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**Draft version 1.1: Not to be quoted.**

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### Abstracts: Workshop on Figurative Language in Nineteenth-Century Prose (in honor of the Dickens Bicentennial)

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The Stockholm 2011 Metaphor Festival
September 8–10

Prufrock by T.S. Eliot

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The Semiotics of Metaphor

Susie Caruso
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Metaphorical Picture in Traumatology

Campus Maps

Frescati Campus
The main University campus, including the South House

The “South House”
Södra huset: Where the Festival is being held
The Roles and Structure of Comparisons, Similes, and Metaphors in Natural Language (An Analogical System)

Patrick Hanks

University of the West of England & University of Wolverhampton (UK)

This presentation is based on close empirical analysis of figurative language in the British National Corpus and certain other texts, using the techniques of Corpus Pattern Analysis (CPA; Hanks 2004; Hanks & Pustejovsky 2005; Hanks, in press). We focus on the communicative function of figurative language, rather than on its conceptual function alone.

We start with metaphor. A vast literature on metaphor has been published in recent years, much of it focusing on conceptual metaphors within the field of cognitive linguistics. My focus instead, following Deignan, Stefanowitsch, and others, is on linguistic metaphors. What is the justification for distinguishing metaphor from literal language? What is the relationship between metaphor and linguistic/literary creativity? What is the relationship between metaphor, simile, and other kinds of figurative language? The distinction between conceptual metaphor and linguistic metaphor is examined, before we move on to similes.

With regard to similes, Donald Davidson famously argued that “All similes are trivially true: everything is like everything else.” Is there anything in this, or is it simply a momentary lapse on the part of a great philosopher? I shall argue that, in the first place, Davidson’s assertion overlooks the essential difference between comparisons and similes; in the second place it overlooks the factor of gradability: some things are more alike than others. This fact turns out to be of considerable importance in understanding the nature of meaning in language. We shall examine the relationships between similes and sets, and comparisons and sets, contrasting on the one hand the linguistic structure of similes and comparisons and on the other that of metaphors and literal declarative statements.

References:

Hanks, Patrick. In press.
—. 2004.

Towards an Integrated Account of Metaphor and Narrative in Literature
In cognitive studies as well as cognitive literary studies there are two central views of human cognition: according to one explanation, we think in figurative – especially metaphorical – ways (Lakoff & Johnson, Gibbs, etc.), while the other stance holds that thought is basically narrative (Bruner, Damasio, etc.). I suggest that such a division is not tenable and thus that it is about time to study the multifaceted modes of human cognition. That is, despite popular accounts to the contrary, there simply is not a way of thinking, but remarkably complex ways of thought. This is especially evident in literature, which David Lodge memorably has termed “a record of human consciousness, the richest and most comprehensive we have”. In this paper I try to show how figurative language, especially metaphor and symbol, is intertwined with narrative and provide a host of examples from lyrical poetry to novels to corroborate my argument. I go on to offer an “account” rather than a theory per se of how figurative language and narrative blend in complex ways in literature.

**Primary sources**

**Secondary sources**


Figurative and Non-figurative Aspects of Polysemy in the Word *Language*

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Proficient speakers of a language ordinarily agree on what can be considered a word – in linguistic terminology, a lexeme – in spite of it being used to express distinguishable meanings; that is, in spite of it being polysemously varied in naturally-occurring communication. More specifically, polysemy occurs when uses of a lexeme or a constructional pattern can express meanings which are different, yet related. The present study examines the polysemous variation of the English lexeme *language*, in particular the different uses of this noun along the gradable figurative–non-figurative dimension. The analysis is based on an empirical material of just over 1,000 tokens from the British National Corpus, representing 5% of the total instances of *language(s)* in the corpus.

Applying the analytical framework of Alm-Arvius (2011a; b), the study aims to define figurative vs. non-figurative uses in a clear, explicit, and empirically well-founded way, which also allows valid descriptions of the various sub-categories relating to the general figurative–non-figurative distinction within the polysemous spectrum of *language* identified in the corpus material. In fact, the analyses of the *language* tokens show that there is a continuum from prototypical literal senses over various domain-specific uses of a synecdochic-like kind to more outright figurative extensions that can be described as metaphorical. A noticeable aspect of the polysemous spectrum of *language* is thus the many domain-specific uses which cannot quite be said to realise the general literal and prototypical uncountable (as in *human verbal language*) and countable (as in *different Romance languages*) senses of the noun – even if they cannot be described as figurative, either. Their occurrence in the polysemy profile of *language* probably reflects the complexity of the denotative range of this noun, which is no doubt a consequence of the multi-faceted importance of language capacities and communication for humans and human societies in general.

This analysis and explanations of the nature of distinguishable types of meaning shifts in the use of *language* should also contribute to our understanding of the general potential for polysemy variation, not only in English but also in other languages. Moreover, the polysemy spectrum revealed in the study will be compared to the presentation of *language* senses in a number of dictionaries, resulting in a constructive discussion concerning how the semantic potential of *language* can most adequately be represented lexicographically.
The Role of Metaphor in Science

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There are several reasons for the investigation of scientific metaphor. The first is that science is a dynamically unstable equilibrium system [Vladimir Vernadsky]. This results in the fact that scientific hypotheses, which form the contents of science, obtain a metaphorical character. The second reason is connected with the following: The main function of a scientific text is to produce new knowledge, verbalized by means of cognitive metaphors. For this reason, it is necessary to study the ways of knowledge transfer with the help of metaphors. Modern views of metaphor, developed primarily on the grounds of anthropocentrism, provide us with the opportunity for a more intensive study of metaphor, which presupposes links with human consciousness and cognition.

This presentation shows the results of the investigation of scientific metaphor, aiming to study the role of concept-building metaphors in the language of science. Its main task is to demonstrate how metaphors convey cognitive information and a new understanding of theoretically relevant analogies between old and new knowledge. In this sense, a concept-building metaphor may be viewed as a special mnemonic device and as a means which helps us grasp the essence of the object under research.

It appears that concept-building metaphors satisfy at least three criteria: dialogical, intellectual and hypothetical characteristics of scientific knowledge. We regard dialogism as a specific typological feature of concept-building metaphors, one which helps, on the one hand, to acquire new scientific knowledge quickly (it shortens the way to a new idea), while on the other hand turning the addressee into a partner in the act of scientific communication. The second and the third criteria are linked with the following: A concept-building metaphor is realized as a means of providing intellectual tension. In our view, scientific communication is not a simple act of knowledge transfer, since the main function of the scientific metaphor is not only to provide fixation and storage of new knowledge, but also knowledge generation. Moreover, a concept-building metaphor has a hypothetical aspect, enabling us to regard metaphor as a perfect vehicle for the reporting of new knowledge.

The results of the study will shed light on metaphor usage in scientific communication involving intellectual abilities.
The Model of Concept-Building Metaphor
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Modelling the process of metaphorization, which is hidden from direct observation due to its deep and intellectual character (Earl R. MacCormac 1976), is a highly productive research method. The traditional view of metaphor regarded it as a surface process of semantic interchange and as the tip of a submerged model (Black 1980). For this reason, the model of metaphor contained two elements and looked like this: \( x = y \), where \( x \) is the primary object and \( y \) is a secondary object used as a means of cognition. There is also a three-element model: \( s \rightarrow p \rightarrow r \) (Searle 1985), where \( s \) is a subject, \( p \) is a predicate and \( r \) is a referent. The speaker constructs the utterance: \( s = p \), having in mind that \( s \) is \( r \). This means that the speaker actually does more than simply prescribing to \( s \) the qualities of \( r \).

In our view, concept-building metaphor is characterised by deductive, cognitive and probabilistic features. In this sense, the model of metaphor is determined by the answers to the questions of how metaphor works in the language of science and what its mechanism is. Answering the first question, we should stress that traditional conceptions of metaphor considered it as a simile, i.e. as a trope of resemblance. That resulted in the assumption that referential relation between the referents of metaphor was entirely constituted by the equality or predicate substitution. We share the view that the concept-building metaphor transfers scientific knowledge and generates new knowledge. What is more, metaphor here results from juxtaposition of the old and new knowledge. The answer to the second question gives us the possibility of considering metaphor while taking into consideration the peculiarity of referent links. We construct a four-element model which reflects the process of generation of a new pair of similar relations. In this model, we observe the following principles: multicomponent, two-level, similarity.

This research contributes to current discussion of scientific metaphor by taking a new perspective in attempting to model a very important component of the scientific process in order to investigate its nature.

The Use of Metaphors in Organizational Change Interventions
Daan Andriessen
This paper is about the use of metaphor in organization science and organizational change. It describes the case of a workshop in which metaphors are used as part of an organizational change program. The paper describes the interventions used in the workshop and the impact these had on the participants. In organizational science a debate has been going on for a number of years about the role of metaphor in organizations and organizational theory (Cornelissen 2004, 2005; Morgan 1997; Oswick & Grant 1996).

Three strands can be identified in research on metaphors in organisations. The first strand analyses the use of metaphors in organisational texts and speech. A second strand looks at the role of metaphor in organisational theory (Cornelissen & Kafouros 2008). A third strand of research is looking for ways to use metaphors in interventions in organizations (Andriessen 2008; Moser 2004). Here, the idea is that the aim of organizational research is to improve organizational reality. Metaphors may be a useful new tool in this endeavor. Introducing specific metaphors into an organizational discourse may help improve the quality of the conversation and thereby the quality of the intervention.

The paper describes the case of a strategic planning workshop at a water company in The Netherlands. Metaphors were used in two ways. First, the researcher analyzed existing documents as to their metaphorical content. Findings were discussed with the participants during the workshop. Second, participants were asked to come up with new metaphors for their organization by making pictures depicting the desired strategic direction. These were discussed with the participants.

References
Andriessen, Dan. 2008. “Stuff or Love; How metaphors direct our efforts to manage knowledge in organisations”, in Knowledge Management Research and Practice, 6(1): 5–12.
The Stylistic Value of Landscape in James Joyce’s *Dubliners*.

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The purpose of this paper is to investigate the stylistic value of Landscape in James Joyce’s *Dubliners*. Drawing upon a critical analysis of the literary, historic, religious and cultural dimensions of Joyce’s contemporary Ireland, the paper provides a new perspective on the landscape in *Dubliners*.

The landscapes in *Dubliners* are not confined to the simple role of a background. Realistic urban depictions comprise jostling streets, elaborate architectural elements, broad vistas, a wide palette of colours, and acoustic effects. However, these external details have a deeper symbolic meaning. A great deal more is left to the imagination of the reader through deliberate gaps and allusive phrases. For instance, the portraits of buildings and monuments, which are supposed to evoke pride, unexpectedly emerge as “menacing” symbols of colonial oppression, or embody oblique figures of frustration submerged into the heaviness of the landscape.

This paper also argues that the landscape contributes to forming an epiphany, the stylistic device and symbolic literary technique that Joyce exploits to construct the collection. It is also shown how the existential moments central to the characters’ lives coincide with the perception of the landscapes, the way they are – disappointing (*Araby*), silent (*The Dead*), empty and wintry (*The Painful Case*). These moments of characters’ profound insights – that reality cannot ever match expectations – come in dark and dreary places, where protagonists lose hope of escaping or changing anything. The landscape provides definition, leads to and at times is absorbed in multiple epiphanies, exposing Dublin as a city of submissiveness and apathy.

Finally, this research claims that Joyce’s landscape turns into a symbolic ground for reality that reveals the eternal existential question – what is the point of striving and living at all?

**Key words:** James Joyce’s “*Dubliners*”, landscape, stylistic value, epiphany

**References:**

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Reflection of the Bengali Mind: Poems of Jivanananda Das

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Socio-cultural aspects, geographical features of the land of the speaker, racial features of the people that the speaker represents—these are the essential factors of a human language. The natural surroundings, and the historical and cultural changes of the society give ammunition for the speaker to enrich his language. The speaker uses new words; the existing words acquire new meaning.

However, the usage of words and expressions makes one curious when a speaker or an author attaches new connotations to them. The existing words and expressions attain a new level and are used as metaphors and metonyms.

Jivanananda Das (1899–1954), a modern Bengali poet, depicts the rivers, fields, flora and fauna of Bengal in his poems. He also refers to the historical and socio-cultural events of Bengal that involve its inhabitants. The poet declares that he has seen “the face of Bengal” and that is why he does not “seek beauty of the earth any more”.

He will wake up “in the dark / And see the dawn’s magpie-robin perched under the parasol-like huge leaf / Of the fig tree – on all sides I see mounds of leaves of / Black plum-banyan-jackfruit-oak-pipal lying still”.

He further tells the reader that Behula (the central character of one of the well-known Bengali epics of the Middle Ages) also saw the beauty of the land of Bengal. Behula “saw countless pipals and banyans beside the golden corn” while sailing to the court of Indra (the king of gods in Hindu mythology) on a raft (in order to beg the gods to give her husband his life back). He also remembers how the rivers, fields and flora of Bengal cried at her feet like ghungroos (a musical anklet) when she gave a dance performance at the court of Indra to please the gods:

“When she danced like a torn wagtail in Indra’s court
Bengal’s river field, wild violets wept at her feet like anklet bells”.

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The language Jivanananda uses in his poems reflects the world view of the Bengali mind: although the metaphors and metonyms used in his poems are *Jivanandaesque*, they do not contradict the world view of the Bengali speaker. On the contrary, his language finds harmony with the Bengali mind.

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**On the Role of Phraseology in Online Media**

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This presentation will concentrate on the connections between phraseology and political rhetoric in Estonian online media. It is obvious that the Internet offers numerous opportunities for researching into figurative language – the fast and convenient environment of the digital media has created the means to react quickly to daily events. The desire to be first is the main reason why journalists more than ever use expressive language, including metaphors. As a consequence, expressive sayings that formerly were restricted to oral language have now found their way into the daily news, which had previously used dry wording. The creative use of expressions, even if they are perceived as inappropriately used, leads to rather unexpected results. Which factors motivate a journalist’s use of figurative expressions? How do people react to such language use in the online media? In the Estonian media we can easily find examples from the editorial sections of the online press and news portals that are chock-full of stunningly expressive sayings, giving rise to heated polemics and even court cases, resulting in their opponents whining about the unreliability of journalism in our day.

One reason for such a general tendency lies in the influential role of the so-called new media, especially social media. Politicians often use the social web as an opportunity to express their independent opinions, and it is not unusual for them to use figurative expressions in their speech. And journalism “simply” refers to their utterances, laying them out before their readers in another context. How might such activities of political figures and journalists impact upon their readers? Can we infer that there exist correlations between media language and the attitudes of the people as an electorate? It is obvious that the so-called new type of contextualisation taking place in virtual reality should be given increased attention. The most intriguing question is related to the culturally specific character of such kinds of social interaction and language use.

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Traditionally, Poles value interdependence, reciprocal obligations, family, friendship, intimacy, emotionality, hospitality, modesty and respect for the elderly, and have a strong need for inclusion and approval, especially from significant others.

However, following on the political, economic and social transformations which took place in Poland after 1989, there can be observed a gradual axiological shift in Polish culture. This was mainly caused by Poland’s opening to the West, especially to American culture. Poles have borrowed mainstream Western values and assimilated elements of Western lifestyle. For example, success, especially financial success, has become one of the most important aims of life; individualism, independence, freedom of choice and greater mobility have become the main lifestyle categories for the young Polish generation, while the most important traditional Polish values, such as honour, patriotism and respect for the elderly, have lost their primary position in the hierarchy (Bogdanowska-Jakubowska, 2010). Due to these changes, the elderly have lost their superior position within the family.

The aim of the study is:
- to investigate how the Polish language renders these changes, in particular the axiological shift concerning the elderly and respect for them.
- to analyse metaphors of OLD AGE existing in Polish culture and language, and see whether the changes have influenced them, as well.
- to seek to identify the old (which is deeply rooted in Polish tradition) and the new (which is borrowed or results from the changes in Polish social relations) in Polish OLD AGE metaphors.

The concept of OLD AGE and OLD AGE metaphors will be presented and analysed within the theoretical framework of cognitive linguistics (Lakoff & Johnson, 1980; Lakoff, 1987, 1993). The data for the analysis will come from the PWN Corpus of Polish (http://korpus.pwn.pl) and observation.

References
Verbo-pictorial Metaphor and Website Localisation: A cultural approach to the transfer of persuasive multisemiotic texts to the Greek locale

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This paper aims at observing and analysing the way verbo-pictorial metaphor and its persuasive function are transferred to English, French and Greek locales in the framework of international corporate website localisation. More specifically, the study attempts to identify the adaptation techniques that are adopted by localisers with reference to verbo-pictorial metaphors when addressing a Greek audience, in comparison to those selected in the English and French context. The theoretical framework on which the analysis is based consists of the conceptual approach to metaphors, as developed by Lakoff & Johnson (1980), as well as of Relevance Theory (Sperber & Wilson 1986), which allows for the comparative examination of different interpretations of meaning, depending on the receivers’ cultural and linguistic backgrounds.

Moreover, in an attempt to examine the synergy of various semiotic systems (language, image, colour) in metaphorical meaning-making, various relevant examples will be analysed using the grammar of image and colour (Lakoff & Johnson 1996, 2002) as our basic analytical tool. Through this analysis, Greek users’ cultural characteristics, as well as the ideological framework in which website localisation takes place, may be expected to be revealed.

Additionally, by examining the frequency of occurrence for the various adaptation techniques adopted, we will attempt to reveal the general adaptation strategy by which localisers’ adaptation decisions are defined. To this end the translational theory of Skopos will be adopted.

A Musical Journey – Figurative language in folk singing instruction
Traditional folk songs, in spite of being gradually forgotten over the years, are now being rediscovered. Artists all over the world are reaching out to their musical roots and reinventing the traditional melodies, making them modern and current.

One outcome of this situation is the availability of workshops devoted to traditional folk music. During such workshops, the artists communicate in a complex metaphoric system which, when aided by technical terms, helps them to more precisely discuss both the texture of the music and the sounds. Music is the means of expression closest to emotions, and—much as in the case of emotions—figurative language is necessary to discuss it. Regardless of whether one works with the voice or instruments, musical instruction has to address many factors concerning musical production. By resorting to metaphors, we are able to address most issues while referring to a single conceptualization.

The subject of this paper is the language used during workshops of śpiewbiały (“white singing”), a traditional vocal technique. The material was gathered during four sessions of WarsztatyŚpiewuBiałego (Workshops of white singing) in Sopot, Poland. The four sessions were conducted by four different instructors, two of whom worked on Polish traditional songs, while the remaining two dealt with songs from the Balkans. The figurative linguistic expressions gathered from the meetings have been analyzed and grouped according to target domains, the four most prominent ones being SOUND, MELODY, NOTE, BREATH. Among the many source domains available, it was ascertained that JOURNEY and OBJECT were the most popular choices. For example, you can get lost in the melody (gubić się w melodii), it has a point of departure (punktwyjścia), or it can be cut (pociąć). Due to the complexity of the material collected, the methodology utilized during the investigation into the language includes not only Conceptual Metaphor and Metonymy Theories, but also Blending Theory and Axiology.

Water Imagery in Charles Dickens’ Works

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It has been observed that in many of his novels Dickens employs various types of water images for the following purposes:

1. A water image (well/fountain/river/rivulet/sea, channel/canal/marshes, etc.) is an essential (quite often central) element, the relevant stroke in a Dickensian landscape, determining the overall mood of a particular scene, heightening suspense or forming the ground for the figures of a novel.

2. Different representations of water acquire a symbolic value, metaphorical load, and serve as the basis for the plot structure of a specific novel. In some instances the ground and the figure merge, producing a new figure; this is the case in “A Tale of Two Cities,” where individuals referred to as unknowable still waters form groups of discontent people identified with whispering fountains and gradually transform into crowds of revolting people identified as a whirlpool of boiling waters/a destructive sea/ocean or a deluge.

3. Dickens invokes archetypal conceptual metaphors of water; the recurrent conceptual metaphors are LIFE IS A RIVER and TIME IS A FLOWING RIVER. Sometimes the two metaphors are invoked simultaneously, as in David Copperfield (Chapter XVIII) and Dombey and Son (Chapter XVI).

4. Objects are characterized via the terms of the water domain.

The image of the River Thames, one of the sources of Dickens’ inspiration, is of particular interest: the Thames is depicted in many of Dickens’ novels; many of his characters live, work and die by “the great river”. It can be said that the image of the Thames, its relevance for Dickens’ characters, and, presumably, for Dickens himself, triggers the usage of the above-mentioned archetypal conceptual metaphors LIFE IS A RIVER and TIME IS A FLOWING RIVER.

Keywords: water imagery, conceptual metaphor, Dickens’ works

References:
The Metaphoricity of Folk Sayings: Luck, peril and evil in idioms, proverbs and the language of superstitions

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Language lends insight into the human mind and its dense conceptual network. It also aids the mind in creating new intricate connections through human experience and perception of the world. Knowledge also plays a significant part in this process, as it facilitates understanding of experiences which are later categorised and stored.

When formal learning was restricted to a small, elite minority, those who had access to knowledge wielded power over those who were unlettered. The ignorance of people deprived of understanding of the more complex aspects of life rendered them defenceless against those who preyed on their fears. Consequently, superstition thrived. From the dark ages, language has inherited idioms and folk wisdoms which are particularly strongly founded in religion, taboos, evil and fear.

Linguistically, superstition is an abstract noun bound to such abstract concepts as luck, fortune, peril, death, evil and the supernatural. Remnants of spells, charms, curses and blessings have survived in language up to the present time. For example, there exist a relatively large number of expressions relating to luck, among which to break one's leg, to cross one's fingers or to have a lucky charm feature prominently. Generally, folk sayings which result from superstitions can be placed in several categories involving objects, gestures, body parts, feelings or intuition, and words or chants. Many figurative expressions are axiologically charged as positive (RIGHT, STRAIGHT, CLEAN, HONEST, HEALTHY) or negative (LEFT, CORRUPT, DIRTY, DISHONEST, ILL). The promise of 'heavenly blessings' and the threat of 'hell fire', are bound to the domains of HEAVEN and HELL, which correspond to a RIGHT-LEFT orientation (Krzeszowski, 1997), a bipolar valuation being common in folk tradition.

The purpose of this study is to bring into view a range of verbal expressions, sayings, and proverbs which reflect people's perception of evil, deceit, mortality, risk, wrongdoing and luck.
The paper will explore the conceptual structure of those expressions and, where appropriate, their symbolic nature. It will be argued that the proverbs, idioms, and figures of speech under consideration have their origin in the superstitious outlook of ordinary people, which goes back to pagan or early Christian times. The language of those expressions is highly metaphorical, since abstract ideas encourage abstract conceptualisations. The methodology for the study will be founded in ICM, CMT and BT, and embedded in cultural linguistics.

**Keywords:** superstition, metaphors, idioms, proverbs, luck, peril

**References:**


On the Relation between Metaphors and Similes: Differences in interpretation and cognitive processing

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Everyday language is permeated with metaphors, which are invaluable communication tools and which have been described as bridges between two terms that belong to different conceptual domains. The previous sentence alone contains several metaphors, each of which conveys a message that we are able to understand without difficulty. But how do we process and derive meaning from such figurative statements as “Metaphors are bridges” or “Some lawyers are sharks?”

Five experiments addressed this question of how metaphors and similes are understood, from a cognitive psychology perspective. Existing models propose different mechanisms for metaphor comprehension. According to some of these models, metaphors such as Some lawyers are sharks are understood as implicit similes, via a comparison process. According to other models, metaphors are processed as categorization statements, with the vehicle term shark referring to both a literal level, the marine creature with fins, and an abstract level, the class of vicious, predatory creatures, of which the literal shark is a prototype. According to a third model, the career of metaphor account, metaphors undergo a shift in processing from comparison to categorization as they become conventionalized.

A critical assumption of the comparison and career of metaphor accounts is that similes and metaphors convey the same meaning and are interchangeable. The studies reported here provide evidence that speaks against this assumption. They show that some novel tropes, such as Some lawyers are well-paid sharks, may be privileged in metaphor over simile form, and others, such as Some lawyers are (like) old sharks, may express different interpretations in simile and in metaphor form.

Princeton University undergraduate college students who were native speakers of English participated in the experiments reported here. These empirical data show that some novel tropes are preferred and understood faster in metaphor over simile form, and others may express different interpretations in simile and in metaphor form. For example, the simile The lawyer was like an old shark was understood to mean that the lawyer was weak, tired, and less aggressive because of his/her advanced age. However, the corresponding metaphor The lawyer was an old shark was understood to mean that the lawyer was very shrewd, experienced, and competent. These findings speak against the assumption that metaphors and similes are interchangeable, thus
providing support for the categorization model. A unifying account of the cognitive processes underlying metaphor comprehension is proposed.

Computer Virus: Conceptualization and Metaphorical Modeling

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This work is conducted as part of the cognitive-discursive paradigm of modern linguistics. The article deals with the concept “computer virus.” Over the past few years the interest in computer virology discourse analysis and conceptualization of special knowledge in the corresponding area has increased, due to the spread of computer viruses and the rapid development of information computer technologies. In this context, special attention should be paid to metaphorization as being a powerful tool of special knowledge acquisition.

One of the most effective methods of studying the metaphorization process is constructing metaphorical models that represent conceptual source domains and contain elements connected by different relations (function, cause, example, etc.).

The aim of the present study is to build the metaphorical model of the concept “computer virus”. To achieve this purpose, we have analyzed texts on computer virology (monographs, scientific articles, computer expert reports, etc.) and studied several corpora which enabled us to construct a concordance with the key lexical unit “virus”. The texts in the concordance were chronologically divided into three periods, covering the main stages of computer virology evolution. The periods were determined by the phases of computer technology development, i.e. the creation of the electronic computer, the spread of PC and portable data media, and the appearance of the World Wide Web.

The next step of the investigation was to find relations between the development of computer virology and medical science. The study proved that the three stages of computer virology evolution correlate to periods of medical reality, such as advances in genetics, infectology and epidemiology.

The final step of the study was to construct a taxonomic metaphorical model of the concept “computer virus” which includes the taxons “linguistics”, “manufacturing”, “habitation”, “war”, “AIDS”, “biological weapons” and “criminality”.

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As a result of the undertaken conceptual analysis and metaphorical modeling, possible inferences about the existing tendency in the process of computer virus conceptualization were made that contribute to creating a constructive platform for special knowledge acquisition and the development of sophisticated methods for solving technical problems.

Metaphor in Classical Japanese Poetry and Poetics

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In classical Japanese poetry (waka) and poetics there is a common terminology using terms based on position or form. One example is the makurakotoba ("pillow-word"), a form of epithet whose name probably refers to the fact that a word was “put on top of” the word that it modified. This device (and others) also includes a potential to create metaphor. On the other hand, functional concepts, such as yu (metaphor, figure), hiyu (simile, metaphor) and names for poetical styles, like nazuraeuta (comparative style) and soeuta (metaphorical style) appear in for instance classical poetics. We may, following the expert on waka poetry, Suzuki Hiroko, see matters as depending on the choice of terminology based on position/form or that based on function—we may see advantages or disadvantages with either approach. By using terms based on form or position, subtle functional variations may be discerned which might be overlooked by the more general term yu, but by employing the term yu, we may see metaphorical expressions in a conceptual and perceptive dimension.

In this paper we shall take a closer look at:

• the way metaphor is described in some poetics
• how metaphor is created in waka devices

As our point of departure we shall take Andrew Goatly’s definition of metaphor as something that “…occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way”. In order to identify the process of creating metaphor in waka we shall also consider the work of the scholar Masako Hiraga, who has studied Japanese poetry through a combination of metaphor and iconicity.
Philip Sidney’s Rhetoric of Becoming

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The poet’s role, as Sidney sees it, is to bridge the gap between knowledge and action; to effect, as only a poet can, the link between well-knowing and well-doing. To achieve this, he creates “speaking pictures” which, by means of “words set in delightful proportion,” offer the reader irresistible echoes of the transcendent Forms of Beauty, Truth and Goodness and thus give him the knowledge that produces virtuous action. Figures of words or sentences, when informed with a Fore-conceit, not only represent transcendental Forms, but have the power to evoke them and as it were bring them into being before the mind’s eye, and thus function as “speaking pictures.” Elocution thus becomes an essential functional link in the poetic process.

“The Chain of Becoming” is the principle of stylistic “dynamics” that informs Sidney’s work on both micro- and macroscopic levels. Philosophically, it is grounded in the tradition of “the Chain of Being” (A.O. Lovejoy), which includes, on the one hand, the Ideas of plenitude and progress, of a universal order, relation and continuity, and, on the other hand, the Renaissance concepts of method – which is incarnated in rhetorical strategies and stylistic structures. The correlation between verbal forms and the conceptual matrices from which they are generated, between micro- and macrostructures, involves a dynamic quality that is their common denominator. The central axis of this correlation is the figure gradatio, which, together with a number of related figures such as antimetabole and epanalepsis, characterizes Sidney's style. These figures¹ (Robinson 1972) will be seen as “figuring” the corresponding concepts in a sense approaching the symbolic, and in the manner of uncannily fitting objective correlative.

References

¹ I would still prefer to speak of them as “figures,” rather than “stylistic devices”, despite the recommendation of A.J. Greimas and J. Courtes in their Semiotics and Language: An Analytical Dictionary, 1979/1982, who follow Hjelmslev’s reductive definition of figure as involving separately either the plane of expression or that of content. In clinging to the traditional term “figure” (perhaps “old-fashioned”, yet not obsolete), I am seeking to preserve a rich etymological source of meaningful associations. Another choice that I make is to concentrate on stylistic figures rather than tropes, or “figures of speech”, as they are frequently termed now. I would like to locate, in this under-privileged domain, an essential function that rhetoric inherently possesses.
Colour terms are very widely used in everyday life in such a way that they have become an inseparable part of human life and language. This common use of colour terms has in turn led to their being loaded with extra attributive and connotative meanings, in addition to their literal and lexical meaning. These extra meanings of colour terms vary from one culture to another. In Kurdish, colour terms have in fact acquired several metaphorical meanings which can be considered unique.

As in most languages of the world, the Kurdish color terms ‘black’ and ‘white’ have the greatest number of metaphorical expressions, as compared to other colour terms. These extra meanings are all derived from the original meaning of the colour term through extension and abstraction.

The present paper aims at discovering the process through which these terms acquire extra extended and abstract meaning in Kurdish. The method is corpus based. As many examples of such colour-term expressions have been collected from dictionaries and everyday speech by the researcher. Then the collected data is analyzed to determine the uniqueness of the process and how each one acquires the extra meanings. The most outstanding finding of the study is that these extended and abstract meanings are primarily derived from the original meaning through the process of metaphoricalization and metonymization.

**Keywords:**
Presentations

The Stockholm 2012 Metaphor Festival

September 6–8

- ru resh
- dil resh
- Henaw resh
- Bext resh
- Roji resh
- Reshe kuji
- Resh w spi lek jyanakatewe
- Areqey resh w shin
- Desti reshe
- Reshbin
- Resheba

- Dest w pe spi
- ru spi
- rden spi
- Spi helgerra
- Dewyan lek spi bwitewe
- Seri leber hetaw spi krdye
Presentations

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References:

Jacob Zuma and 50 cent: Blending the local and the global in South African cartoons
Cartoonists in South Africa (as elsewhere in the world) play an important role in providing critical commentary on government, general political and social issues, and public figures. The current South African president, Jacob Zuma, is a controversial figure in the South African political landscape. Corruption allegations, his suspension as deputy president, a rape trial, winning a highly contested and emotive succession battle within the ruling party, and a polygamous lifestyle—all these factors have contributed to make Jacob Zuma a particularly newsworthy figure.

This paper will focus on cartoons about one particular incident in Jacob Zuma’s life: fathering a child out of wedlock with Sonono Khoza. For the purposes of this paper, four editorial cartoons from different South African printed news publications, all from the period of January–February 2010 (the period when news about the birth of his youngest child first entered the news) were selected.

This study employs conceptual blending theory (Fauconnier & Turner 1996; Fauconnier & Turner 2002) as well as critical multimodal discourse analysis (Kress & Van Leeuwen 1996; Kress 2010) in its analysis of these cartoons. According to Marin-Arrese (2008), conceptual blending is often used in cartoons to create humour by bringing two or more different mental spaces together to form a blended space. Bergen (2003) identifies a number of blending techniques utilised in political cartoons, including: “language from one input and an image from another, juxtaposition of two images and potentially associated language, merger of language from the two inputs and merger of images from the two inputs”. All these techniques are also used in the cartoons selected, although the most frequently used technique for creating a blended space seems to be the juxtaposition of two images. Further, the paper will show that the two input spaces often consist of at least one space related to local (South African) meanings, and one input space related to more global meanings, in order to form a blended space. The effect of this particular type of conceptual blending is that global discourses of morality are used to criticise local practices associated with Jacob Zuma. The implications of this finding will be discussed within the broader framework of critical discourse analysis.

References
Linguistically, the metaphor is a fascinating device. It is non-literal, yet its meaning is clear. It is false, yet it often rings perfectly true. It is often a simple statement, but it has the ability to call many associations to mind. This paper attempts to give an overview of interpretive approaches to metaphor. I support a two-step, Gricean approach to interpreting metaphors as conversational implicatures.

At their most fundamental construction, $X$ is a $Y$, metaphors are patently false. Because their composition involves the combination of two meanings that are not semantically compatible, they are considered linguistically anomalous. This is in sharp contrast to similes (of the form $X$ is like a $Y$), which are always true.

If a metaphor is not to be taken literally, its meaning must be arrived at indirectly, making metaphors a pragmatic (rather than a semantic) device, reliant on context (that is, situation and discourse). Aristotle hypothesized that metaphors are merely truncated similes (thus, “all the world’s a stage” is understood as “all the world is like a stage”). Black’s approach, in contrast, says that the meanings of words in a metaphor are affected by the novel interaction between them (thus, “all the world’s a stage” requires attributing new meanings to these words, based on their connection to each other, however loose).

The superior theory is one set forth by Grice, which states that metaphors deliberately violate the Cooperative Principle, causing the listener to recognize and seek a nonliteral meaning. Only this two-step theory respects the difference between a simile and metaphor, preserves the literal meaning of the words involved, and accounts for dead metaphors. Most importantly, this theory emphasizes the author’s intention in forming a metaphor—an important aspect of speech act theory.

The magic of metaphor is that, despite its inherent indirectness, creativity, and “falseness,” it is often the most effective way to communicate an idea. Indeed, Searle and Davidson conclude
that it is not possible to restate a metaphor in plain words and still get the same concept across. Metaphors have the ability to fill semantic gaps and therefore demand linguistic evaluation.

References


The Use of Imagery from the Animal Kingdom
As a Device for Coping with Despotic Rule and for Breaking Conventions

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Metaphor was and still is a significant tool for intellectuals who wish to attack the regime or their society’s conventions.

In the middle of the twentieth century non-conformist intellectuals in the Arab world were persecuted and silenced, whether because they were in political opposition to the regime or because they called for the liberation of women from the shackles of their patriarchal society. The writers and poets of this period used metaphors and images taken from the animal kingdom in order to illustrate their relationship with the regime and with their surroundings.

This paper will examine the unique use of metaphors taken from the animal kingdom in the works of two prominent twentieth-century authors, the Iraqi Ghaib Tu'ma Farman (1927–1990), a Communist émigré, and the Lebanese Layla Ba'albaki (b. 1934), who in her writings broke with conventions concerning the status of women and relations between the sexes, and to analyze the objectives that each of these two writers strives to achieve through the use of such metaphors.

The Study of Conceptual Metaphors and Cognitive Images as Means of Representing the Norm-Value Segment of the Media-Picture of the World
The results of research conducted in the field of modern media communication indicate that due to the ubiquitous penetration of media into everyday life, such phenomena as media-saturated reality, mediated societies and mediated mentality should be introduced and studied (Rogozina 2003; Allan 2004). Mediated mentality is defined as the mental/cognitive result of media influence on a person’s mind achieved by means of media-specific verbal/non-verbal cognitive items of reality representation. Consequently, the media-picture of the world is formed in an individual’s mind. Though discussion of media influence has been central to much recent work on mass communication and media psychology (Gauntlett 2005; Fremlin 2008), the cognitive aspect remains among its lesser-studied facets.

It is hard to overestimate the significance of values and norms, both in the structure of society and in discourse structure. Social norms and values are broadcasted and sometimes transformed by the media; values are here defined as goals which guide human beings in their communication and determine norms of their behavior (Babaeva 2004; Kilpert 2002).

The norm-value segment of the media-picture of the world is represented via cultural concepts, conceptual metaphors and cognitive images. Cultural concepts denote and evaluate objects of social importance. Cognitive images represent different social groups (e.g. teachers, the president, etc.) and are used in the process of evaluation. Some cognitive images can be viewed as conceptual metaphors which shape human perception and communication, especially in mass media. George Lakoff claims that the public political arena in America reflects a basic conceptual metaphor of “the family”. Accordingly, people there understand political leaders in terms of “strict father” and “nurturing parent” roles (Lakoff 2001).

The concept-image study of the norm-value segment of the media-picture of the world can help transform this branch of linguistics into a socially responsible and productive field; it can also make contributions to the area of modern society studies, as it allows us to single out dominant social values existing in media-reality and thus to distinguish the type of a given society. It helps to see the involvement of social values in language and to observe the interconnection of such macrostructures as society, media, language and cognition.

References:
In this presentation, we trace the metaphor of “suffocation”, “strangulation”, “lack of air/oxygen”, in early Soviet literature, connected with the idea/intuition of a changing age and a fatal lack of freedom. It will be seen that this metaphor is strongly manifested in the Soviet poetry and prose written between 1921 and 1931.

In his *Pushkin Speech* in February 1921, Alexander Blok first used this metaphor, saying that Pushkin had been killed by a lack of air. A poet, Blok claimed, dies of suffocation, which is the lack of inner, creative freedom. In August, 1921, Blok himself died from an unspecified disease and it was the literary scholar Boris Eikhenbaum who noted that Blok’s words about the death of a poet were self-prophetic. In early 1921 Blok’s literary antagonist, Nikolay Gumilev, wrote one of his last poems, *The Errant Tramway*, which near the ending has the line “Difficult to breathe, and painful to live”; he was executed that same August.

As in poetry, the metaphor of suffocation can also be found in Russian prose of the same period. In 1922, Evgeny Zamyatin dreams up his dystopia *We*, depicting torture and execution by placing the criminal under a glass bell jar and pumping out its air. In his *Tale of the Unextinguished Moon* (1926), Boris Pilniak tells his version of the assassination of Minister of War Mikhail Frunze ordered by Stalin. Frunze was killed by the deliberate usage of incorrect narcosis in a gas mask during an operation. In that same year of 1926, Andrei Platonov writes his *Epfan Locks*, at the end of which the English engineer is first raped and then strangled in the Kremlin.

The use of similar metaphors continues into the late 1920s and early 1930s. For example, Yuri Tynyanov’s *The Death of the Ambassador Plenipotentiary* (1928), known as a symbolic novel describing the change of epochs, pictures the philosopher Chaadaev as very pale, refusing to eat, lying in his armchair, as before an operation, and talking of almost nothing but the need for “fresh air”. The year 1929 marked the so-called “Great Turn”, when Stalin’s dictatorship was finally established. In their picaresque novel *The Golden Calf* (1931), Ilya Ilf and Evgeny Petrov
show the utter defeat of the protagonist, Ostap Bender, who says, “I want to die… Every person is pressed down by an air column weighting 214 kilogram… The air column suffocates me”.

I argue that all these and many other uses of this image tend to be an evident metaphor showing the writers’ intuition or conscious conclusions about the change in the creative, political and historical atmosphere in Russia.

**Keywords:** “suffocation” or lack of air, Russian 1920s literature, inner memory of a metaphor, hidden metaphor, public imagination, dystopia, censorship, social climate, infamy, anthropological crisis

The Conceptual Metaphor CHANGE IS A JOURNEY
in Motivational Counseling Sessions with Substance Abusers

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This paper examines the use of conceptual metaphors in the context of motivational counseling sessions in the Finnish probation service. The focus is on metaphorical change-related talk of substance-abusing clients.

The present study is based on videotaped and transcribed data consisting of 41 counseling sessions. This database involves the first two sessions of 21 client-counselor pairs. Sessions were videotaped in nine probation service offices in Finland in 2007–2008.

The data analysis reveals that the use of metaphors is common in connection with change-related talk. The most common conceptual metaphor was CHANGE IS A JOURNEY, which has consequently been adopted as the focus of our closer analysis. The way clients construct their identity as travelers in these counseling sessions seemed to be correlated with their treatment outcome during the follow-up year. The results of our analysis also displayed that the clients used the conceptual metaphor CHANGE IS A JOURNEY in positive change-talk expressions involving the need and wish to change. When talking about their ability to change, however, they often used negative change-talk expressions displaying a basic disbelief in their ability to reach their goal.

In general, we conclude that our study provides evidence for the value of the role of metaphors as vehicles of change in substance abuse treatment.
Keywords: conceptual metaphor, change talk, substance abusers, motivational counseling, probation service

The Figurative Language of Poetry in Translation

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This paper considers figurative poetic language in reference to the essential quality of the original subject into its representation in foreign cultures through translation.

The figurative character of language in poetry is determined by its aesthetic function and is one of the main factors causing difficulties in translation. Language is used in poetry to objectify an individual artistic conception. Being an external parameter of the text, the linguistic parameter is motivated by internal parameters. Firstly, it is motivated by an intellectual and emotional whole generated during artistic cognition and serves to express a poetic idea. Secondly, it is motivated by the imagery of a poet’s thought and serves to express a system of images in which this poetic idea is realized. Linguistic objectification of the poetic idea and imagery is a final step in the process generating the poetic text and is involved in the category of poeticity which integrates three typological parameters and represents the essential quality of the poetic text. Thus, translating figurative meaning requires us to understand its imagery, its ideological and its emotive roots.

Moreover, the figurative character of the poetic language is motivated by the aesthetic attitude of the author towards the linguistic objectification of his thought. It implies the creativity of verbal thought. V.Veydle wrote that a poetic word is based on a “living” attitude towards reality. It is a creative thought at the stage of its objectification. So, the roots of metaphors in true poetry are in the poetic world perception, which is essentially metaphorical in itself. Hypallage, as a kind of syntactic shift, is motivated by a subjective understanding of the spatial and temporal characteristics of an object. In general, the figurative character of the linguistic parameter covers both its semiotic and its structural aspects.
Defining Irony from a Pragmatic Perspective: Echo, pretense or paradox?

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It is commonly acknowledged today that irony cannot appropriately be defined as an *inuersione uerborum* (the opposite of what is said). Various studies on irony in cognitive pragmatics or semantics have attempted to show the limits of this classical definition. Using a database of French media discourse, we provide evidence that the theory of irony as an echo fails in that the notion itself is too broad to capture the specificity of an ironic sentence.

First of all, the boundaries between indirect non-ironic speech and ironic speech cannot be established using the notion of echoing. Moreover, the notions of pretense or pragmatic insincerity that have been proposed by Clark & Gerrig (1984) and Kumon-Nakamura, Glucksberg & Brown (1995) in order to express the attitude of the ironic speaker can be better explained using the semantic framework proposed by the polyphonic theory of argumentation (Carel 2011).

Following the technical concepts of *tone* and *paradox* as developed by Carel 2011 and Ducrot 2010, we revisit the argumentative mechanisms of irony. Our analysis demonstrates that irony is a protean phenomenon and, as such, cannot be defined in terms of necessary and sufficient conditions.

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A Contrastive Study of the Conceptualization of Love and Fear in Persian and English

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This study is an investigation of the use of the emotion concepts of love and fear and their related metaphors in Persian and English, based on cognitive linguistics. By comparing and contrasting these metaphors in contemporary Iranian Persian and American English, the primary objective of this study is to explore the metaphorical role of emotion concepts in these two languages and show how emotion metaphors are linked to the use of a particular language, thought, and culture. To this end, it primarily adopts the revised model of Kövecses (2005), in which he treats metaphor as a cognitive-cultural phenomenon. The results of the study indicate some similarities and differences between love and fear metaphors in Persian and English. The similarities are primarily attributed to either a kind of universal motivation for the metaphors deployed in these languages, or to those metaphors 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 emotion metaphors encompass an integrative system involving linguistic, conceptual, neural-bodily and sociocultural aspects of language use.

Selected bibliography

Metaphorical Framing and Discourse Comprehension: Deliberateness, consciousness, and other issues

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Metaphor in language may be seen as expressing a mapping across two distinct conceptual domains that are aligned in predominantly analogical ways, amounting to some form of comparison. Whether such underlying cross-domain mappings are always processed by comparison has become a moot point in psycholinguistic research, which raises the question whether metaphor is always realized as metaphor in individual people’s minds. One alternative view is that most metaphor is handled by lexical disambiguation, while only those metaphors deliberately presented as metaphors are processed by comparison (Steen 2008, 2011a).

This also raises questions about the claims made about the framing powers of metaphor (Lakoff 2002). If metaphors in a message framing the nation as a family or politics as a race or as war are not realized metaphorically, that is, without readers activating the relevant source domain providing the conceptual frame, then metaphorical framing may be a product of message analysis and interpretation by discourse analysts which does not need to have a connection with the behavior of discourse recipients. If a subset of these framing metaphors are used deliberately as metaphors, however, and are processed by comparison, they might have observable effects on the way frames are used in constructing message representations. The theoretical and empirical
question then becomes which metaphors are used deliberately and are realized as metaphors during discourse comprehension, and how this affects the resulting cognitive representation of the discourse as a whole. In other words, when do metaphors exert effects on the cognitive frames used during discourse comprehension?

In this talk we will approach this issue from the perspective of multi-level discourse representation developed in the psychology of discourse (McNamara & Magliano 2009). We will show that this perspective can be usefully connected to my five-step method for metaphor analysis (Steen 2009) and will suggest that this enables our making a distinction between deliberately versus non-deliberately used metaphors and their different roles in multilevel text representation. I will claim that the processing of deliberate metaphor necessarily includes some functional activation of the source domain, in contrast with non-deliberate metaphor (Steen 2011b), and I will suggest that the representation of deliberate metaphor in situation and context models for discourse offers an affordance for conscious metaphorical thought (Steen, in press). These distinctions offer a new perspective on the nature of metaphorical framing, and can be used to provide a new interpretation of studies like that of Thibodeau & Boroditsky (2011).

References:

Conceptual Metaphors: Between Universal and Language-Specific

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Much of the semantic research of the last three decades has revolved around the Conceptual Theory of Metaphor (CTM). This theory was first formulated in the now classic book by George Lakoff and Mark Johnson, *Metaphors We Live By*, published in 1980. The central tenet of CTM is that rather than being limited to ornamented literary language, metaphorical expressions are pervasive in everyday usage, and that such pervasiveness is due to our cognitive makeup: we conceptualize some concepts in terms of others.

For instance, we conceptualize the abstract concept *TIME* in terms of the more concrete concept *SPACE*. This conceptual mapping -- *TIME IS SPACE* -- finds its manifestation in linguistic structures like *The upcoming event; The event ahead of us*, etc. In other words, metaphors are not just a matter of language. They are psychologically real, i.e., they are a matter of thought.

One of the challenges of CTM has been to establish which conceptual metaphors are universal and which are language-specific. The main methodological apparatus used to answer this question has been comparing and contrasting the mappings found in languages that are not genetically related and have no areal affiliation. For instance, *BIG IS IMPORTANT* (e.g., *Tomorrow is a big day*) is considered to be universal because it is found in English, Malay, Hawaiian, Russian, Turkish, and Zulu, among others (Grady 2007). In contrast, the mapping *TIME IS MONEY*, which is characteristic of the English language (e.g., *How do you spend your time these days*?), is considered to be language-specific because it reflects the values of modern Western culture (Lakoff & Johnson 1980: 8–9).

The scope of our study is twofold. First, we illustrate ways in which the Romance language family—as a family that has an attested proto-language (Latin), documented intermediate stages (e.g., Old Spanish, Old French, etc.) and great synchronic spread and diversity—has a special role to play in addressing the question of universal vs. language-specific. Second, we illustrate ways in which certain metaphorical patterns emerged as combinations of universal and cultural factors.

**Keywords:** conceptual metaphor, Latin, Romance languages, historical linguistics

**References:**


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**Complex and Value-Laden or Tangible and Self-Evident?**

**Metaphor in political discourse**
The domain of politics is irrefutably connected with power. The acquisition, maintenance, negotiation and loss of power constitute the concern of every political figure. Therefore, a politician will strive to affect the views and opinions of others and gain advantage over his/her opponents through rhetorical and persuasive means. To attain his/her goal a politician needs to be equipped with tools facilitating its achievement. Since language performs a role central to political action, it is language that helps enable the achievement of such goals (van Dijk 2002, Wilson 2002, Chilton 2004). Metaphor, “a prototypical figure” privileged among the tropes (Chrzanowska-Kluczewska 2004: 66), acts as a significant linguistic and conceptual tool for the achievement of the task (Semino 2008), specifically, the task of persuasion, the task fundamental “in the construction of social and political reality” (Lakoff & Johnson 1980/2003: 159).

The metaphorical patterns a politician deploys depend extensively on the roles s/he strives to adopt, the goals s/he endeavours to achieve, and the co-text and context s/he acts in. Irrefutably, the aim is to polarise contrasts, dramatise the effect, so that the emphasis is placed on the newsworthiness of the message conveyed. Hence in the present paper our attention will be drawn to the functions that micro-metaphors – ‘small figures’ – fulfilled in the language of Polish politicians in the local government elections of November 2010, the goal of which was to win the audience, project complex and abstract issues in an explicit and intelligible manner, accentuate the politician’s stance, and illustrate the subject examined.

Careful examination of the data collected to depict the issue under investigation leads to a number of conclusions: (1) the function metaphors assume in political discourse is to hide negatives within particular formulations, (2) legitimisation (i.e. the right to be obeyed) achieved through arguments about voters’ wants, general ideological principles, charismatic leadership projection and positive self-presentation (Chilton & Schäffner (1997: 212–213)) has proved to be a primary function in the political discourse, (3) the meaning(s) of words have been transformed to fit into the goals politicians wish to attain, thus, a relativist view of representation has been adopted, in which you strive “to have others believe you, do what you want them to do, and generally view the world in the way most favourable for your goals” (Wilson 2002: 401).

References:
Giving the Helicopter Money a Haircut: Translating Metaphors In Economic Documents of the European Central Bank

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The European Union institutions represent a complex setting and a specific case of institutional translation. They each have a complex translation service, which is different for each European Union institution. The European Central Bank is a particular context, as the documents translated belong to the field of economics.

The aim of this paper is to investigate the translation practices at the European Central Bank and to analyse their effects on the textual profiles of the translations. To illustrate these textual profiles, the research will focus on conceptual metaphors. The corpus used comprises economic documents translated at the European Central Bank from English into Romanian, French and Spanish. Using corpus analysis (WordSmith software), the most frequent metaphorical expressions were identified in the source language and the target languages. Translation strategies are identified and discussed, as well as the main conceptual metaphors. Moreover, the interviews conducted with translators from the European Central Bank showed whether translators identify metaphors in the texts they translate and what strategy they use for translating metaphors. In Romanian, the conceptual framework is quite similar to that of English. It has been noticed that Romanian tends to borrow many English economic metaphors, due to their novelty and the lack of a well-established economic vocabulary in Romanian. In many other instances, the translators’ choices seem to be closer to the French and Spanish versions, as


Romanian is also a Romance language and its structure seems to be closer to that of these languages.

Metaphor is often associated with literature and less with specialised texts. However, according to Lakoff and Johnson’s conceptual metaphor theory (1980), our conceptual system is fundamentally metaphorical in nature and we can find metaphors in all types of texts. The texts translated in the European Union institutions, despite being of a specialised nature, contain numerous metaphors, as metaphors structure our whole understanding of the world and are pervasive elements of thought and speech.

**Keywords:** translating metaphor, European Union, European Central Bank, economic documents

**References:**


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Metaphor is the main mechanism through which we comprehend abstract concepts. Metaphor is conceptual in nature and it involves the mapping of one concept onto another. In this presentation we deal with metaphor realization in Modern Greek. Modern Greek language data has shown that
apart from its conceptual structure, metaphor is grounded in language and is limited by the structure of that language. The structure of the language affects possible realization of metaphor in several ways:

A: In verbal predicates, the verb’s argument structure, i.e. its basic semantics, maps intact from non-metaphorical onto metaphorical uses:

(1) δίνο  τιν  βάλα  σε  καπιόν  non-metaphorical
    give (1st sing.)  the ball (acc.)  to sb

(2) δίνο  θάρος  σε  καπιόν  metaphorical
    give (1st sing.)  courage (acc.)  to sb

The argument structure of the verb δίνο (‘to give’) in non-metaphorical and metaphorical uses: [agent, theme, goal]

B: In nominal predicates, metaphor is motivated by the semantics of the adjective:

(3) γλίκια (adj) τούρτα (noun)  non-metaphorical
    sweet  cake

(4) γλίκια (adj) εφύ (noun)  metaphorical
    sweet  wish

The metaphorical interpretation of the predicate γλίκια εφύ is strongly motivated by the semantics of the adjective γλίκια. A context-sensitive option of metaphor is recorded.

C: On the other hand, a context-free option of metaphor emerges from language data:

(5) μολίσμενι (adj) ατμόσφαιρα (noun)  non-metaphorical
    polluted  atmosphere

(6) ζέστη (adj) ατμόσφαιρα (noun)  metaphorical
    warm  atmosphere

In this case, the mapping of non-metaphorical onto metaphorical is not motivated or limited by the semantics of the adjective (see previous case). It depends on intrinsic semantic features of concept ATMOSPHERE.

These three issues indicate the grounding of metaphor in language and the limitations of language structure on metaphor realization.
References:

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**Etymology, Figures of Speech and Lexical Creativity**

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This paper focuses on the role of figurative language in the areas of lexical innovation and terminology formation, the linguistic integration and semantic adaptation of loanwords, and semantic change.

Essentially, this study requires a varied methodological approach based on etymology and historical semantics, and taking into consideration current ideas from lexical semantics (especially polysemy) and metaphor theory.

Focussing on the English lexis, this paper presents a critical overview of particular cases of vocabulary enlargement, showing how metaphor has historically functioned in cases of coining, compounding, and lexical borrowing. Diachronic data on semantic shift can illustrate if and how certain words are or have been intrinsically polysemic, and how metaphorical associations may be understood as a factor in semantic change.

In addition, it is suggested that metaphor is very frequently an inherent element of conceptualisation and word manufacture. The cognitive paradigm is discussed in light of this, while the case is made that the study of linguistic (rather than literary) creativity may also be able to contribute to our understanding and subsequent theorising of metaphor.
Humour is a neglected area within the social sciences, at least as a research methodology. While there are many theories which seek to explain the social aspects and functions of comedy (from Plato and Aristotle onwards), relatively little work has attempted to make use of humour and its associated rhetorical tropes as a means for researching the social or for representing research. An exception is Richard Harvey Brown’s work *A Poetic for Sociology. Toward a logic of discovery for the human sciences* (1989), which explores the uses of irony in sociological theory. While this is an excellent book, it has to be said that it is not very funny, an ironic observation which holds true for much writing about the comedic.

Indeed, this brings to the fore two problems concerning humour for the social scientist. Firstly, humour is not taken seriously. Even so gifted a social scientist as Erving Goffman has been dismissed as lightweight, a humorous writer but a second-rate sociologist (Strong, 1983). Second, much humour, especially of the kind that employs irony, tends to mean something different from what is said, which immediately throws up a problem for the social scientist who has, generally speaking, undergone an extensive training precisely directed towards discouraging that kind of thing. But humour is capable of communicating insights of a deadly serious nature and so deserves more attention as a research methodology. In this paper we will focus on satire, sarcasm and irony in the social sciences. While satire (and sarcasm) may be considered narrative forms, means for and of representation, irony, as a rhetorical trope which exerts its effects through juxtaposition and the creation of incongruity, constitutes a potential analytical tool in social research, overturning expectations and operating within a ‘logic of discovery’. Here we will explore, with examples, these uses within the social sciences.

**Keywords:** humour, irony, qualitative methodology, satire, social sciences

**References**


In this research, we explore the impact metaphors have on actual, real-life behaviour in organisations. Conceptual Metaphor Theory (CMT) makes far-reaching predictions on the relation between metaphor, thinking, and behaviour. When we look at the field of organisational behaviour, this would mean that metaphors have an impact on how workers behave in the organisations they work. For instance, the metaphors they use to conceptualise their knowledge would have an impact on their actual knowledge-sharing behaviour. However, there are many rival explanations for workers to share (or not share) their knowledge, like individual attitudes, organisation culture, communication climate, commitment, availability of (ICT) tools and emotions (e.g. de Vries, van den Hooff, & de Ridder, 2006; van den Hooff & Schouten, 2011).

As noted above, CMT makes far-reaching predictions on metaphor, thinking and behaviour. If true, this means metaphors have a significant impact on knowledge-sharing behaviour in organisations. The first step in exploring those predictions is to relate metaphor use to actual knowledge-sharing in organisations. This has not been done in a systematic way before. Therefore, the main question of the present research is: Is there a relationship between (a) the metaphors knowledge workers use to conceptualize their knowledge and (b) the actual behaviour they show within organisations regarding knowledge sharing? Our hypothesis (H1) is: The metaphors knowledge workers use to conceptualise their knowledge affect the behaviour they show regarding knowledge sharing in organisations.

First, we present a conceptual model of knowledge sharing within organizations that incorporates predictions made by CMT regarding knowledge sharing. Second, we describe how we will explore these predictions within the real world of organisations. We specifically look at rival explanations for sharing knowledge and how to deal with them in this research. Then, we present the results of two case studies we did within different organisations. Our metaphorical analysis is based on the MIPVU procedure (Steen, Herrmann, Kaal, Krennmayr & Pasma, 2010) to elicitate metaphors, and a dual dynamic approach to define broader metaphor patterns (Wittink, 2011). Finally, we discuss the implications and limitations of the results and explore the broader question of how metaphors impact upon real-life (organizational) behaviour.

**Keywords:** Organisational behaviour, knowledge sharing, conceptual metaphor theory, sense making in organisations, individual experiences
References


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Workshop: Figurative Language in Nineteenth-Century Prose (in honor of the Dickens Bicentennial)

This workshop is included in the University of Stockholm’s 2012 Metaphor Festival (www.english.su.se/research/metaphorfestival).

Convener: Leona Toker

This workshop deals with two theoretical issues: (1) the relationship between metaphors and other forms of figurative language, such as paronomasia, metonymy, hypallage, and personification, and (2) the relationship between figurative language and the events in the storyworld, that is, the possible function of tropes, in particular of extended metaphor, as an organizing principle alternative or complementary to the causal-temporal principle of the plot. Dedicated to the Bicentennial of Charles Dickens, the workshop focuses mainly on Dickens’s novels, in chronological order. Yet Dickens's figurative language is analyzed in the context of that of his precursors and contemporaries, as well as in the context of theoretical and philosophical explorations. The first paper of the workshop discusses an 1802 essay on figurative language by Maria Edgeworth and Richard Lovell Edgeworth; its final paper includes a literary critical response to the comments of twentieth-century philosophers on Dickens’s tropes, especially on the language of Our Mutual Friend, his last completed novel.

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PANEL 1

1. Between a Bull and a Figure: Nationalism, Figurative Language, and The Essay on Irish Bulls

Amir Yahav
That linguistic developments have been a key to the rise of nationalism is a commonplace. But while many emphasize the importance of the consolidation of dialects into standardized languages (e.g. Benedict Anderson, Ernest Gellner), this paper focuses on the significance of figurative language in the demarcation of national communities.

More specifically, I consider Maria and Richard Lovell Edgeworth’s *Essay on Irish Bulls* (1802), focusing on their claim that the difference between English English-speakers and Irish English-speakers can be best gauged by figurative language. Metaphors combine ideas that are otherwise unrelated to one another; and the Edgeworths suggest that whether any particular combination is “a laughable confusion of ideas,” that is, a bull, or whether it is a successful metaphor, that is, a meaningful utterance, depends on whether you are English or Irish. But while influential eighteenth-century discussions of figurative language and national communities – such as Johann Gottfried Herder’s or Joseph Priestly’s – focus on historical process, the Edgeworths examine procedures that govern current figurative communication. Priestly and the Edgeworths agree that the difference between a bull and a figure is determined in use and cannot be legislated from above or from outside; but while Priestly conceives of such “linguistic democracy” in terms of custom, the Edgeworths conceive of it as assumptions underwriting present institutional practices and their proper functioning. Priestly emphasizes a cumulative heritage that determines a group’s peculiar experiences, culture, and character, and language that evolves to reflect all these. The Edgeworths, though not dismissing this historical dimension, emphasize present practice — the nation’s relying on figuration and interpretation as an essential component of its code of internal on-going engagement.

“Metaphor,” writes Donald Davidson (much more recently, of course), “is the dreamwork of language and, like dreamwork, its interpretation reflects as much on the interpreter as on the originator. The interpretation of dreams requires collaboration between a dreamer and a waker, even if they be the same person; and the act of interpretation is itself a work of the imagination. So too understanding a metaphor is as much a creative endeavor as making a metaphor, and as little guided by rules.” The Edgeworths would have agreed with Davidson’s definition of metaphor; they would have liked the analogy between metaphors and representations produced unconsciously, representations that have no easy relation of correspondence with an existing external reality, and that rely on a communicative circuit of non-rule-governed production and interpretation for their significance. But the Edgeworths would have likely added that metaphors are the dreamwork of language precisely insofar as we take language to be a collaborative activity among national communities. Between a bull and a metaphor there is not merely “creative interpretation,” but the collective will to bring creative interpretation into play, a will that the Edgeworths believe underwrites the proper functioning of national institutions.
The relation of narrative structure and figurative language has often been seen solely in terms of style. Metaphor has been relegated to the extradiegetic level of the narrative text, where it functioned as a feature of the narrator’s discourse, separable from the diegetic level of the fictional world (the Russian formalists’ fabula or Genette’s story).

Dickens’ spatial poetics, however, offers a compelling case study of the way in which the construction of the text’s fictional world is inflected by its figurative language. Dickens’ use of complex extended metaphors has been well-researched and analyzed (by J. Hillis Miller, Alexander Welsh, Robert Alter and others). But I will argue that Dickens’ metaphors do not remain on the level of style but are rather situated on the boundary between the diegetic and extradiegetic level, becoming—almost but not quite—elements of setting. In other words, I will argue for introducing a third textual level, midway between the diegetic and extradiegetic, in which metaphors are semi-literalized as a sort of textual ghost.

Tzvetan Todorov famously argued that the supernatural in fiction originates in literalization of figurative language (The Fantastic). In Dickens (with some exceptions such as his ghost stories) literalization is not complete. Instead, his extended metaphors create a textual space layered “on top” of his realistic diegesis. This textual space is fantastic in the sense of violating the rules of Newtonian space-time which govern realistic representation. Examples would include the apocalyptic imagery of A Tale of Two Cities, where the extended metaphors of fire, flood, pestilence and death generate a chaotic textual space which can be neither seen as purely stylistic (since it actually intrudes into the action of the novel, for example in Darney’s attraction to the “loadstone rock”) nor as part of the diegetic structure of the fictional world.

This paper will also address an earlier novel, Barnaby Rudge, which shares with A Tale of Two Cities the thematic concern with social violence. As Steven Connor points out, the representation of the urban space in the novel is penetrated by “some alternative geography, which is interior and subterranean” (“Space, Place and Body of Riot in Barnaby Rudge”). I will argue that this “alternative geography” is, in fact, the middle textual space, in which metaphors are semi-literalized into ghosts of transgressive violence that cannot be incorporated into realistic diegesis.
3. Places as Things? Metonymy and the London Localities of *Dombey and Son*

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Metonymy has long been seen by literary critics as a less interesting figure than metaphor. It has even been associated with naivety, submissiveness and collusion. But now metonymy looks set for a revival. Elaine Freedgood in *The Ideas in Things* (2006) proposes what she calls a “strong metonymic reading” of nineteenth-century novels. Such a reading makes apparently small details central.

In this paper I hypothesise that Freedgood’s approach to manufactured and packaged ‘things’ could also be used to interpret places. One could see literary place as not just setting or something with thematic meaning but also examine what, in Freedgood’s words, the places of fiction tell us about themselves or their own social lives.

Two challenges arise. One, the boundaries of places are harder to pin down than the boundaries of – to think of some of the ‘things’ Freedgood alludes to – a barometer or a certain brand of tobacco. Second, it is hard to offer any complete reading of a book this way, since a close reading of one ‘thing’ (or place), one single detail, requires so much space and time.

This paper evaluates the extent to which the strong metonymic reading is helpful in constructing a chart of the internal textual landscape of a pivotal Victorian novel like Dickens’s *Dombey and Son* (1848). By landscape is meant the layout of places in the novel, the barriers and paths between them, their magnitude, their arrangement. Assessing the future prospects for this sort of metonymic reading involves comparisons with other discussions of metonymy, for example J. Hillis Miller’s classic account of Dickens. The relations between metonymy and other figures, notably metaphor, also need attention.

The discussion of metonymy leads to a mapping of *Dombey and Son*. The places of the novel are arranged in relation to one another: the house of ‘Good Mrs Brown’; Staggs’s Gardens; the Dombey home; the premises of the firm of Dombey and Son; the ships’ equipment store known as the ‘Wooden Midshipman’; the lodgings in Limehouse of Captain Cuttle; Princess’s Place (the slummy genteel square inhabited by Major Bagstock and Miss Tox); the fields on the perimeter of London where Walter Gay goes walking; and the railway termini and lines which are built during the novel’s plot. All of these places have in common a position on the periphery
of central London, that London which existed in the seventeenth and eighteenth centuries. All of them (unlike the differing villas of the Carker brothers, one north of the centre and one south) are within walking distance of the centre.

To what extent does strong metonymic reading help us understand the blend of referentiality and invention contained in the novel? What are the consequences for a new topographic criticism more generally?

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PANEL 2

4. Agnes as the Sacrificial Lamb in Dickens’s David Copperfield and Thackeray’s The Adventures of Philip

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Dickens in David Copperfield (1850) and Thackeray in The Adventures of Philip (1862) both have a woman character named Agnes. Both novels play on the allusion to the Latin agnus and its implication of a sacrifice of the innocent, and both involve a retelling of the narrative in 2 Samuel about King David and the beautiful Bathsheba. While Dickens very obviously refers his reader to the Biblical love triangle between King David, Bathsheba and Uriah the Hittite, Thackeray develops an extended metaphor of Agnes as the lamb who is sacrificed to Mammon by being brought as a sheep to market. The market is more particularly the marriage market, so two metaphors are allowed to meet in the novel, and the story is played out against the same biblical narrative, and the same inner-biblical parable or narrative commentary by the prophet Nathan. In both novels there is an echoing, a bouncing back and forth, between the fictional text, the biblical text, and the parabolic comment upon the biblical narrative, in itself an extended metaphor. Dickens’s use of the biblical narrative as a subversive subtext which undermines the narrative as told by David Copperfield has been carefully traced and interpreted, but this interpretation has left the role of Agnes largely to one side. Nor has Thackeray’s way of letting elements of the two biblical narratives find their way into various aspects of his fiction through extended metaphors been explored. This paper seeks to compare the two novels’ reiteration of the

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metaphorical parable, with the use of Bo Petterson’s theories about the relations between narrative and metaphor.

5. Hypallage and the Literalization of Metaphors in a Dickens Text

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In the context of the different forms and instances of hypallage, this paper discusses Dickens’s use of the form of hypallage called “epithet transfer” in *A Tale of Two Cities*. In addition to analyzing the local effects of this trope, the paper raises the question of this trope’s relationship to plot events, in view of Dickens’s skill at turning metaphors into literal parts of the plot. It claims that major plot events of this novel, and structurally similar events in other novels, parallel the device of hypallage and that the main function of this parallel is aesthetic rather than cognitive.

6. “So Far Figurative”: The Troping of Word and Syntax in *Our Mutual Friend*

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Three important philosophers have borne down on the chapter of Riderhood’s near-drowning in *Our Mutual Friend*: Gilles Deleuze stressing the immanence of “a life” rather than “the life” of the man himself; Roberto Esposito pursuing the deterritorialized flow of such life; but with Giorgio Agamben, building on Deleuze, being the only one of the three to attend even briefly to any given phrasing in the Dickens passage. In the case of former legal scholar Agamben, this is the term “abeyance” for the quasi-legalistic suspension of being between life and death. But in
regard to this passage there are more suspensions than are dreamt of in any of their philosophies, lexical and grammatical both: more ways of troping the hovering limit between life and death.

The title of this paper comes from an explanatory sidebar early in the chapter, going out of its way to foreground the question of figuration. Mr. Tootle, speaking of Riderhood’s collision with a steamer, remarks that “she cut him in two,” and the narrator is quick to intervene for clarity: “Mr Tootle is so far figurative, touching the dismemberment, as that he means the boat, and not the man. For the man lies whole before them” (III, 3, 443). Not exactly, though, as we will soon learn, since the man is in fact sundered on the brink of extinction between personification and somatic remains, as the complexities of the passage wrench into view, and sometimes torture into equivocation, from here on out — until even the tacit cliché and dead metaphor (an unsaid semiotic matrix, in the terms of Michael Riffaterre), the seed phrase “fight for life,” surfaces at the end only in retrospectively refigured and now quintessentially characterological (pugnacious) form as a “little turn-up with Death.” En route, the full panoply of Dickensian figurative ingenuity is recruited in the reciprocal displacement of life and death across the elided borders delimited by sheer tropology.

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Workshop: Linguistic and Conceptual Metaphors
And Their Relations

This workshop is included in the University of Stockholm’s 2012 Metaphor Festival
(www.english.su.se/research/metaphorfestival).
Convener: Gerard Steen

Metaphors of Truth in an Unbelievable Trial. Journalist Kjetil Østli as a case study on the use of direct and deliberate metaphors in a personal essay about the trial of the terrorist Anders Behring Breivik in Oslo District Court, spring 2012

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As of spring 2012, there is an ongoing trial in Oslo District Court, where Anders Behring Breivik is accused of, has confessed to and does not regret having killed 77 persons, most of them young people, in Oslo and at Utøya, on July 22, 2011. The trial is not open to the public, only to next of kin and journalists. The journalist Kjetil Østli, who has been rewarded for being an ardent observer of details, for writing in a personal voice, and for including the reader, has written personal essays about the trial every Saturday in the newspaper Aftenposten [The Evening Post] from April 22 till June 22. The current presentation is an analysis of the signalling of direct and deliberate metaphors (Cameron & Deignan 2003; Goatly 1997) about truth in his first essay from April 22, but will also include recurring metaphors about truth from later essays. Earlier studies of direct and deliberate metaphors reveal that these kinds of metaphors are not very frequent in general and that these lexical signals are not frequent, either. Direct and deliberate metaphors are, however, more frequent in fiction or literature than in academic texts, news and conversations (Steen 2010, 2011). The personal essay is a literary genre very close to fictional literature and it is therefore of general interest to see if this genre and this extraordinary situational context,
including an ambitious journalist as a special case, promote more frequent use of signals for direct, deliberate metaphors than what has earlier been assumed for the simile, as in a study by Glucksberg (2001) which concludes that direct metaphors occur very seldom. My hypothesis is that this extraordinary trial and situational context, including a journalist with language awareness, will lead to both an extraordinary use of metaphors and signals for metaphors.

References

Conceptual Metaphors in Lithuanian Public Discourse

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Anthropologically-orientated linguistic research allows us to reveal the role of language, not only in an individual’s, but in an entire nation’s world view and mentality structure. Research into national world views, as reflected in their linguistic structures and texts, is thus especially relevant for solving the problems that arise from the contradictory tendencies of globalization and the preservation of national identities. In this context, the significance of research into conceptual metaphors in linguistics is obvious, because metaphors are a linguistic reflection of thinking processes. Thus, by revealing the mode of conceptual metaphors as well as the ways they are realized, we partially reveal the thinking and behavioral strategies that are characteristic for a given nation, as the content of their consciousness, their conceptions of valuable concepts fixed in it.

The aim of this report is to review the research on conceptual metaphors that is currently being conducted in Lithuania and to present a scientific project meant for the first systemic research on conceptual metaphors in Lithuanian public discourse. This research seeks to analyze conceptual metaphors that are characteristic of Lithuanian public discourse and to reveal the possible impact of globalization on semantic processes in Lithuanian as one of the forms of linguistic identity. The research specifies the relevant societal meanings of spheres which, in the public discourse, become the source domain of metaphorization, such as sports (e.g. the election
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 marathon), economics (e.g. a triggered crisis), medicine (e.g. the poor health of a bank is neither the flu, nor a serious cancer), alienation and aggression in society (e.g. choir wars), and so on.

During the project, a collection of conceptual metaphors characteristic of the public discourse of Lithuanian (from 1980 to 2012) is being compiled, in order to reveal the conceptual metaphors that are appropriate for different parts of this era, and how they are realized, in order to reveal the changes in linguistic consciousness due to the impact of globalization, changes which are inevitably related to the change in national identity. Following modern compilation principles, a dictionary of conceptual metaphors in Lithuanian public discourse will be produced.

This work is a complement to the paradigm of anthropologically-orientated linguistic research because there exists neither fundamental nor systematic research about the change of semantic processes in Lithuanian deriving from the impact of globalization.

Keywords: conceptual metaphor, public discourse, linguistic world view

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‘The sinking euro’: An analysis of navigation metaphors in the media coverage of the Eurocrisis

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Research into political and economic discourse is not new to linguists and communication scholars, in general. However, the current world financial crisis and its devastating effects on society as a whole have spurred the interest to inquire into political and economic phenomena as social practices and conceptual views of the world we live in. Consequently, metaphorical approaches to the crisis have become very attractive and promising pathways for the study of political and economic discourse. The media coverage of the crisis affecting the EU and the Eurozone provides an excellent corpus for searching out metaphors used in relation to the Eurocrisis.

This paper seeks to examine the metaphorical expressions relating to the source domain of navigation used to present the Eurocrisis. This study is a part of a wider research project aiming at analyzing the metaphors associated with the Eurozone crisis as they appear in articles published in 2011 in The Economist. The analysis presented here shows that words belonging to nautical domain, such as ship, to sink, to jettison, crew and to wreck, are used metaphorically to talk about the Eurozone and the economic and political challenges it currently faces. The
approach used here is two-pronged: on the one hand, using the metaphor identification procedure, it seeks to test the contextual meaning of “navigation-related” words against their basic meaning and thus determine their metaphorical use; on the other hand, it aims at identifying and explaining cross-domain mappings between navigation and Eurozone crisis and leadership. Identification of underlying conceptual structures on the basis of linguistic evidence is here treated with prudence; nevertheless, it proves insightful for the understanding of the evaluative and ideological functions of such “navigation metaphors” in the presentation of the Eurozone crisis to the public. Moreover, the cognitive perspective on these metaphors fosters the identification and examination of cognitive mechanisms used to conceptualize the political and economic domains.

Keywords: Eurozone crisis, conceptual metaphor, political discourse, economic discourse

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**Impaired Embodiment as Theme and Theory: Dylan Thomas’s War Elegies**

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Something that is more or less taken for granted in Conceptual Metaphor Theory (CMT) is the physical foundation of spatial metaphors. However, over-emphasising the human body as the archetypal container schema can lead to the rather unhelpful notion that all spatial metaphors are necessarily embodied. Moreover, a distinction needs to be made between different types of embodiment, based on whether the target in question is body-internal, body-external or neither, i.e. completely abstract (Kimmel 2008). With all of this in mind, the present paper asks: What kind of implications might the failing of the human scale have when reading texts that take negative embodiment, or impaired embodiment, as their point of departure? Are distorted forms of embodiment inevitably mapped against an intact version? How does the “unnaturalness” of such projections relate to the resonance Lakoff & Turner (1989: 89) claim is induced in the reader when identifying conceptual metaphors?

More specifically, the aim of the paper is to explore the gap between the fundamental, yet somewhat vague role of embodiment in CMT and the different realisations of embodiment in a literary environment, namely Dylan Thomas’s (1914–1953) so-called war elegies: “Among those killed was a man aged hundred”, “Ceremony after a fire-raid” and “Refusal to mourn the death of
a child, by fire, in London” (1946). Rather than just saying that these poems invoke embodied reader involvement with a negative twist, I want to illustrate how embodied metaphors perform a particular rhetorical function in these poems. The communicative weight they carry is foregrounded through the complexity of expression: embodiment creates both emotional and stylistic estrangement. The reader does not merely process pre-existing conceptual categorisations but is part of an ongoing figurative negotiation which also accommodates negative metaphors (Biebuyck & Martens 2011; see also Yacobi 2011) – a point that can be extended to non-literary contexts as well, though this paper does not deal with the differences of “conventional” or “poetic” metaphors as such. The poems present the reader with an escaping image of destruction; however, the evoking of a negativity or absence is not static but dynamic, and this dynamicness seems to have everything to do with how a poetic speaker is able to articulate, and manipulate, a sense of loss.

Works Cited


Verbo-pictorial (Multimodal) Conceptual Metaphors in the Discourse of Lithuanian Advertisements

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The theoretical basis of this article is the methodology of pictorial/visual metaphor research, as presented in Charles Forceville's work Pictorial Metaphor in Advertising (2006), and multimodal
metaphor research, as proposed in his book *Multimodal Metaphor* (2009). Both verbal and non-verbal metaphors are investigated, combining the interaction theory proposed by Max Black and the principles of conceptual metaphor analysis, as formulated in cognitive linguistics. In a metaphor, the primary and the secondary subjects are considered equal to the target and source domains distinguished by cognitive linguists, and the result of their interaction (the properties of the secondary subject [source domain] are mapped onto the primary subject [target domain]) is a conceptual metaphor. The target domain in advertising is an item or service being promoted, while the source domain is an object whose properties are attributed to the item or the service being advertised.

In the discourse of advertising, metaphor is realised by verbal and non-verbal forms of communication: written language, spoken language, image, music, sound and gestures. If the target and source domains in a conceptual metaphor are expressed by means of one of the forms indicated, the metaphor is treated as a monomodal metaphor, whereas if they are expressed by more than one of these forms, the metaphor is regarded as a multimodal metaphor. Since in the case of pictorial metaphor one of the components is expressed verbally and the other by means of an image, it is treated as one of the varieties of multimodal metaphor.

In Lithuanian printed advertising, pictorial metaphor is used to express various concepts. In the article the following examples of conceptual metaphors are analysed: JUICE IS SUN, CAR IS ANIMAL, TILE ADHESIVE IS BINDWEED, VODKA IS A NATION/PERSON. Our research has revealed that in a metaphor both the source and the target domain can be expressed using pictorial and verbal means and sometimes using both of them. As a result, both verbal and pictorial means are equally important in metaphor, as their interaction makes an advertisement more persuasive and effective.

**Fixed Metaphors in Christa Wolf’s Novel *Kassandra* and in its Italian and French Translations**

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This paper analyzes, in a comparative way, the fixed metaphors (Nunberg et al. 1994; Dobrovol’skij 2004; Gross 1996; Hudson 1998; Augustyn 2009; Benson 1985; Burger 2007; Kleiber 1999) used in the German text *Kassandra*, by Christa Wolf and in its Italian and French translations. How these metaphors are translated is important, for two reasons: Firstly, this reveals the socio-cultural aspects that permeate the source language and the target language. Additionally, it allows us to investigate the role of language and linguistic choices.
This paper will analyze these translations through a mixed approach, employing both bilingualistics (Lakoff & Johnson 1980) and psycholinguistics (Cacciari 1991) as well as drawing on cognitive cultural studies (Zunshine 2010). The analysis of metaphors allows us to better understand human comprehension of communicative intentionality, how cultures represent reality (Kövecses 2005; Gibbs 2008) and cognitive transposition among the three languages in question. This research seeks to demonstrate how the use of fixed metaphors can help us gain insights into the German culture of the 1980s because they present evidence that some conceptual “frames” structure the moral system (Lakoff 2006).

**Keywords:** fixed metaphors, conceptual metaphors, cognitive linguistics, psycholinguistics, cognitive cultural studies, translation

**References:**


“I have measured out my life with coffee spoons”: A semantic analysis of selected metaphors in *The Love Song of J. Alfred Prufrock* by T.S. Eliot

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This study focuses on the analysis of specific linguistic metaphors selected from the poem *The Love Song of J. Alfred Prufrock*, by T.S. Eliot. Initially, a wider scope of metaphors from this poem was analyzed but only some of them were selected. Those selected are thematically significant, that is to say, they are significant not only in the local context they occur in but also in the global context of the poem, contributing to the construction of the theme of the speaker’s, or the poetic persona’s, indecisiveness, inability to act and move forward to the overwhelming question he intends to ask.

These metaphors have been analyzed using terms borrowed from Richards and Goatly, namely ‘topic’, ‘vehicle’, ‘T-term’, ‘V-term’ and ‘grounds’. The specific, poetic context of the metaphors has influenced their interpretation to a certain extent, which is in fact what literary discourse tends to highlight, i.e. the experiences of subjectivity where the same metaphorical statement could be interpreted in different or partially different ways. The aim of the study was to see how the selected metaphors are constructed and how the metaphorical part in a poetic construction interacts with a seemingly literal part.

The analysis shows that the metaphorical part of the poetic constructions tends to evoke a complex and directly perceptible phenomenon which serves as the basis for the understanding of the poetic persona’s feelings. Also, the metaphors that describe the setting of the poem seem to be projections of the protagonist’s mood. Thus, the affective aspect of the metaphors is essential in the poem, since it connects the metaphors to a network of meanings related to a prominent theme of the poem, namely the speaker’s paralysis and insecurity about himself, adding to the expressive complexity of the poem’s structure.

**Keywords:** Metaphor, linguistic metaphor, poem, vehicle, topic, grounds, context, affective aspects

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The Semiotics of Metaphor

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Metaphor, present everywhere in life, has been studied by many different theorists. Semiotics – the field which studies signification systems – proposes a new theory to examine this figure. Inspired by Ferdinand de Saussure, semiotics eliminates the reference from its conception of the sign. Therefore, we cannot say that in metaphor, there is a content which substitutes for another content, because this conception implies that there is a content 1 (= a reference) which is designated by a content 2. In this paper, we will present the principles of the semiotic theory of figures, especially of metaphors, and will seek to develop it further: a metaphor is not the result of an exclusive relation (A is interpreted by B), but is the result of an associative relation (A and B), produced by an original perception by the speaker.

References:

A Linguistic and Conceptual Metaphor Analysis of Peace Speeches

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There have been a number of studies of the metaphors used to talk about war or terrorism, but very little has been published on the metaphors used to describe peace. To this end, this paper explores how the three main actors in the Roadmap peace process (Bush, Sharon, Abbas) conceptualize peace/the peace process through metaphorical expressions.

This involves the identification and analysis of the following elements: the syntactic patterns of metaphorical instances, metaphor keywords, source domains, and conceptual metaphors. The interpretation and explanation of all these elements is provided within the socio-political context, allowing for a more precise analysis of metaphorical expressions found within real data.

The corpus is based on political speeches given in the timeframe 2002-2005, by American President George W. Bush, Israeli Prime Minister Ariel Sharon and Palestinian Authority Prime Minister Mahmoud Abbas, all regarding the peace process, and which are often referred to as ‘peace speeches’.

Two main research questions guide the study described in this paper. The first asks which metaphorical expressions are used by Bush, Sharon, and Abbas while framing peace/the peace process in their political discourse. The second considers what the metaphorical language used by the three politicians reveals about their ideology.

The corpus data will be analyzed using a combination of different methods, in order to answer the above research questions. The tools are primarily Conceptual Metaphor Theory (Lakoff & Johnson 1980), the MIPVU procedure (Steen et al. 2010), and Critical Metaphor Analysis (Charteris-Black 2004).

The Understanding of Metaphors in Down Syndrome (DS): A case study

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In this paper we report on the results of an experiment we carried out in order to investigate the understanding of non-literal language (namely, metaphors) in Down Syndrome (DS). The traditional view holds that metaphor is a figure of speech which is used mainly for rhetorical and artistic purposes. In other words, metaphor lies at the periphery of everyday language use. Contrary to this well-established view, current approaches and ample empirical data point at the ubiquity of figurative vocabulary in everyday discourse. Certain tenets, such as those held in cognitive linguistics, claim that metaphor arises naturally and unconsciously, because the human mind is based on the various types of figurative language. In other words, figuration shapes the way man acts, interacts and understands the world surrounding him. Given this perspective, metaphor is a complex phenomenon. In particular, it is suggested that metaphor is conceptual, linguistic, bodily, socio-cultural and neural. Metaphorical competence (i.e. the ability to understand and produce metaphorically based sentences and words) in children with typical cognitive and language development is evident at about the age of 4–5 years old. On the other hand, research has shown that people diagnosed with DS experience problems related to figurative language understanding. Experimental data suggest that this difficulty is due to right brain damage sustained by people with DS. This damage impairs comprehension and use of the contextual information which helps typically developing people in deriving the meaning of metaphors and idioms. In view of the above, we conducted an experiment so as to investigate the understanding of non-literal aspects of language in DS. Our subject, C.A., was a 12-year-old girl of Greek origin, diagnosed with DS, with a mental age of 8.5 years. We used a translated version of a previously used test in order to examine her ability in metaphor comprehension. Our results are in line with previous research and showed that C.A. did not manage to understand certain aspects of figurative language, with this difficulty even more evident with novel metaphors.

Metaphorical Picture in Traumatology
This article deals with the study of metaphor in the discourse of traumatology, i.e. in trauma surgery, orthopedic surgery and accident surgery. As knowledge representation in traumatology often entails referring to other realms of knowledge, metaphor is regarded to be a universal cognitive tool, based on previous obtained knowledge (Lakoff & Johnson 1980). The associations in the above-named discourse are made by linking anatomic structures and pathologic conditions with objects, places, and concepts, and codifying these relationships as metaphoric signs.

In our study metaphoric signs were obtained from special medical dictionaries and from encyclopedic and academic texts in traumatology. The metaphors obtained were separated into three basic categories, or metaphor models: Human Activity, Inanimate Nature, Animate Nature. The overwhelming majority were the signs from the metaphor model Human Activity, subdivided into the submodels Mechanism, Housekeeping and Profession. The largest submodel, Mechanism, includes such metaphors as reverse motion, key, latch, toothing, spiral, screw, pump handle, drawer. The second submodel, Housekeeping, consists of such metaphors as watering-can handle, hammer, sickle, reins, stairs, spade, basin, ring, visor, glass, textiles, breakables, rupture, breaking. The third submodel, Profession, contains such signs as drummer, tennis player, soldier. Another frequent metaphor model is Inanimate Nature, which includes the spatial metaphors vertical-horizontal, anterior-posterior, upper-lower, lateral-medial, Greek, Egyptian etc. The metaphor model Animate Nature combines the submodels Animal and Plant, e.g. swan, butterfly, frog, mouse, branch, green shoot, vegetation.

The data of metaphor modeling shows that the metaphor submodel Mechanism predominates in traumatological discourse. This allows us to suggest that the discourse of traumatology is constructed around the idea “the body is a machine” and is strewn with mechanistic language and concepts. Orthopedic surgeons should take this feature of metaphor modeling into consideration, in order to better communicate with their patients.

The further study of metaphoric signs in the discourse of traumatology will contribute to doctor-patient communication, since the metaphor can bridge the gap between the scientific process and the patient’s understanding of his/her problem.
All seminars and workshops are in “Södra huset”, sections E and F.

The arrow on the right points to the walking paths to the Stora Skuggan Restaurant, where we will be eating lunch on Thursday and Friday. It’s about a 15 minute stroll.
Please note that the lecture hall F11 is in the long low building (running from A to F), while all the seminar rooms are in blocks E and F.

The English Department is on the eighth floor, block E. Take the elevators in the middle of block E.