etc. Translations which resemble the original syntactically are labelled convergent; translations which differ syntactically are labelled divergent. Convergent translations are further subdivided according to whether they employ the most closely related preposition (Norwegian gjennom for English through, for example) or an alternative preposition. Statistical calculations are then employed to establish whether the forms of translation of the various semantic classes differ significantly from those of the other classes. Finally, semantic networks are drawn on the basis of these calculations.

This paper examines all tokens of a selection of English prepositions in the English Norwegian Parallel Corpus, as well as the English and French translation equivalents of the closest corresponding propositions in Norwegian in the Oslo Multilingual Corpus.

Keynotes: translation equivalents, translation corpora, semantic networks
References


From A Poetry Translator's Point Of View

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Translators of poetry and poetic prose, literary genres rich in meaning and associations, encounter specific problems whenever the original text employs any kind of figurative language. These instances can be anything from a challenge to a nightmare to an insurmountable obstacle, but perhaps the professional experience of the relation of language to language in this context provides us, their translators, with some insights into the workings of metaphors, similes, irony and other comparable figures of speech. I have chosen two examples from my own area of work as a translator, and hope that they can provide a certain illumination of the role of sarcasm and what makes an image lose its meaning.

From T.S. Eliot's “The Waste Land” I have chosen an epithet rich in connotations for the readers of 1922, the year this long poem was first published, but one that would be simply puzzling or incomprehensible if translated directly today.

Certain that the Festival will allow some French intrusion, I have chosen a provocative phrase from Arthur Rimbaud's poem from 1873, “Une saison en enfer” (“A Season in Hell”), a phrase that has been translated into Swedish in three markedly different ways by two earlier translators and myself, giving an indication of what has been linguistically as well as ethically possible at different times from the 1930's onwards.

The existence of multiple translations of these two key texts in the Modernist canon into Swedish (and of course also into other languages) will provide further opportunities for comparison of different solutions to these translator's dilemmas. I will also serve up some additional examples of uses of figurative language and how it can or cannot be translated from Eliot and Rimbaud.

Keywords: poetry translation, figurative language, irony, loss of meaning, sarcasm

References:
Levels of Conventionality in Verbal and Visual Metaphors

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Recently, the question has been raised whether metaphors in different modalities (e.g. verbally or visually) are rooted at a deeper conceptual level, or whether metaphor is primarily a linguistic phenomenon (McGlone, 2007). If metaphors are indeed to be positioned on the conceptual level, certain mechanisms in processing verbal metaphors should also be discernable in processing metaphors in a different mode.

Bowdle & Gentner (2005) found that verbal metaphors undergo a career from novel to conventional. Novel metaphors have to be interpreted by making a comparison between the metaphor’s base and target, while frequently and widely used metaphors become conventionalised and can be interpreted directly by categorisation. In this project, we seek to assess whether the differences in processing of novel versus conventional metaphors are also operative in the processing of visual metaphors.

As a first step in this project, we investigated whether metaphors differ from one another with regard to the level of conventionality in both the verbal and visual modality. Therefore, we created 17 metaphoric items which could be presented either verbally (e.g. the phrase “this car is a rocket”) or visually (e.g. a picture of a car juxtaposed to a rocket) as if they were concept versions of advertisements. A group of participants individually rated conventionality (on 3 seven-point scales) for the visual metaphors, while a second group did the same for their verbal counterparts. After this questionnaire was filled out, all participants were interviewed and asked for their interpretation. Additionally, the items were rated for appreciation and aptness.

The results show that the experienced conventionality indeed varies with regard to the level of conventionality in the visual mode. Thus, a car juxtaposed to a rocket is considered to be conventional, a motorcycle helmet juxtaposed to a seashell is experienced as novel. For most of these metaphors, the results are similar in the verbal mode. Analysis also shows that the experienced conventionality of a metaphor is not dependent on the modality in which it is presented.

Furthermore, in both modalities metaphors are liked better when they are conventional. The theory presented by Philips & McQuarrie (2004) suggests that novel innovative metaphors should awaken the pleasure of complexity, but in the present research we find that even very conventional metaphors are preferred over novel metaphors.
**Keywords:** conceptual metaphor, novel, conventional, pictorial metaphor, juxtaposition, advertisements

**References**


Metaphors of Time in Inari Saami

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Inari Saami is an indigenous, endangered language spoken in northern Finland. This paper will provide numerous examples of how Inari Saami idioms systematically reflect the conceptual metaphor (Lakoff & Johnson 1980, 1999) TIME IS NATURE. In other words the Inari Saami people frequently refer to certain moments or periods of time by mentioning what happens in nature at that time. This metaphor systematically recurs throughout the research material. The ubiquitous English metaphor TIME IS MONEY, on the other hand, is found to be extremely rare in Inari Saami. This claim is based on the evidence provided by an idiom dictionary compiled by the author with an Inari Saami colleague (Idström & Morottaja 2006), a 1,300-page Inari Saami dictionary (Itkonen 1986–1989) and a few minor sources (e.g. Koskimies & Itkonen 1917, Itkonen 1992). The cultural background that explains the conceptual metaphor TIME IS NATURE is discussed within the framework of Edward Hall’s (1983) theory of time concepts by comparing Inari Saami with features of its material and social culture. The traditional Inari Saami culture was polychronic: the timing of human action was based on observations in the natural environment and spontaneous reactions to these observations rather than on preset schedules. This time concept results from the requirements of human adaptation to the harsh natural conditions of Lapland. The Inari Saami culture was based on fishing, hunting and reindeer husbandry and its language reflects this culture. In conclusion, it is emphasized that the need to exhaustively document the idioms of endangered, indigenous languages is an important and urgent priority.

Keywords: Inari Saami, idiom, conceptual metaphor/metonymy, time concept, endangered language

References
Market Forces For or Against The Greenhouse Effect? A case study in Finnish

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The correct and timely use of metaphors is an essential part of political speech. In this context metaphors can be seen as semantic tools that make it easier for speakers to share their points of view with other people. Metaphors are especially useful when one tries to clarify the core meaning of an abstract or complicated idea. Thus, when in the mid-1990’s Finns were discussing the possibility of joining the EU, the proponents of membership utilized the metaphor of “the EU train” that was just about to leave the station. In the end, a referendum was held in which the majority of Finns agreed that it is better to catch the train than miss it, even though some critics claimed that instead of a train we had stepped on a steamer that alarmingly resembled the Titanic.

This presentation studies metaphors not merely as objects but rather as tools of political persuasion. We assume that political discourse, when examined in real settings, may reveal the creative and flexible nature of metaphorical utterances. They are like weapons that can be used against their creators. As an example, the presentation will illustrate the dynamics of two common metaphors in Finnish, i.e., markkinavoimat ‘market forces’ and kasvihuoneilmiö ‘the greenhouse effect’. Since the late 1990’s these two metaphors have been used as tools of persuasion in the political debate concerning the prospects of various economic policies and their environmental effects. Our data are collected from parliamentary documents and political texts published in Finnish newspapers.

Keywords: political speech, persuasion, market forces, greenhouse effect
What Modification Does to Motivation: The transformation of figurative phraseological units via lexical substitution

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We have come a long way since the time phraseological units were considered to be completely fossilized in phraseology. Nowadays, the creative use of multiword lexemes or proverbs as puns has become more widespread than ever—its mastery is even required in some contexts, above all in advertising (Don’t fall in love … fall in coffee) and newspaper headlines (A pain in the ash).

As part of an individual PhD project on the modification of phraseological units by means of lexical substitution, and which includes less central categories like proverbs, familiar quotations or advertising slogans, this paper focuses exclusively on figurative examples. Besides a potential cultural or phonological motivation (onomatopoeia), a large number of multiword lexemes are metaphorically and/or metonymically motivated. But what happens to this motivation once the ties of fixed expressions are loosened, and the phraseology becomes altered for a special purpose in journalistic or advertising texts? This is a question that should definitely be addressed in a project which aims at establishing a comprehensive model of modificational principles and restrictions.

More precisely, the present ‘work in progress’ examines whether motivation is likely to be maintained in the modified forms. Apart from dealing with the modification of metaphorically and metonymically motivated phraseological units in general, some more specific questions also require consideration: with metaphor, for example, it is particularly interesting to look at conceptual metaphor and the impact modification has on it. Furthermore, when it comes to unintended variation (systematic or not) of phraseological units, relationships of contiguity between variants play an important role. Presumably, this will not, however, be the case with intended, occasional alterations of phraseological units, which rely heavily on contextualization and formal similarity. In treating these issues, a collection of German, English and French newspaper headlines, as well as random examples from advertisements and television, will be analyzed in detail.

Keywords: phraseology, metaphor, metonymy, modification, punning

References:
Iconicity in Storytelling

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This paper deals with how storytellers vary their speech rate while reading aloud about “fast” versus “slow” events. Some of these events were non-metaphorical (e.g., those in which someone is racing/crawling down highways) while other events were metaphorical (e.g., those in which someone is on a fast track/slow path to success). University students were asked to read a number of short stories in a dramatic way. The stories were recorded and the reading-aloud times measured. The hypothesis we explored was that while reading, storytellers engage in embodied simulation processes in which they tacitly imagined themselves doing the actions mentioned. Creating these simulations should affect the speed with which people spoke of the different non-metaphorical and metaphorical events. “Fast” stories (about, e.g., people on the road to success) should consequently be read faster than “slow” stories (about, e.g., people on the path to success). Psycholinguistic experiments have previously shown that people engage in simulation processes during their understanding of metaphorical language (Gibbs & Matlock 2008). Other studies have demonstrated that people produce relevant vocal gestures in conversation in which their rates of speaking parallel the iconicity of the events referred to in real-world events (Perlman, in press). Analyses of people’s reading speeds indeed showed both non-metaphorical and metaphorical descriptions of “fast” events were delivered more quickly than were both the non-metaphorical and metaphorical depictions of the “slow” events.

These findings are consistent with the claim that understanding metaphorical events partly engages imaginative simulation processes in which people think of themselves performing the actions described in these events. Thus, people appear to imagine themselves moving in fast and slow ways when thinking about, and reading aloud, events that are purely metaphorical and do not specifically refer to real motion (e.g. the fast track to success). Moreover, our results suggest that vocal iconic gestures are a fruitful way to study people’s immediate conceptions of metaphorical and non-metaphorical events in discourse.

References:
Metaphorical Challenges in Foreign Language Classrooms

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When a foreign language learner encounters a metaphor, various problems arise. These complications are, however, not simply negative stumbling blocks, which should perhaps be avoided altogether, but also contain a particular potential that we need to harness for the purposes of foreign language learning. This paper thus argues for a productive approach to metaphorical challenges. To this end, two common complications will be examined more closely: first, the socio-cultural shaping of metaphors and the attendant implications for learning and mastering a foreign language, and second, the particular situation that occurs when foreign language learners encounter a lexicalised metaphor unfamiliar to them via their mother tongue or other languages.

1. According to Lakoff & Johnson (2008: 22), lexicalised metaphors can be classified using superordinate conceptual metaphors. Moreover, innovative metaphors are, consciously or unconsciously, predefined by conceptual metaphors. Even if we cannot equate the use of a metaphor with the belief in its content, the metaphors a speaker chooses tell us a good deal about his or her attitudes towards the topic. Contrary to Weinrich’s view of Europe as a unified ‘imagery community’ (Weinrich 1976: 287), scholars have in recent decades argued that we can uncover cultural differences by studying the conceptual metaphors of different languages. For foreign language learners, knowing the most common conceptual metaphors is thus important if they wish to express themselves idiomatically and acquire cultural knowledge. Apart from idiomatic linguistic building blocks and cultural information, metaphors offer optimal occasions for reflecting upon one’s own and foreign languages and cultures.

2. What characterises the situation of the foreign language learner, who in contrast to a native speaker must first consciously learn the language and the metaphorical cultural thought patterns it contains, is that all lexicalised metaphors unfamiliar to the learner from other languages begin by being innovative again. A learner is, consequently, confronted with an enormous number of (subjectively viewed) innovative metaphors, making a high level of metaphorical competence particularly important. This automatically more intense preoccupation with metaphors can also make them easier to retain if this issue is explicitly addressed. By working with metaphors, learners can also shield themselves from manipulative use of language when they realise, by comparing metaphors in various languages, that a metaphor represents, not a mimetic depiction of reality, but rather always only one possible point of view, a point of view which emphasises a certain aspects of a subject and conceals others.

Keywords: education, learner, socio-cultural, lexicalised, innovative
References
Temperature Metaphors in English and Ukrainian

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Although temperature is reckoned to be a basic domain of human experience (Langacker 1987: 149), surprisingly, it has not been given due coverage in studies of either literal or figurative senses both in individual languages and cross-linguistically. Among the few exceptions to this dearth of research, there is some attention to the association between temperature and emotions, which has been formulated in the conceptual metaphors AFFECTION IS WARMTH, INTENSITY OF EMOTION IS HEAT and some others (Grady 1997, Kövecses 2006, to name a few). However, a closer study shows that temperature is a rich source domain, which is also conventionally mapped onto other basic domains like COLOUR or SOUND, as well as numerous abstract domains, including but not limited to, REASON, WORK, INTERPERSONAL RELATIONS and SOCIAL INTERACTION.

In fact, the temperature domain is treated in the current paper as part of a broader semantic network manifesting conceptualization of the man–environment interrelation and interaction. Given that this relation is “interinclusive”, i.e. on the one hand, people are part of the environment, on the other hand, they internalize the world around them (cf. Piaget’s (1980) distinction between assimilation and accommodation), the emphasis on the fundamentality of embodied experience (Johnson 2005, Lakoff 1987) should not lead to the underreporting of non-egocentric frames of reference (Levinson 2003) activated in various semantic domains, including those grounded in perception.

In the paper, the metaphorical potential of English and Ukrainian temperature adjectives in both attributive and predicative functions as well as the nominal expressions for fire and ice/frost, which are prototypical sources of heat and cold, respectively, is explored and contrasted, in order to seek answers to three major research problems: 1) the role of the temperature domain in spatial representation and conceptualization of reference frames; 2) a typology of conventional target domains for temperature metaphors in English and Ukrainian; and 3) similarity and variation in the distribution of metaphorically motivated polysemous patterns of English and Ukrainian temperature terms and their phraseological activity in both grammar and usage.

Keywords: temperature domain, conceptual metaphor, reference frames, English and Ukrainian adjectives, polysemous patterns, phraseological activity

References


"I am a wondrous creature"—thus begins Exeter Book riddle 25 (or 23; the numbers vary). Unlike many simpler metalinguistic brain-teasers such as misleading crossword-puzzle definitions, or conundrums and puns (*When is a door not a door? When it’s a jar!* *When is a conundrum catching? When it’s a snare drum!*), riddles have long taken the form of elaborate short poems. Part of the art of a well-constructed poetic riddle is precisely its length (anywhere from 5 to more than 100 lines), which allows the number of ambiguous clues to multiply. What is at stake is finding an interpretation which accounts for all of the information in the poem, with no loose ends. The nearly 100 Exeter riddles, written down in the 10th century and studied since the late 19th century, have received numerous interpretations, suggesting that the choice of dominant cognitive domain (required to read the riddle “successfully”) may not be as simple as a deterministic view might suggest. Indeed, there are clearly riddles with at least two answers (in parallel to e.g. allegorical texts such as *Pilgrim’s Progress* or *The Faerie Queen*, not to mention the multilayered exegetical tradition of Biblical studies). In this paper, a series of answers to the Exeter riddles will be examined, to see how modern approaches to metaphor can shed light on the interpretive processes involved.

**Keywords:** Anglo-Saxon riddles, Exeter Book, riddles

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A Bible Falling Apart Belongs To One Who Isn’t: Metaphor in American church marquees

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This paper presents the results of an exploratory investigation into the use of metaphor in a particularly American form of advertising, namely church marquees. Such marquees are outdoor changeable copy or LED signs, typically located on church property but visible to passing motorists. They serve various purposes, which include informing the congregation of church events, boosting the church’s attendance and—by extension—its finances, and allowing the minister a means of influencing and/or serving the local community. Active users change their captions weekly. In essence, these signs are billboards for the Lord, one-sentence sermons (J.M. Stewart Corporation 2008, Rentaria 2005, Shafrir 2007).

The space available for messages on church marquees is extremely restricted, due to practical considerations of traffic patterns near the sign (motorists must be able to digest the contents in a brief moment while driving by) and local zoning regulations (which regulate the size of signs). Consequently, careful consideration must be given to the message, which ideally should be inspirational, thoughtful and/or humorous to attract the maximum amount of (preferably) positive attention (J.M. Stewart Corporation 2010, Verbrugge 1999: 13-19).

Deliberate use of conventional metaphor, such as the word play that frequently features in puns, newspaper/sports headlines, and bumper stickers, provides one effective means of fulfilling church requirements (see Steen 2008: 223). In particular, bridge metaphors, which exploit a “common boundary between two fields” (Kittay 1987: 275) by simultaneously affording a literal and metaphorical reading, would appear to be especially effective. Documented examples of such messages from how-to books as well as both online and coffee-table photo collections of marquees are replete with pithy captions such as the light-hearted For a healthy heart, give your faith a workout or the play on words To prevent sinburn use sonscreen, the more ominous Turn or burn, and the thought-provoking Aim at nothing and you will always hit it (see e.g. Claassen 2005, Glusenkamp 1996, Harvey 2007, Paulson and Paulson 2006, Verbrugge 1999, Wikihow 2008).

This study is a corpus-driven pilot project, where a small corpus of weekly photos of church marquees has been collected over a four-month period in 2010. Baptist, Methodist, Pentecostal, and Unitarian Universalist denominations are represented in the corpus, together with nondenominational Christian churches. The primary purpose is to shed light on the degree to which documented collections of church signs reflect actual church practice, focusing on the use of metaphor in the messages, in terms of both frequency and type. The study thus weds two areas
which have been the focus of little to no academic research: American church marquees and bridge metaphors.

**Keywords:** American church marquees, bridge metaphor, religion in the United States

**References**


Conceptual Metaphors in Body-part Idioms: Five pivotal physio-cognitive domains of human activity in five languages

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Background. The aim of the present comparative study of English, German, Swedish, Russian and Finnish is to analyze to which degree (N+) VP body-part idioms with human referents exhibit conceptual links between the lexical items involving ‘head’, ‘hand/arm’, ‘eye’, ‘mouth’, and ‘heart’ and the activity domains of COGNITION, MOTOR ACTION, PERCEPTION, COMMUNICATION and AFFECT, respectively.

Data. The data is based on lists of body-part idioms collected from various dictionaries in the five languages analyzed and subjected to corpora-based frequency analyses (see Niemi et al. 2010). The body-parts referring to ‘head’, ‘hand/arm’, ‘eye’, and ‘heart’ were the top four in our frequency lists. ‘Mouth’ was the seventh most frequent body-part in general, although in the Finnish data it was the fifth most frequent body-part in idioms. It was nevertheless included in the analysis because it allowed us to investigate whether the human capacity of (oral) communication could be linked to it.

Results. Our results, which are based on detailed analysis of our body-part idiom lists, indicate that in spite of the typological (structural) and genealogical differences among these five languages, the lexical terms for the five body-parts ‘head’, ‘hand/arm’, ‘eye’, ‘mouth’, and ‘heart’ frequently refer to the physio-cognitive domains of COGNITION, MOTOR ACTION, PERCEPTION, COMMUNICATION and AFFECT, respectively. As could probably be expected on the basis of our shared cultural background, there do not seem to be dramatic differences between the five languages concerned, but there are more subtle differences that will be discussed in our presentation.

Keywords: body-part idioms, conceptual metaphors, corpus analysis, cultural background

References

The Functions of Metaphor in English Popular Technology

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Technology is so deeply embedded in everyday life that people have developed various beliefs, values and attitudes towards it which may be expressed through language in technology texts. Following this underlying assumption, the present project studies the metaphorical conceptualisation of technology in English and Greek, in order to ascertain what kind of source domains are involved in the structure of the target domain TECHNOLOGY (Lakoff & Johnson 1980). The paper examines how technology is described and perceived, with the aim of highlighting social and cultural aspects in addition to technical and specialized aspects (Kövecses 2005). It also draws attention to the functions of metaphor within technological discourse (Semino 2008).

The data comprises four popular technology magazines published in 2006/2007 in the UK (PCWorld, ComputerActive) and USA (PCMagazine, T3). A total of 48 articles were selected and distinguished into the broader themes of personal computing, the Internet and technology gadgets. Analysis of the data produced approximately 7,000 metaphorical expressions divided into 14 main metaphors and 29 submetaphors, varying from animate to inanimate objects (PERSON, MACHINE) and from abstract to concrete concepts (LIFESTYLE, FORTRESS).

The metaphor categories reveal that metaphor serves a variety of functions for technology and its users. Metaphor is employed as a means of understanding technology, which is closely related to the development of terminology for making computers comprehensible. It is used for communicating technology, involving metaphors which reflect personal views and perceptions; it is employed as an image-maker and constructs a socio-cultural image of technology by correlating it with social symbols and modern lifestyles. Metaphor is also used for humanizing technology (personification), thereby rendering it more user-friendly and accessible. Lastly, metaphor guides users about how to feel about and evaluate technology, by evoking positive or negative emotional responses, which leads to making similar value judgments. These functions are to some extent interrelated and coexist in many metaphor categories.

While the relationship of metaphor and technology has its roots in the creation of computer terminology and software for exegetical purposes, it seems that users of technology exploit even further the use of metaphor for the purpose of describing technology’s multi-faceted nature. This diversity in metaphor function demonstrates the shift of metaphor use alongside the development of technology, and the changes in users’ views of technology progressing from its inception as a machine to its full integration into societal life as part of our modern lifestyle.
Keywords: functions of metaphor, popular technology discourse, English language

References
An Iconic Diagram Logic of Metaphors

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Three theses are defended: (1) that metaphors create non-literal meaning; (2) that metaphoric meaning is a matter of iconic forms of logic; and (3) that a comprehensive semantics of such a logic of metaphors requires a modal (‘many-world’) interpretation. The logic of metaphors takes similarity considerations to be a species of iconicity. We explain the logic by building upon Charles Peirce’s theory of logical iconicity, diagrammatic logic (Peirce 1931-58, Pietarinen 2006). Peirce took metaphors to be iconic representations “representing a parallelism” in another media (Peirce 1931-58: 2.277), which we can explain in terms of (1), (2) and (3). A consequence of this explanation is a refutation of another set of theses about linguistic meaning prevailing in the literature in philosophy of language and cognitive linguistics (Turner & Fauconnier 1995): (i) Meaning Holism, (ii) the Language of Thought hypothesis, and (iii) psychologism about metaphoric meaning.

The logic of metaphors takes similarity considerations to be central to iconicity. I argue that similarity considerations are a species of iconicity in the sense of Peirce’s theory of diagrammatic signs. He took metaphors to be iconic representations with parallelism in another media. An explanation of this remark rests on the arguments defending the theses (1), (2) and (3).

According to Peirce, metaphors are specific kinds of iconic signs. He terms them hypoicons and takes such hypoiconic signs to lie at the heart of metaphoric meaning. Such a characterisation provides grounds for construing an argument for metaphors as conveyors of non-literal meaning. In other words, iconicity enables various similarity considerations essential to non-literal meaning, including metaphoric meaning.

My proposal for the logic of metaphors is built upon the diagrammatic system of Existential Graphs (Peirce 1931-58, Pietarinen 2006). For instance, images are the ‘indecomposable’ ingredients in the diagrammatic representations of the content of thought. Indecomposables provide the points of termination for the meaning-constitutive processes of interpreting those representations. However, the structure of these metaphor diagrams is more complex than what might be expected if they were used to represent ordinary intensional concepts. The theory moreover uses similarity comparisons through the composition of concepts, which is an operation involving diagrammatic representations. Because metaphors are certain fairly sophisticated forms evolved from diagrams, I formulate the logic of metaphors in an iconic language of diagrammatic logic with a special modal ingredient (developing on an idea of Hintikka & Sandu 1994).

In consequence, metaphors can be true or false, and the current non-truth conditional cognitive theories of semantics of metaphors can be dispensed with. What follows is a refutation
of another set of prevailing theses about linguistic meaning: (i) Meaning Holism, (ii) the Language of Thought hypothesis, and (iii) psychologism about metaphorical meaning.

**Keywords:** hypoicons, Peirce, diagram logic, modality

**References:**


Animal Metaphors in Farsi

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When we encounter metaphors we are dealing with the figurative level of meaning of a language. Metaphors and the way they are formed are always an intricate study which demands a holistic approach.

In every language we may find many animal metaphors which function as substitutes for human characteristics. In other words, by usage of an animal metaphor we intend to suggest a human characteristic in the guise of an animal. For instance when we use dog as a metaphor for a man’s characteristics (loyalty or anger), we evoke the loyalty that is true about dogs because they are animals loyal to their masters. This could be the case in many languages. However, there are metaphors which are language- and culture-specific. In other words, some metaphors are used in a given language, say Farsi, for a very special characteristic which might not be common in other languages. For further proof we need to compare animal metaphors in several languages.

Many animals are characterized by one or more attributes which are common to human beings. If we consider a wolf as an evil guy and a lion as a brave person, this appears in fact to be universal, yet somehow cultural dependent, so that we might find differences in attribute categorization among languages, due to cultural differences. However in no language does a lion stand for a weak or evil person. In this case, we need comparative studies to determine which attribute a given animal stand for and possibly why, and whether there is any difference among cultures which may be traced in languages—and why is this so?

In cognitive semantics we consider the conceptual domain to shape our conceptual metaphors. Animal metaphors could be considered as conceptual, since we have an attribute, indeed a concept. This concept is abstracted out of human characteristics, then is realized and is associated with an animal. The animal by which we express a human characteristic is selected based upon cultural experiences of speakers of that language. Moreover, this selection is based on universal ideas and concepts and is thus not random or without reason. In fact, based on human behaviors and or appearance, we might draw some animal’s characteristics (physically or behaviorally) and compare them to human characters.

In this paper, animal metaphors in Farsi will be discussed as vehicles for human beings and their characteristics as tenors, with examples drawn from literary and everyday language.

**Keywords:** Animal metaphors, attributes, categorization, cognitive semantics, concept

**References**
Abstracts

The Stockholm 2010 Metaphor Festival

Version 2.0


On The Heuristic Power Of Metaphors
(The Metaphors of LINE and POINT)

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1. An apt metaphor suggests directions for a theory.
   We will corroborate this slightly paraphrased thesis from Brown (2008: 26) with a case from linguistics.

2. The metaphors of LINE and POINT are used by various theories in aspectology.
   According to the most famous one, endorsed by de Saussure, the perfective aspect represents an action as a point, whereas its representation by the imperfective aspect can be compared to a line (Saussure 1995: 161-162).

   The radically different aspectological theory developed by G.S. Samedov uses the metaphors of LINE and POINT to interpret the meaning of a process and the meaning of the limits of a process (its perfectivity), respectively. The cognitive nature of these meanings is explained as the ability of attention to spread evenly (along a line) or focus (on a point).

   The heuristic value of these metaphors can be illustrated with the following example.

3. This is the case of the synonymy of the Russian constructions nachat’+INF and stat’+INF. Both have the meaning of beginning (or initiality) and are translated into English as to begin + INF. Both are widely used. The areas of their usage fully coincide. The main components of both are perfective, whereas only imperfectives are permitted as their non-main components. It is clear, however, that the semantic identity of these constructions cannot be absolute.

   Indeed, stat’+INF is used much more frequently than nachat’+INF. Hence, according to the Kruszewski-Kuryłowicz rule (Березин 1998: 15) we can state that stat’+INF is semantically simpler than nachat’+INF.

   Thus, we face a paradox. On the one hand, our analysis (ignoring irrelevant details) reveals three semantic components in the meaning of each construction: 1) the meaning of the process that belongs to the main component – LINE; 2) perfectivity – POINT; 3) the meaning of the process inherent in the non-main component – LINE. On the other hand, the meaning of stat’+INF contains fewer than three components, for it is simpler than the meaning of nachat’+INF.

   The paradox is solved if we consider the initiality inherent in nachat’+INF to be like a LINE and the initiality belonging to stat’+INF to be like a POINT.

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1 Do not confuse it with the homonymous imperfective construction stat’+INF.
2 The idea is derived from G.S. Samedov (Самедов 1968: 117, 118).
The visual metaphors of LINE and POINT illustrate the meaning of nachat’+INF:

initiality as a process  process

perfectivity (the final POINT)

As regards stat’+INF, here two meanings of a process (two LINES) merge into one syncretic one. This is possible because perfectivity inherent in the stat’ is the initial POINT, and it does not prevent this merger:

initiality as a limit,
or perfectivity (the initial POINT)

a syncretic process

Keywords: aspectology, linear initiality, non-aspectual initiality, punctive initiality, aspectual initiality.

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The Metonymic Access of Affective Concepts

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Examples from the affective domain have been plentifully employed for illustrating and sustaining the claims of the conceptual metaphor theory (Lakoff 1980, 1993, Kövecses 1986, King 2007, Yu 1995, Matsuki1995, Soriano 2003, etc.). According to this position, affective concepts (like many other abstract concepts) are metaphorically structured, i.e. conceptualized in terms of more concrete domains. In the most radical version of this theory, the metaphoric structure of affective concepts is posited as an obligatory conceptual universal: it is impossible to think and talk about affective experience without resorting to metaphor. In this study, extensive cross-linguistic qualitative data, collected on several superordinate affective categories in 6 languages (Scandinavian and Romance families) and on 18 different basic-level categories in Danish and Romanian have been analysed with the aim of assessing (among other matters) whether 1) affective concepts are metaphorically structured, and if so; 2) to what extent (i.e. whether in an obligatory manner); 3) what the formats and conceptual domains involved are likely to be; 4) whether “national styles” can be delineated in people’s use (extent, format, content) of metaphor or other figurative language.

The data indicates that affective experience is generally conceptualized in terms of scenarios and that respondents access affective concepts metonymically, focusing first and foremost on antecedents and consequences of affect. Metaphor may abound when people have to deal with explaining the subjective feeling of having an affective experience, or when focusing on aspects pertaining to affect-induced cognitive biases, regulation and control strategies, but in none of these cases can metaphor be said to be obligatory. Such metaphors do not appear to accomplish a discriminatory role, such that it could capture the specificity of affective experience in relation to other mental processes (such concepts may share, for instance, metaphors of mental causation or psychological force dynamics). Instead, metonymy affords metaphor. It is not the affective experience as a gestalt which is understood in terms of less abstract domains; the metaphoric mapping, when it applies, concerns specific aspects of affective experience which can be accessed, optionally, in a metaphoric or non-metaphoric way. Finally, the data do not allow for the identification of some affective master-metaphor (as suggested by previous studies) that would be able to summarize the types of knowledge elicited by accessing affective concepts (a theory- or knowledge-based approach to concepts is adopted here, in line with Murphy & Medin 1985, Murphy 2003).
Keywords: emotion, metonymy, knowledge-based approaches, Romance languages, Scandinavian languages

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Simile and Metaphor as Means of Expressing Humour and Satire

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This paper deals with the analysis of simile and metaphor as effective means of expressing humour in fiction. Simile is defined as a stylistic device whose essence lies in comparing two real objects that belong to different classes. The objects compared are not completely identical, but resemble each other, and the realization of their similarity produces new understanding of the objects described. The object compared is qualified as the “subject of comparison”, the object to which the object is compared is qualified as the “object of comparison”. They are united by common feature, the “tertium comparationis”. Humor ous simile implies unexpected, non-traditional comparison of objects or phenomena. The greater the discrepancy between subject and object of comparison is, the more different they are in terms of semantics and style, and the more striking the comical effect produced. Humorous simile implies ridicule and slight rejection of the object, though it does not provoke negative evaluation, while satirical simile emphasizes negative evaluation and a negative attitude to the object described. The humorous or satirical effect is intensified when objects are compared to animals, birds, insects or lifeless objects.

Metaphor is regarded as a stylistic device that resembles simile in its functions, though it is noted that metaphor and simile are not identical, and metaphor should not be regarded only as a hidden comparison. While simile can indicate both permanent and temporary characteristics and qualities of the object, metaphor primarily indicates permanent characteristics or qualities; it functions as the secondary nomination* of the object or phenomena. Metaphors are powerful means of expressing humour or satire. In the present case an individual author’s metaphors are considered. Like humorous and satirical simile, humorous and satirical metaphor compares objects which seem incomparable; it creates unexpected, surprising, paradoxical associations. The more unexpected this discrepancy is, the more powerful the comic effect becomes. But unlike other expressive means, metaphor needs a prepared reader to decode any humorous or satirical effect created by it.

The stylistic potential of simile and metaphor as means of expressing humour and satire, as well as their interaction with stylistic devices at other language levels, is analyzed on the basis of specific modern American short stories.

*Secondary nomination is used as the term to denote the process of giving a new name to the object (as in case of metaphors, nicknames etc.).

Keywords: simile, metaphor, humour, satire, comical effect
References
The Ultimate Experiential Basis (Source Domain)

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The current proposals for the fundamental experiential basis, the ultimate source domain, e.g. space (Radden, 2005) and structure (Grady, Taub, and Morgan, 1996), are ill-grounded. Structure and space relationships (orientation) are only aspects of physical objects. The present paper claims that understanding phenomena in terms of physical objects, here called objectification, is a primeval and fundamental mechanism in metaphorization. This identification of the ultimate source domain is founded on a simple, elementary distinction between the physical and non-physical worlds. In sensory terms, the distinction is based on the most fundamental property of objects, density (mass), as experienced by touch. Everything we touch and see consists of physical objects, and this is why the object level is absent from our mind and language (e.g. we do not say: *it’s an object, and it’s a cow). This is so, because:

a) touch develops in the 8th week of foetal life.
b) the neural system develops in the 8th week of foetal life.

Thus, the experience of density (object) through touch is programmed earliest and at the deepest level of the neural system.

The material/non-material distinction allows for the following typology:

concrete-to-concrete: Capt. Jones is a perfect iceberg;
concrete-to-abstract (OBJECTIFICATION): Thoughts can be scattered and collected, have weight (like objects), can be born or be pregnant, or can strike (animate beings);
abstract-to-abstract: LIFE IS A JOURNEY; Love is the wisdom of the fool.
abstract-to-concrete (possibly): He is a threat/nuisance.

Objectification played the greatest role in the development of abstract thinking. In that stage abstract entities were identified, conceptualized and assigned language expressions from the physical domain.

This new typology reflects the phylogenetic development of metaphorization and abstract thinking. Our ancestors first talked about the physical world, moving gradually from concrete-to-concrete, through concrete-to-abstract, to abstract-to-abstract metaphorization, that is, in the generally recognized direction from concrete to abstract.

Keywords: experiential basis, objectification, material/non-material distinction, typology of metaphors
**References**


Forms and Functions of Figurative Language in Nigerian SMS Discourse

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The advent of mobile telecommunication technology is a major communication breakthrough for Africans. This technology, which reached Nigeria in 2001, has become the major technology of socialization in the country, especially among young people (Chiluwa, 2008, Taiwo, 2009, 2010). The written but conceptually oral nature of SMS, coupled with its elastic and less rule-governed nature, encourages creative ingenuity in the users (Bush, 2005). This study is a report on an investigation based on a corpus of 700 text messages composed and sent by Nigerian mobile phone users. It discusses Nigerian SMS users’ employment of imagery and rhetorical devices, such as metaphor, irony, pun, hyperbole, metonymy, rhymes, and so forth to evoke and project the meaning and truth of human experiences within the country’s socio-cultural context.

Keywords: telecommunication, technology, SMS, Nigeria, text message, context

References


Perceptual Enhancement in Conceptual Processing

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In metaphor processing, one object, the target, is compared to and understood in terms of another object, the source. A number of studies suggest that in processing visual metaphors, perceptual similarity between two objects may enhance the conceptual (e.g., metaphorical) linking of the two. Although several types of visual figuration have been extensively described (Schilperoord, Maes & Ferdinandusse 2009, Teng & Sun 2002), little is known about how perceptual features contribute to the establishment of this conceptual link. Answering this question requires us to gain insight into the distinct roles of perceptual and conceptual similarities in the process of matching object pairs. Therefore, we investigated the processing of the four possible combinations of conceptually (C+/C-) and perceptually (P+/P-) (dis)similar picture pairs using a same-different task. Each picture pair consisted of a match and a target picture, which were presented successively.

In Experiment 1 we explored whether perceptual processes during object pair processing were affected by conceptual (dis)similarities between the objects. The results indicated that it took participants longer to give a ‘different’ response if two objects shared perceptual features than if they did not. The presence of perceptual similarity also led to more response errors. Both findings were relatively unaffected by conceptual (dis)similarity of the objects. In general, Experiment 1 showed that perceptual similarity plays the leading role in picture pair processing.

In order to investigate whether perceptual features enhance conceptual processing, Experiment 2 investigated whether conceptual processes during object pair processing are affected by perceptual (dis)similarities. The results showed that perceptual similarity affects task performance, both when the picture pairs do and do not show conceptual similarity. That is, if objects are conceptually similar, perceptual similarity leads to faster ‘same’ responses, whereas if objects are conceptually dissimilar, perceptual similarity leads to slower ‘different’ responses. The former confirms perceptual enhancement in conceptual processing. But, considering the interaction between conceptual and perceptual similarity, and our main topic of interest—i.e. the influence of perceptual factors on visual metaphor processing—, the most telling result is that perceptual similarity also influences the type of response given. That is, in processing apparently conceptually dissimilar objects, perceptual similarity results in more ‘same’ responses than when there is no perceptual similarity. This finding suggests perceptual enhancement in metaphorical processing. That is, participants judged a conceptually dissimilar object pair to be functionally similar, simply based on perceptual features.

Keywords: visual metaphors, perceptual processing, conceptual processing
References
Two Types of Metaphors for Prepositions of English and Other Languages

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The purpose of this study is to show the following two points; first, based on English and other languages, metaphor plays a very important role for semantic extensions of prepositions of natural languages. Second, this language sample shows many cases which at first sight appear to be problematic for metaphorical explanation, but the author will argue that these can be explained by more general metaphor, or what may be called ‘Source-directional pathway.’ Metaphor has been considered as the main mechanism for semantic extensions or grammaticalization cases of prepositions in many languages throughout the world where the same relational meanings (or topological structure, to use Talmy’s term (1988)) are preserved between a lexical source and the resulting grammatical meaning, or between two grammatical meanings along a grammaticalization path (see especially Sweetser 1988, Heine et al. 1991, Croft 1991). On the basis of 68 languages, this study argues that this is partly correct: the original semantic schemata have been preserved, such as the change from Allative to Purpose meanings, as proposed by many linguists. But unlike the claims of many previous studies, this approach is far from sufficient.

Assuming that one inevitable element of causative structure is some kind of directionality of force, we then have many ‘exceptional cases’ such as Time to Cause, from Locative to Agent, from Purpose to Cause, or from Locative to Cause. We can claim that these are, as Dirven (1995) and others suggest, individual metaphors such as ‘cause as proximity’ (e.g. by), ‘cause as accompaniment’ (e.g. with), ‘cause as connection and path’ (e.g. by), ‘cause as volume’ (e.g. in), or as in Lakoff and Johnson (1980), ‘causer for states of affairs (agent)’ as source of moving entities (e.g. German von, Latin ab, Italian da), and reasonably find some motivations behind these metaphors. But if we do this, we then miss one important point: these cases and others show unidirectional change to Source meanings (instead of Goal meaning, such as ‘purpose’). We will discuss possible reason why this ‘general metaphor’ (semantic extension from Source to Target Domain) occurs across languages. Therefore, semantic changes of pre-/postpositions can be explained by two types of metaphors: one is preservation of semantic structures from source to target domains, and the other one is a more general metaphor (Source-oriented pathway metaphor).

Keywords: grammaticalization, pre-/postpositions, semantic changes, Source-oriented pathway metaphor
References
Digitally Away From Keyboard: An investigation of the initialism AFK

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From a historical perspective, the development of the Internet is a relatively recent phenomenon. It has instigated changes in many areas of everyday life as well as in various specialized fields. Depending to a large extent on written language, this field offers new possibilities for linguistic research. However, exploring language phenomena in the Internet domain involves certain difficulties. Collection and organization of data represent substantial challenges, as does the rapid changes in Internet language, which quickly make results from traditional linguistic research out of date (Crystal, 2001).

This presentation seeks to describe how an initialism in the Internet language domain can be analyzed from a linguistic perspective, and thus exemplify linguistic versatility within the Internet language context. A cognitive semantics approach constitutes the theoretical framework of the investigation, which emphasizes sense relations, word formation, and domain analysis.

The initialism investigated is AFK, which most commonly stands for the expression Away From Keyboard. To be AFK is a phrase that commonly occurs in the Internet language domain to express an idea of distance or disconnection from some aspect of the Internet, or an Internet activity.

The analysis of the primary data shows that phenomena such as conversion and compounding frequently occur. Also, the findings of the study show that the initialism AFK can undergo a metonymic shift from a literal meaning to a more abstract use within a specific Internet context. In gaming and social media contexts this appears to be a prominent feature of the initialism AFK.

Keywords: initialism, cognitive domain, Internet language, sense relations, word formation, metonymy

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